

READINGTON PUBLIC SCHOOL DISTRICT

6-8 Music Curriculum 2023

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I. Purpose and Overview

Creativity is a driving force in the 21st century global economy, with the fastest growing jobs and emerging industries relying on the ability of workers to think unconventionally and use their imaginations. Experience with and knowledge of the arts are essential components of the K-8 curriculum in the 21st century. As we work to transform public education to meet the needs of a changing world and the 21st century workforce, capitalizing on the unique ability of the arts to unleash creativity and innovation in our students is critical for success.

II. Mission

Empowering students to develop creative and critical thinking, social-emotional competencies, and intellectual and expressive abilities will allow them to become active, contributing members of a global society.

III. Vision

All students will have equitable access to a quality arts education that leads to artistic literacy and fluency as a mechanism for:

- Performing, presenting or producing, as artistically literate individuals, by expressing and realizing creative ideas and implementing essential technical skills and cognitive abilities significant to many aspects of life and work in the 21st century;
- Responding to artistic ideas and work with personal meaning and cognizance of the ability of the arts to address universal themes, including climate change;
- Creating new artistic work reflective of a variety of ethnic, racial, and cultural perspectives; and
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IV. Assessment

Assessment is an essential element of effective instruction and is an ongoing process. Its primary purpose is to provide precise and meaningful data regarding student achievement of intended learning targets. Evidence of growth can be demonstrated in multiple ways throughout each unit. A variety of assessment formats have been developed, and current academic research is always at the forefront when assessing our students. Assessments include but are not limited to teacher-made tests and quizzes, observations, performance tasks, and rubrics. [Accommodations and modifications](#) are available for those students who demonstrate a need and can be located on the curriculum page of the district website.

Cornerstone Performance Assessments, Grade 8

The cornerstone performance assessments:

- Are curriculum embedded (as opposed to externally imposed)
- Recur over the grades, becoming increasingly sophisticated over time
- Establish authentic contexts for performance
- Assess understanding and transfer via genuine performance
- Integrate 21st century skills (e.g., critical thinking, technology use, teamwork) with subject area content
- Evaluate performance with established rubrics
- Engage students in meaningful learning while encouraging the best teaching
- Provide content for a student's portfolio (so that they graduate with a resume of demonstrated accomplishments rather than simply a transcript of courses taken)

Grade Level 8: Possible Cornerstone Performance Assessments:

- Choose and conduct scale-based warm-ups in solfege.
- Express text through personal experiences.
- Recognize and adjust intonation as needed, producing a secure and expressive tone.
- Analyze composition structures: march, waltz, program music, theme and variation, choral, rondo, eight-bar blues, twelve-bar blues.
- Demonstrate knowledge of musical elements (dynamics, tempo, articulation) through performance.
- Perform nuanced responses to conducted gestures in vocal warm-ups and repertoire.

- Critique and adjust individual and group performances using rubric-based criteria for balance, blend, articulations, intonation, tonal quality, dynamics, and rhythmic accuracy.
- Explore phrasing and articulation through discussion and application.
- Produce a proper tone quality with attention to breath control and articulation of vowels and consonants.
- Hear and adjust intonation as needed.
- Master music theory exercises and games using Web-based programs.
- Notate and compose music using technology.
- Create and maintain an electronic portfolio of their musical products and growth over time.
- Make musical choices that incorporate knowledge of specific styles and genres.
- Identify parallels between a culture's geography, natural resources, climate, and ancestry, and its music.
- Create a musical response to pivotal events in history.
- Utilize Internet and library research techniques to solve musical problems.
- Create and use appropriate assessment tools.
- Demonstrate understanding and show sensitivity to the changing voice.
- Decode standard or abbreviated music symbols and notation (flat, sharp, natural, fermata, crescendo/decrescendo)
- Compose a poem and musical underscoring to express emotional reactions to pivotal events in history.
- Compare and contrast the "musical voice" in two different recordings of a jazz standard.
- Demonstrate an understanding of conducting gestures while leading an ensemble.
- Perform in local community facilities and engage with audience members in follow-up interactions.
- Develop leadership skills by sharing performance, ensemble, and classroom responsibilities.
- Assume various roles in music performances, presentations, and collaborations.

Student participation, effort, and skill levels are continually evaluated and assessed through solo and group performance; individual and group projects; and individual and class dictation and notation. Students are expected to perform, write, hear and derive concepts appropriate to their grade level. Based on this continual evaluation students are given a grade each marking period reflecting these three categories:

Effort: Evaluation is based on the consciousness of the student's singing, performing, and practicing of skills.

Skills: Evaluation is based on the student demonstrating knowledge and mastery of concepts appropriate to their grade level through singing, playing instruments, dictation, and notation.

Participation: Evaluation is based on the student's amount and quality of participation in individual and group performances and lessons.

[Accommodations and modifications](#) are available for those students who demonstrate a need and can be located on the curriculum page of the district website.

V. Grouping of Students

Grades K-5

Students attend classroom general music classes in grades K-5 in a heterogeneous regular classroom. Instrumental 4th and 5th grade lessons are taught in small group pull-out by like or mixed instruments. Ensemble rehearsals for string instruments and for band include the full orchestra/band after school once a week. 4th and 5th grade vocal students participate in a chorus ensemble that meets after school once a week. Samba Kids in 5th grade are selected by audition and rehearses after school.

Grades 6-8

Students participate in music instruction through enrollment in Band, Orchestra, Chorus, or General Music. All students are encouraged to participate in at least one of these classes during their middle school years. The General Music, Band, Chorus, and Orchestra classes are scheduled every other day. The instrumental music teachers team teach each ensemble rehearsal. Advanced ensemble opportunities are available to all students after school based on an audition.

VII. PACING GUIDES

6th - 8th Grade General Music

	September/February	October/March	November/April	December/May	January/June
Sixth Grade	Simple Rhythms -Reading and writing simple rhythms (whole note, half note, quarter note, eighth note, sixteenth note, dotted half note, dotted quarter note, dotted eighth note, eighth note triplet) - Introduce Elements of Music (beat and rhythm)	Bucket Drumming -Bucket drumming using previous rhythms and ostinato patterns -Bucket Drumming Composition Project: in a group, students work together to create a bucket drumming play along video to present and teach to the class	Instruments of the Band and Orchestra -Four instrument families and specific instruments in each -Learn how to make a basic sound on an instrument from each family -Review Elements of Music and introduce new Elements (melody, harmony, instrumentation, timbre)	Ukulele basics: chords and simple songs -Chord notation -Review notes of the Treble Clef Staff	Eras of Music History: how music has grown and changed throughout time - Composer Deep Dive: Research one composer from history and present on their lives -Review Elements of Music and introduce new Element (form, texture)
Seventh Grade	Boomwhackers and Handbells -Review simple rhythms -Review notes of the Treble Clef Staff -Learn notes of the Bass Clef Staff -Learn a scale -Enharmonics, sharps, flats	From Jazz to Hip Hop -Learn how Jazz started in America and grew to become Hip Hop -Use a Digital Audio Workspace to	Guitar basics: chords and simple songs - Review Chord Diagrams - Review notes of the Treble Clef Staff	Introduction to Musical Theater -Brief history of theater and the parts of a musical theater production -Watch and analyze a full length Musical Production	Introduction to Musical Theater (cont.) -Musical Theater Pitch Project -Research a Musical to pitch to the class about why it would be a good fit for our

	-Learn simple songs, and prepare for a performance	create a Hip Hop Loop Track. -Review Elements of Music and introduce new Elements (style, text)			school to perform
Eighth Grade	Introduction to Film Music -Review Elements of Music and introduce new Elements (dynamics, tempo, articulation) -Analyze film music to review Elements of Music	Evolution of Film Music - Unique aspects of film music from different periods: Silent Era, Golden Age, 50s/60s -Analyze film music of these eras	Evolution of Film Music (cont.) -Unique aspects of film music from different periods: 70s, 80s, 90s to present -Analyze modern film music and compare to music of different periods -Using a Video Editing Software and Digital Audio Workspace, create all sounds for an existing film trailer	Piano -Learn to play basic songs on the piano -Review Simple Rhythms, Treble Clef, and Bass Clef	Piano (cont.) -Review enharmonic, sharps, flats -Learn scales up to 2 sharps and 2 flats -Prepare a song for final performance

6th Grade-8th Grade Band

	September-October	November-December	January-February	March-April	May-June	Level of repertoire
Sixth Grade	-All reed players will be playing on Rico Royal reeds -Trumpet players are to be on 3C or 5C mouthpieces	-Continue work with a tuner on more than just the concert Bb or F tuning notes	-First 13 notes in the method book -Discuss tuning tendencies on certain notes	-4/4, 3/4, 2/4 -Chromatic scales on Bb and F -Demonstrate correct	-Discuss tuning tendencies on certain notes -Further study on chromatic notes	Grades .5 - 1.5

	-Alternate fingerings in WW's -Begin to explore literature with parts 1 and 2 in flute, clarinet, alto saxophone and trumpet notes	-Discuss tuning tendencies on certain notes -Piano/mezzo piano -Mezzo forte/forte -Whole note, half note, quarter note, eighth notes, dotted quarter notes, dotted half notes, eighth note triplets -Concert Bb, Eb, F scales		- articulation techniques including: -Tongued and slurred groups of notes; -Legato/staccato -accents -Discuss tuning tendencies on certain notes		
Seventh Grade	-Discuss and demonstrate alternate and trill fingerings in woodwinds -Concert, F, Bb, Eb, Ab scales	-Begin to have students tune by ear (beatless tuning) -Review note tuning tendencies. -Piano/mezzo piano -Mezzo forte/forte -Crescendo/decrescendo	-2 octaves of notes (where applicable) -Concert C scale -Whole note, half note, quarter note, eighth notes, dotted quarter notes, dotted half notes, eighth note triplet, 16th notes, eighth/2 16th notes	-Chromatic scales -4/4, 3/4, 2/4, cut time -Begin to introduce vibrato -Legato, slur, note/ rest values, repeat, tempo markings, staccato, coda	-Continue correct articulation techniques including: tongued and slurred groups of notes, legato/staccato/accents at an increased tempo	Grades 1.5 - 2.5
Eighth Grade	-Review alternate trill/chromatic fingerings for the woodwinds -Introduce basic extended techniques (most advanced performers)	-Continue to have students tune notes by ear (beatless tuning) -Review note tuning tendencies -Continue to review vibrato,	-2+octaves where applicable - Concert Gb scale -Whole note, half note, quarter note, eighth notes, dotted quarter	-Concert C and G scales -Chromatic Scale beginning on Concert Bb and Concert F -4/4, 3/4, 2/4, 5/4, cut time, 6/8	-Concert D scale -Continue correct articulation techniques including: tongued and slurred groups of notes, legato/staccato/	Grades 2 - 3 Chamber ensembles

		piano/mezzo piano, mezzo forte/forte, crescendo/decr escendo, sforzando + -Concert F, Bb, Eb, Ab, Db scales	notes, dotted half notes, eighth note triplet, 16th notes, eighth/2 16th notes, dotted quarter/16th note		accents at an increased tempo -Begin double tonguing in flutes and brass	
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6th Grade-8th Grade Orchestra

	September-October	November-December	January-February	March-April	May-June	Level of repertoire
Sixth Grade	-Introduce bow control exercises (weight, dynamics, string crossings) for tone and accuracy improvement -Beginning vibrato practice (wrist and full-arm). - D, G, C major scale and arpeggio exercises - Rhythm reading review - Finger pattern exercises (2-3, 1-2) -4/4, 3/4, 2/4 time signatures	- Finger pattern exercises (2-3, 1-2, 3-4, and open) -Finger pattern drill for intonation practice -Tuning canons - String crossing and slurring exercises - Winter Concert prep	-Spiccato bowing (at balance point) - Read and play F major scale (1-2 and open finger patterns) - Read and play sixteenth notes	-Continue scale work, add F tuning canon -Chromatic fingerings and corresponding accidentals - Hooked bowing exercises, utilizing bow divisions -Spring Concert preparation	- Spring Concert preparation - Mini-tour preparation (3rd grade recruitment) - Vibrato practice (arm and wrist) Instrument care review (in-class cleaning) -7th Grade music sight-reading	Grades .5 - 1.5
Seventh Grade	-Further refinements to bow hold and instrument hold (review)	-Add A major scale (2-3 and 3-4 finger patterns)	- Major scales and arpeggios D, G, C, A, and F major	- Major scales and arpeggios D, G, C, A, F, and Bb major	- Spring Concert and Music Festival prep	Grades 1.5 - 2

	-Continue vibrato practice (wrist and full-arm) -Pulsing (Slurred or tied notes with tenuto markings) and tremolo - Major scales and arpeggios D, G, C, F major (review) - Tuning canons in the above keys - Tempo markings	- Read and play eighth note triplets, 16th notes, eighth/2 16th notes -More advanced application of finger pattern drills (tempo changes, rounds, pairing off or small-group work) - Winter Concert prep	- Tuning canons in the above keys - Introduce C, G, and D major scales in two octaves - 6/8 time signature (Irish Jig) - Begin Showcase, Spring Concert, and Festival prep - Marking parts for bowings, bow divisions, and accidentals	- Tuning canons in the above keys - 6/8 time signature (Irish Jig) - Application of Fiddle Ornamentation - Continue Showcase, Spring Concert, and Music Festival prep	-Utilizing marked parts for concerts - Sight-reading 8th grade music	
Eighth Grade	-Review Grade 7 technique, music reading skills, scales and arpeggios (D, G, C, F, A major) -Advanced bow control exercises (weight, speed, dynamics, string crossings) for tone and accuracy improvement	-Add Bb major scale (1-2 and open finger patterns) - Read and play dotted eighth note/single sixteenth note rhythms -More advanced application of finger pattern drills (tempo changes, rounds, pairing off or small-group work) - Winter Concert prep	-Advanced bowing topics (maintaining volume in uneven rhythms, uncommon uses of retakes) - Major scales and arpeggios D, G, C, A, F, and Bb major - Tuning canons in the above keys - Universal scale pattern (violin/viola/bass) - C, G, and D major scales in two octaves - 6/8 time signature (Irish Jig)	- Major scales and arpeggios D, G, C, A, F, and Bb major - Tuning canons in the above keys - 6/8 time signature (Irish Jig) - Application of Fiddle Ornamentation - Continue Showcase, Spring Concert, and Music Festival prep	- Spring Concert and Music Festival prep - Small group recording project (student-led)	Grades 1.5 - 2.5 Chamber ensembles

			- Begin Showcase, Spring Concert, and Music Festival prep			
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6th - 8th Grade Chorus

	September-October	November-December	January-February	March-April	May-June	Level of repertoire
Sixth Grade	- Singing Posture and Breathing - Introduce a scale (Do, Re, Mi, etc.) - Matching pitch - Singing in unison - Singing in 2 part rounds - Tall vs. short vowels - Notes of the Treble Clef Staff: identifying line v. space notes - Sight Singing Rhythms: Whole Note, Half Note - Begin Winter Concert music	- Winter Concert Preparation - Practice part independence - Continue singing in 2 part rounds - Notes of the Treble Clef Staff: space and line note names - Sight Singing Rhythms: Whole Note, Half Note	- Begin singing in 2 part harmony with one another - Singing in 3 part rounds - Review Treble Clef Staff - Sight Singing Syllables: Do, Sol - Sight Singing Rhythms: Whole Note, Half Note, Quarter Note - Begin Spring Concert Music - Introduce Time Signature (4/4, 2/4)	- Spring Concert Preparation - Develop singing in 2 part harmony - Singing in 3 part rounds - Review Treble Clef Staff - Sight Singing Syllables: Do, Sol, Do' - Sight Singing Rhythms: Whole Note, Half Note, Quarter Note - 3/4 Time Signature	- Spring Concert Preparation - Mini-Tour Preparation - Prepare 2 part harmony song for performance - Singing in 3 part rounds - Review Treble Clef Staff - Sight Singing Syllables: Do, Sol, Do' - Sight Singing Rhythms: Whole Note, Half Note, Quarter Note	Grades 0.5 - 1.5
Seventh Grade	- Review Singing Posture and Breathing - Review a scale (Do, Re, Mi, etc.) - Singing in 3 part rounds - Review Tall vs. short vowels	- Winter Concert Preparation - Singing in 3 part rounds - Review Notes of the Treble Clef Staff - Sight Singing Syllables: Do, Sol, Do'	- Singing in 3 part harmony - Treble Clef Staff: Ledger Lines - Sight Singing Syllables: Do, Sol, Do' - Sight Singing Rhythms:	- Showcase of Music Preparation - Spring Concert Preparation - Review Notes of the Treble Clef Staff	- Spring Concert Preparation - Music in the Parks Preparation - Review Notes of the Treble Clef Staff	Grades 1.5 - 2.0

	- Review Notes of the Treble Clef Staff - Sight Singing Syllables: Do, Sol -Sight Singing Rhythms: Whole Note, Half Note, Quarter Note -Begin Winter Concert Music	-Sight Singing Rhythms: Whole Note, Half Note, Quarter Note	- Whole Note, Half Note, Quarter Note -Begin Spring Concert Music -Introduce 6/8 time signature	- Sight Singing Syllables: Do, Mi, Sol, Do' - Sight Singing Rhythms: Whole Note, Half Note, Quarter Note -Introduce Sharps, Flats, Naturals, Enharmonics	- Sight Singing Syllables: Do, Mi, Sol, Do' - Sight Singing Rhythms: Whole Note, Half Note, Quarter Note	
Eighth Grade	- Review Singing Posture and Breathing - Review a scale (Do, Re, Mi, etc.) - Singing in 3 part rounds -Review Tall vs. short vowels - Review Notes of the Treble Clef Staff: line and space notes - Sight Singing Syllables: Do, Sol -Sight Singing Rhythms: Whole Note, Half Note, Quarter Note -Begin Winter Concert Music	-Winter Concert Preparation -Singing in 4 part rounds -Review Notes of the Treble Clef Staff: line/space notes, ledger lines -Sight Singing Syllables: Do, Sol, Do' -Sight Singing Rhythms: Whole Note, Half Note, Quarter Note, 2 eighth notes -Review time signatures (4/4, 2/4, 3/4, 6/8)	- Continue singing in 3 part harmony -Learn notes of the Bass Clef: spaces and lines -Sight Singing Syllables: Do, Mi, Sol, Do' - Sight Singing Rhythms: Whole Note, Half Note, Quarter Note, 2 eighth notes -Begin Spring Concert Music -Introduce Key Signatures (C, G, F)	-Showcase of Music preparation -Spring Concert Preparation - Review Notes of the Bass Clef Staff - Sight Singing Syllables: Do, Re, Mi, Sol, Do' - Sight Singing Rhythms: Whole Note, Half Note, Quarter Note, 2 eighth notes -Complete Sight Singing in keys of C, G, F	-Spring Concert Preparation -Music in the Parks Preparation - Review Notes of the Bass Clef Staff - Sight Singing Syllables: Do, Re, Mi, Sol, Do' - Sight Singing Rhythms: Whole Note, Half Note, Quarter Note, 2 eighth notes	Grades 2.0 - 3.0

VII. Music Course Description For Grades 6-8

Readington Middle School provides a variety of performing ensembles. In the choral program, the 6th – 8th grade choirs are co-curricular elective courses that meet during the regular school day. Students that wish to deepen their involvement in the choral music program may elect to join Readington Rhapsody, an extra curricular chorus. In the instrumental program, both orchestra and band students participate in 6th-8th grade ensembles that are co-curricular elective courses that meet during the regular school day. Students electing to deepen their involvement in the instrumental music program can audition for any or all of our after school ensembles. These include Pops Orchestra, Viking Cruisers (Pep Band), Jazz Ensemble, Jazz Combo, and Pit Orchestra. General Music is designed to provide a meaningful musical experience for students who choose not to participate in an

ensemble. This can also complement/enhance students' ensemble experience should they choose to take this class in addition to band, orchestra, or chorus.

Sixth Grade Music
Desired Results
Established Goals: Anchor Standard 1: Generating and conceptualizing ideas. 1.3A.8.Cr1a: Generate and improvise rhythmic, melodic and harmonic phrases and harmonic accompaniments within basic forms (e.g., AB, ABA, Theme & Variations) and expanded forms (e.g., introductions, transitions, codas) that convey expressive intent. Explain connection to specific purpose and context (e.g., social, cultural, historical). 1.3B.12prof.Cr1a: Describe how sounds and short musical ideas can be used to represent personal experiences, moods, visual images, and/or storylines. 1.3.C.12int.Cr1a: Compose and improvise ideas and motives for melodies and rhythmic passages based on characteristic(s) of music or text(s) studied in rehearsal. 1.3D.12int.Cr1a: Create melodic, rhythmic and harmonic ideas for melodies over specified chord progressions or AB/ABA forms as well as two to three-chord accompaniments for given melodies. 1.3E.12prof.Cr1a: Generate melodic, rhythmic and harmonic ideas for compositions or improvisations using digital tools. Anchor Standard 2: Organizing and developing ideas. 1.3A.8.Cr2a: Select, organize and document personal musical ideas for arrangements, songs and compositions within expanded forms that demonstrate concepts such as tension and release, unity and variety, balance, and convey expressive intent. 1.3A.8.Cr2b: Use standard and/or iconic notation and/or recording technology to document personal rhythmic phrases, melodic phrases and harmonic sequences. 1.3B.12prof.Cr2a: Assemble and organize sounds or short musical ideas to create initial expressions of selected experiences, moods, images or storylines. 1.3B.12prof.Cr2b: Identify and describe the development of sounds or short musical ideas in drafts of music within simple forms (e.g., one part, cyclical, binary). 1.3C.12int.Cr2a: Select and develop draft melodies and rhythmic passages that demonstrate understanding of characteristic(s) of music or text(s) studied in rehearsal. 1.3D.12int.Cr2a: Use standard notation and audio/video recording to document melodic, rhythmic and harmonic ideas for drafts of melodies over specified chord progressions or AB /ABA forms as well as two-to-three-chord accompaniments for given melodies. 1.3E.12prof.Cr2a: Select melodic, rhythmic and harmonic ideas to develop into a larger work using digital tools and resources. Anchor Standard 3: Refining and completing products. 1.3A.8.Cr3a: Evaluate, refine and explain their own work by selecting and applying criteria including appropriate application of elements of music, compositional techniques, style and form, and use of sound sources. 1.3A.8.Cr3b: Present the final versions of documented personally and collaboratively created music that demonstrates craftsmanship and originality to others. Apply compositional techniques to achieve unity and variety, tension and release, and balance to convey expressive intent. 1.3B.12prof.Cr3a: Identify, describe and apply teacher-provided criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions. 1.3B.12prof.Cr3b: Share music through the use of notation, performance or technology, and demonstrate how the elements of music have been employed to realize expressive intent. 1.3C.12int.Cr3a: Evaluate and refine draft compositions and improvisations based on knowledge, skill and collaboratively developed criteria. 1.3C.12int.Cr3b: Share personally developed melodies and rhythmic passages (individually or as an ensemble) that demonstrate understanding of characteristics of music or texts studied in rehearsal.

1.3D.12int.Cr3a: Apply teacher or student-provided criteria to critique, improve and refine drafts of melodies over specified chord progressions or AB/ABA forms as well as two-to-three-chord accompaniments for given melodies.

1.3D.12int.Cr3b: Share final versions of melodies over specified chord progressions or AB/ABA as well as two-to-three-chord accompaniments for given melodies, demonstrating an understanding of how to develop and organize personal musical ideas.

1.3E.12prof.Cr3a: Drawing on feedback from teachers and peers, develop and implement strategies to improve and refine the technical and expressive aspects of draft compositions and improvisations.

1.3E.12prof.Cr3b: Share compositions or improvisations that demonstrate musical and technological craftsmanship as well as the use of digital tools and resources in developing and organizing musical ideas.

Anchor Standard 4: Selecting, analyzing, and interpreting work.

1.3A.8.Pr4a: Apply collaboratively and personally developed criteria for selecting music of contrasting styles for performance and explain expressive qualities, technical challenges and reasons for choices.

1.3A.8.Pr4b: Compare the structure of contrasting pieces of music selected for performance, explaining how the elements of music are used in each.

1.3A.8.Pr4c: Analyze selected music by sight-reading in treble or bass clef using simple rhythmic, melodic and/or harmonic notation.

1.3A.8.P4d: Identify and explain how cultural and historical context inform performances and result in different musical effects.

1.3A.8.Pr4e: Perform contrasting pieces of music, demonstrating as well as explaining how the music's intent is conveyed by their interpretations of the elements of music and expressive qualities (e.g., dynamics, tempo, timbre, articulation/style, phrasing).

1.3B.12prof.Pr4a: Identify and select specific excerpts, passages, or sections in musical works that express a personal experience, mood, visual image, or storyline in simple forms (e.g., one-part, cyclical, binary).

1.3B.12prof.Pr4b: Analyze how the elements of music (including form) of selected works relate to style and mood and explain the implications for rehearsal or performance.

1.3B.12prof.Pr4c: Develop interpretations of works based on an understanding of the use of elements of music, style and mood, explaining how the interpretive choices reflect the creator's intent.

1.3C.12int.Pr4a: Select varied repertoire to study based on music reading skills (where appropriate), an understanding of formal design in the music, context, and the technical skill of the individual and ensemble.

1.3C.12int.Pr4b: 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.

1.3C.12int.Pr4c: Demonstrate understanding and application of expressive qualities in a varied repertoire of music through prepared and improvised performances.

1.3D.12int.Pr4a: Describe and demonstrate how a varied collection of music that includes melodies, repertoire pieces and chordal accompaniments is selected, based on personal interest, music reading skills, identified technical challenges that need to be addressed, and the performance context.

1.3D.12int.Pr4b: Identify prominent melodic, harmonic, and structural characteristics and context (e.g., social, cultural, historical) in a varied collection of music that includes melodies, repertoire pieces and chordal accompaniments selected for performance, including some based on reading standard notation.

1.3D.12int.Pr4c: Demonstrate and describe an understanding of the context (e.g., social, cultural, historical) and expressive intent in a varied collection of music selected for performance that includes melodies, repertoire pieces and chordal accompaniments.

1.3E.12prof.Pr4a: Develop and explain the criteria used for selecting varied sound resources based on interest, music reading skills, and an understanding of the performer's musical and technological skill.

1.3E.12prof.Pr4b: Describe how context, structural aspects of the music, and digital media/tools inform prepared and improvised performances.

1.3E.12prof.Pr4c: Identify the context, expressive challenges, and use of digital tools in a varied repertoire of music influence prepared or improvised performances.

Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.

1.3A.8.Pr5a: Identify and apply personally developed criteria (e.g., demonstrating correct interpretation of notation, technical skill of performer, originality, emotional impact, variety, interest) to rehearse, refine and determine when the music is ready to perform.

1.3B.12prof.Pr5a: Create rehearsal plans for works, identifying repetition and variation within the form.

1.3B.12prof.Pr5b: Using established criteria and feedback, identify the way(s) in which performances convey the elements of music, style and mood.

1.3B.12prof.Pr5c: Identify and implement strategies for improving the technical and expressive aspects of multiple works.

1.3C.12int.Pr5a: 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.

1.3D.12int.Pr5a: Apply teacher or student-provided criteria to critique individual performances of a varied collection of music that includes melodies, repertoire pieces and chordal accompaniments selected for performance. Identify practice strategies to address performance challenges and refine the performances.

1.3E.12prof.Pr5a: Identify and implement rehearsal strategies to improve the technical and expressive aspects of prepared and improvised performances in a varied repertoire of music.

Anchor Standard 6: Conveying meaning through art.

1.3A.8.Pr6a: Perform music with technical accuracy, stylistic expression and culturally authentic practices to convey the creator's intent.

1.3A.8.Pr6b: Demonstrate performance decorum (e.g., stage presence, attire, behavior) and audience etiquette appropriate for venue, purpose, context, and style.

1.3B.12prof.Pr6a: Share live or recorded performances of works (both personal and others') and explain how the elements of music are used to convey intent.

1.3B.12prof.Pr6b: Identify how compositions are appropriate for an audience or context, and how this will shape future compositions.

1.3C.12int.Pr6a: Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures and styles.

1.3C.12int.Pr6b: Demonstrate an understanding of the context of the music through prepared and improvised performances.

1.3D.12int.Pr6a: Perform with expression and technical accuracy a varied collection of music that includes melodies, repertoire pieces and chordal accompaniments, while demonstrating sensitivity to the audience and an understanding of the context (e.g., social, cultural, historical).

1.3E.12prof.Pr6a: Using digital tools, demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music.

1.3E.12prof.Pr6b: Demonstrate an understanding of the context of music through prepared and improvised performances.

Anchor Standard 7: Perceiving and analyzing products.

1.3A.8.Re7a: Select programs of music (e.g., a playlist, live performance) and demonstrate the connections to an interest or experience for a specific purpose.

1.3A.8.Re7b: Classify and compare how the elements of music and expressive qualities relate to the structure within programs of music (e.g., a playlist, live performance).

1.3A.8.Re7c: Identify and compare the context of programs of music from a variety of genres, cultures and historical periods.

1.3B.12prof.Re7a: Apply teacher-provided criteria to select music that expresses a personal experience, mood, visual image, or storyline in simple forms (e.g., one-part, cyclical, binary), and describe the choices as models for composition.

1.3B.12prof.Re7b: Analyze aurally and/or by reading 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 a composer, performer and/or listener.

1.3C.12int.Re7a: Explain the reasons for selecting music citing characteristics found in the music and connections to interest, purpose and context.

1.3C.12int.Re7b: Describe how understanding context and the way the elements of music are manipulated inform the response to music.

1.3D.12int.Re7a: Explain the reasons for selecting music citing characteristics found in the music and connections to interest, purpose and context.

1.3D.12int.Re7b: Explain the influence of experiences and contexts (e.g., personal, social, cultural) on interest in and the evaluation of a varied repertoire of music.

1.3E.12prof.Re7a: Cite reasons for choosing music based on the use of the elements of music, digital and electronic aspects, and connections to interest or purpose.

1.3E.12prof.Re7b: Explain how knowledge of the structure (e.g., repetition, similarities, contrasts), technological aspects, and purpose of the music informs the response.

Anchor Standard 8: Applying criteria to evaluate products.

1.3A.8.Re8a: Apply appropriate personally developed criteria to evaluate musical works or performances.

1.3B.12prof.Re8a: Develop and explain interpretations of varied works, demonstrating an understanding of the composer's intent by citing technical and expressive aspects as well as the style/genre of each work.

1.3C.12int.Re8a: 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 the setting of the text (when appropriate).

1.3D.12int.Re8a: Identify and support interpretations of the expressive intent and meaning of musical selections, citing as evidence the treatment of the elements of music, context, and the setting of the text (when appropriate).

1.3E.12prof.Re8a: 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.

Anchor Standard 9: Interpreting intent and meaning.

1.3A.8.Re9a: Support with evidence personal interpretation of contrasting programs of music and explain how the application of the elements of music and expressive qualities, within genres, cultures and historical periods convey expressive intent.

1.3B.12prof.Re9a: Describe the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating an understanding of the fundamentals of music theory.

1.3B.12prof.Re9b: Describe the way(s) in which critiquing others' work and receiving feedback from others can be applied in the personal creative process.

1.3C.12int.Re9a: Explain the influence of experiences, analysis and context on interest in and evaluation of music.

1.3D.12int.Re9a: Describe how the elements of music are manipulated and knowledge of the context (e.g., social, cultural) informs the response.

1.3E.12prof.Re9a: Evaluate music using criteria based on analysis, interpretation, digital and electronic features, and personal interests.

Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.

1.3B.12prof.Cn10a: Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

1.3C.12int.Cn10a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

Anchor Standard 11: Relating artistic ideas and works within societal, cultural and historical contexts to deepen understanding.

1.3A.8.Cn11a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

1.3B.12prof.Cn11a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts and daily life.

1.3C.12int.Cn11a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

Understandings:

- The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.
- Musicians' creative choices are influenced by their expertise, context, and expressive intent.

Essential Questions:

- How do musicians generate creative ideas?
- How do musicians make creative decisions?
- How do musicians improve the quality of their creative work?
- When is creative work ready to share?
- How do performers select repertoire?

• Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria. • Musicians' presentation of creative work is the culmination of a process of creation and communication. • Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire. • Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance. • Performers make interpretive decisions based on their understanding of context and expressive intent. • To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria. • Musicians' judge performance based on criteria that vary across time, place, and cultures. • Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. • Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music. • Through their use of elements and structures of music, creators and performers provide clues to their expressive intent. • The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria. • Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding. • Understanding connections to varied contexts and daily life enhance musicians' creating, performing, and responding.	• How does understanding the structure and context of musical works inform performance? • How do performers interpret musical works? • How do musicians improve the quality of their performance? • When is a performance judged ready to present? How do context and the manner in which a musical work is presented influence audience response? • How do individuals choose music to experience? • How do we discern the musical creators' and performers' expressive intent? • How do we judge the quality of musical work(s) and performance(s)? • How do musicians make meaningful connections to creating, performing, and responding? • How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?
<i>Students will know/learn...</i> • Relationships between music, the other arts, and disciplines outside the arts. • Music's relation to history and culture. • Melodies in both the treble and bass clefs. • Standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression.	

- Sounds of a variety of instruments, including orchestral and band instruments, and instruments from various cultures.
- Simple music forms when presented aurally (ABA, verse-refrain, rondo, theme, and variations).
- Symbols and traditional terms referring to dynamics, tempo and articulation, and interpret them correctly when performing.
- Ways in which the principles and content of other disciplines are interrelated with music.
- Various uses of music in their daily experiences and describe characteristics that make certain music suitable for each.
- Similarities and differences in the meanings of common terms used in the various arts (e.g. contrast, contour, color, form, symmetry, and line).
- Roles of musicians in various musical settings and cultures.
- Patriotic/folk songs important to American culture and heritage from memory.

Students will be able to...

- Improvise melodies, variations, and melodic accompaniments.
- Compose and arrange music within specified guidelines.
- Sing, alone and with others, a varied repertoire of music.
- Perform on instruments, alone and with others, a varied repertoire of music
- Read and notate music.
- Listen to, move to, analyze, and describe music.
- Evaluate music and music performances.
- Improvise simple harmonic accompaniments.
- Improvise melodic embellishments and simple rhythmic and melodic variations on given pentatonic melodies and melodies in major keys
- Improvise short melodies, unaccompanied and over given rhythmic accompaniments, each in consistent style, meter, and tonality.
- Compose short pieces within specified guidelines demonstrating knowledge of the elements of music.
- Arrange simple pieces for voices or instruments other than those for which the pieces were written.
- Use a variety of traditional and nontraditional sound sources and electronic media when composing and arranging.
- Perform on at least one instrument accurately and independently, alone in small and large ensembles, with good posture, good playing position, and good breath, bow or stick control.
- Perform with expression and technical accuracy on at least one string, wood, percussion, or classroom instrument a repertoire of instrumental literature with a level of difficulty of 2, on a scale of 1 to 6.
- Perform music representing genres and cultures, with expression appropriate for the work being performed.
- Play by ear simple melodies on a melodic instrument and simple accompaniments on a harmonic instrument.
- Read whole, half, quarter, eighth, sixteenth, and dotted notes and rests in 2/4, ¾, 4/4, 6/8, 3/8 and alla breve meter signatures.
- Read at sight simple melodies in both the treble and bass clefs.
- Use standard notation to record their musical ideas and the musical ideas of others.
- Describe specific music events in a given and aural example, using appropriate terminology.
- Analyze the uses of elements in music in aural examples representing diverse genres and cultures.
- Demonstrate knowledge of the basic principles of meter, rhythm, tonality, intervals, and chords in their analyses of music.
- Develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply the criteria in their personal listening and performing.
- Evaluate the quality and effectiveness of their own and others' performances, compositions, arrangements, and improvisations by applying specific criteria appropriate for the style of the music and offer constructive suggestions for improvement.

- Compare in two or more arts how the characteristics materials of each art can be used to transform similar events, scenes, emotions of ideas into works of art.
- Describe ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music.
- Describe distinguishing characteristics of representative music genres and styles from a variety of cultures.
- Classify by genre and style (and, if applicable, by historical period, composer, and title) a varied body of exemplary (that is, high-quality and characteristic) musical works and explain the characteristics that cause each work to be considered exemplary.
- Compare, in several cultures of the world, the functions music serves, roles of musicians, and conditions under which music is typically performed.
- Demonstrate perceptual skills by moving, by answering questions about, and by describing aural examples of music of diverse genres, styles and cultures.
- Use age-appropriate terminology in explaining music, music notation, music instruments and voices, and music performances.
- Read and perform rhythmic and melodic patterns accurately and independently, from standard music notation (whole, half, dotted half, quarter, eighth and sixteenth notes in a variety of meter signatures).
- Use syllables and letters to read simple pitch notation in the treble and bass clefs in major keys.
- Use standard notation to record their musical ideas and the musical ideas of others.
- Echo simple rhythms and melodic patterns.
- Improvise "answers" in the same style and length to given rhythmic and melodic phrases.
- Improvise contrasting rhythmic and melodic ostinato accompaniments.
- Improvise and compose pieces using a variety of sound sources, including traditional and non-traditional sound sources.
- Create and arrange short songs and instrumental pieces within specified or self-directed guidelines.
- Recognize adult vocal timbres of soprano, alto, tenor and bass.
- Respond through purposeful movement to selected prominent music characteristics or to specific musical events while listening to music.
- Develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply the criteria in their personal listening and performing.
- Evaluate the quality and effectiveness of their own and others' performances, compositions, arrangements, and improvisations by applying specific criteria appropriate for the style of the music and offer constructive suggestions for improvement.
- Explain, using appropriate music terminology, their personal preferences for specific musical works and styles.
- Describe with accurate terminology how elements of music are used in musical examples from various cultures of the world.
- Classify by genre and style (and, if applicable, by historical period, composer, and title) a varied body of exemplary musical works and explain the characteristics that cause each work to be considered exemplary.
- Examine and compare the functions music serves, roles of musicians, and conditions under which music is typically performed in a variety of cultures.
- Demonstrate audience behavior appropriate for the context and style of music being performed.

Students who participate in an instrumental ensemble (i.e., 6th Grade Orchestra or Concert Band) will:

- Perform with expression and technical accuracy a varied repertoire of instrumental literature with a level of difficulty of 3 on a scale of 1 to 6, including some solos performed from memory.
- Sight-read, accurately and expressively, music with a level of difficulty of 2, on a scale of 1 to 6.
- Sing and play instruments independently, on pitch and in rhythm, with appropriate timbre and expressive qualities (tempo, dynamics, phrasing, diction, etc.).
- Play from memory a varied repertoire of music representing diverse genres and cultures.
- Play ostinatos, duets, trios, rounds, countermelodies and other pieces of music that require the independent and simultaneous performance of contrasting parts.
- Play in groups, blending and matching across parts, and responding to the cues of a conductor.

- Listen to and describe professional performances of pieces within the band and orchestra idioms.
- Perform on classroom instruments accurately and independently, alone and in small and large ensembles, with proper posture and technique (posture, hand position, mallet control, sticking patterns, etc.).
- Sing and play from memory a varied repertoire of music representing diverse genres and cultures.
- Sing and play ostinatos, partner songs, rounds, countermelodies and other pieces of music that require the independent and simultaneous performance of contrasting parts.
- Sing and play in groups, blending and matching across parts, and responding to the cues of a conductor.
- Sing with increasing accuracy and with good breath control throughout the appropriate vocal range, alone and in small and large ensembles.
- Sing with expression and technical accuracy a repertoire of vocal literature with a level of difficulty of 3.5, on a scale of 1 to 6 (1 = beginning repertoire, 6 = highly advanced repertoire)
- Play instruments independently, on pitch and in rhythm, with appropriate timbre and expressive qualities (tempo, dynamics, phrasing, diction, etc.).

Level 3:

- Demonstrate growth in all areas of levels one and two.
- Identify and interpret basic terminology.
- Identify and use 3/8 and 6/8 rhythms.
- Demonstrate basic shifting technique.
- Perform specified major scales and appropriate chromatic scales (See 6th grade objectives).
- Prepare and perform assigned etude satisfactorily.
- Explain self-study techniques used to master new and difficult material.

Students who participate in a choral ensemble will:

- Sight-read, accurately and expressively, music with a level of difficulty of 0.5 - 1.5, on a scale of 1 to 6.
- Sing independently, on pitch and in rhythm, with appropriate timbre and expressive qualities (tempo, dynamics, phrasing, diction, etc.).
- Sing and play from memory a varied repertoire of music representing diverse genres and cultures.
- Sing and play ostinatos, partner songs, rounds, countermelodies and other pieces of music that require the independent and simultaneous performance of contrasting parts.
- Sing in groups, blending and matching across parts, and responding to the cues of a conductor.
- Sing with increasing accuracy and with good breath control throughout the appropriate vocal range, alone and in small and large ensembles.
- Sing with expression and technical accuracy a repertoire of vocal literature with a level of difficulty of 0.5-1.5, on a scale of 1 to 6 (1 = beginning repertoire, 6 = highly advanced repertoire)
- Perform repertoire in multiple languages using proper diction, inflection, tone quality, articulation, breathing and posture.
- Develop diaphragmatic-costal techniques for the complete cycle of breathing.
- Develop the ability to shape vowel sounds supported by the breath, to position and direct vocal tone.
- Develop a "head voice/falsetto" in addition to a "chest voice" in order to develop a greater range potential.
- Demonstrate how the articulation of words enhances the meaning and mood of music.
- Produce pure and uniform vowel sounds.
- Develop an understanding of "voiced" consonants.
- Develop the ability to listen while singing.
- Sing with instrumental accompaniment and *a cappella*.
- Match pitch with their individual section and ensemble.
- Read and perform rhythmic and melodic patterns accurately and independently, from standard music notation.
- Echo simple rhythms and melodic patterns.
- Read whole, half, dotted half, quarter notes and rests in 2/4, 3/4, and 4/4 meter signatures.
- Use syllables and letters to read simple pitch notation in the treble clef in major and minor keys.

- Identify symbols and traditional terms referring to dynamics, tempo and articulation, and interpret them correctly when performing.
- Use standard symbols to notate meter, rhythm, pitch, and dynamics.
- Demonstrate perceptual skills by answering questions about and by describing aural examples of music of diverse genres, styles and cultures.
- Use age-appropriate terminology in explaining music, music notation, music voices, and music performances.
- Identify the sounds of a variety of vocal ranges including, soprano, alto, tenor and bass.
- Listen to and describe professional performances of pieces within choral music idioms.
- Devise criteria for evaluating performances and compositions of themselves and/or fellow students.
- Explain, using appropriate music terminology, their personal preferences for specific musical works and styles.
- Identify similarities and differences in the meanings of common terms used in the various arts (e.g. contrast, contour, color, form, symmetry, and line).
- Identify ways in which the principles and content of other disciplines are interrelated with music.
- Identify by genre or style, aural examples of music from various cultures.
- Describe with accurate terminology how elements of music are used in musical examples from various world cultures.
- Identify various uses of music in their daily experiences and describe characteristics that make certain music suitable for each.
- Identify and describe roles of musicians in various musical settings and cultures. (Amistad)
- Demonstrate audience behavior appropriate for the context and style of music being performed.

Learning Plan

Learning Activities:

- Singing, alone and with others, a varied repertoire of music.
- Performing on instruments, alone and with others, a varied repertoire of music.
- Improvising melodies, variations, and accompaniments.
- Composing and arranging music within specified guidelines.
- Reading and notating music.
- Listening to, analyzing, and describing music.
- Evaluating music and music performances.
- Exploring music's relationship with history, culture and other disciplines. (Holocaust)

Interdisciplinary Connections

Social Studies: NJSLS 6.1: All students will acquire the knowledge and skills to think analytically about how past and present interactions of people, cultures, and the environment shape the American heritage. Such knowledge and skills enable students to make informed decisions that reflect fundamental rights and core democratic values as productive citizens in local, national, and global communities. Activity: Discussion of how historical events and time periods connect to composers and musical genres.

ELA: NJSLS .6.4. Present claims and findings, sequencing ideas logically and using pertinent descriptions, facts, and details to accentuate main ideas or themes; use appropriate speaking behaviors (e.g., eye contact, adequate volume, and clear pronunciation). Activity: Classroom presentations on musical eras, composers, etc.

Career Readiness, Life Literacies, and Key Skills

Career Readiness, Life Literacies, and Key Skills Practices: Demonstrate creativity and innovation. 9.4.8.DC.5: Manage digital identity and practice positive online behavior to avoid inappropriate forms of self-disclosure.

9.4.8.IML.7: Use information from a variety of sources, contexts, disciplines, and cultures for a specific purpose (e.g., 1.2.8.C2a, 1.4.8.CR2a, 2.1.8.CHSS/IV.8.AI.1, W.5.8, 6.1.8.GeoSV.3.a, 6.1.8.CivicsDP.4.b, 7.1.NH. IPRET.8). 9.4.8.TL.3: Select appropriate tools to organize and present information digitally.

Activity: Compose and arrange music within specified guidelines. Students will research a genre of music of their choice and create a musical piece. Students will use websites and apps that best suit their needs.

9.2.8.CAP.1: Identify offerings such as high school and county career and technical school courses, apprenticeships, military programs, and dual enrollment courses that support career or occupational areas of interest. Activity: Discuss the roles of different parts of a musical ensemble and places outside of the middle school that could support student interest in being a part of a musical ensemble.

9.4.8.CI.4: Explore the role of creativity and innovation in career pathways and industries. Activity: Research and discussions of Arts related fields.

Computer Science and Design Thinking

8.1.8.CS.4: Systematically apply troubleshooting strategies to identify and resolve hardware and software problems in computing systems. 8.2.8.NT.1: Examine a malfunctioning tool, product, or system and propose solutions to the problem. Activity: Troubleshoot technological issues while composing using various technology tools.

Assessment Evidence

Formative:

- Oral responses to questions
- Teacher observation
- Rubrics

Summative:

- Quizzes, tests and written work products
- Projects
- Audio and visual recordings
- Caring for and responsible use of instruments and materials

Benchmark: Performance assessment on music reading during September, December, and May

[Band sight-reading rubric](#)

Alternative: Create pamphlets or a living history presentation

Resources

Core Materials:

Alfred Music Theory
Standard of Excellence Books 1,2,3
Habits of a Successful Musician - Strings and Band

Supporting Materials:

Staff created materials (Powerpoints, handouts, audio/video clips)
Subject-specific leveled texts are available in school bookrooms and classroom libraries

Technology: Garage Band, Flat, Finale

Seventh Grade Music
Desired Results
Established Goals: Anchor Standard 1: Generating and conceptualizing ideas. 1.3A.8.Cr1a: Generate and improvise rhythmic, melodic and harmonic phrases and harmonic accompaniments within basic forms (e.g., AB, ABA, Theme & Variations) and expanded forms (e.g., introductions, transitions, codas) that convey expressive intent. Explain connection to specific purpose and context (e.g., social, cultural, historical). 1.3B.12prof.Cr1a: Describe how sounds and short musical ideas can be used to represent personal experiences, moods, visual images, and/or storylines. 1.3.C.1prof.Cr1a: Compose and improvise ideas for melodies, rhythmic passages and arrangements for specific purposes that reflect characteristic(s) of music from a variety of historical periods or cultures studied in rehearsal. 1.3D.12prof.Cr1a: Create melodic, rhythmic and harmonic ideas for improvisations, compositions (e.g., theme and variation, 12-bar blues), as well as three-or-more-chord accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, finger picking patterns). 1.3E.12prof.Cr1a: Generate melodic, rhythmic and harmonic ideas for compositions or improvisations using digital tools. Anchor Standard 2: Organizing and developing ideas. 1.3A.8.Cr2a: Select, organize and document personal musical ideas for arrangements, songs and compositions within expanded forms that demonstrate concepts such as tension and release, unity and variety, balance, and convey expressive intent. 1.3A.8.Cr2b: Use standard and/or iconic notation and/or recording technology to document personal rhythmic phrases, melodic phrases and harmonic sequences. 1.3B.12prof.Cr2a: Assemble and organize sounds or short musical ideas to create initial expressions of selected experiences, moods, images or storylines. 1.3B.12prof.Cr2b: Identify and describe the development of sounds or short musical ideas in drafts of music within simple forms (e.g., one part, cyclical, binary). 1.3C.12prof.Cr2a: 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. 1.3D.12prof.Cr2a: Use standard notation and audio/video recording to document melodic, rhythmic and harmonic ideas for drafts of improvisations, compositions (e.g., theme and variation, 12-bar blues), as well as three-or-more-chord accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, finger picking patterns). 1.3E.12prof.Cr2a: Select melodic, rhythmic and harmonic ideas to develop into a larger work using digital tools and resources. Anchor Standard 3: Refining and completing products. 1.3A.8.Cr3a: Evaluate, refine and explain their own work by selecting and applying criteria including appropriate application of elements of music, compositional techniques, style and form, and use of sound sources. 1.3A.8.Cr3b: Present the final versions of documented personally and collaboratively created music that demonstrates craftsmanship and originality to others. Apply compositional techniques to achieve unity and variety, tension and release, and balance to convey expressive intent. 1.3B.12prof.Cr3a: Identify, describe and apply teacher-provided criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions. 1.3B.12prof.Cr3b: Share music through the use of notation, performance or technology, and demonstrate how the elements of music have been employed to realize expressive intent. 1.3C.12prof.Cr3a: Evaluate and refine draft melodies, rhythmic passages, arrangements, and improvisations based on established criteria, including the extent to which they address identified purposes. 1.3C.12prof.Cr3b: Share personally developed melodies, rhythmic passages, and arrangements (individually or as an ensemble) that address identified purposes.

1.3D.12prof.Cr3a: Develop and apply criteria to critique, improve and refine drafts of improvisations, compositions (e.g., theme and variation, 12-bar blues), as well as three-or-more chord accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, fingerpicking patterns).

1.3D.12prof.Cr3b: Perform final versions of improvisations, compositions (e.g., theme and variation, 12-bar blues), and three-or-more-chord accompaniments in a variety of patterns (e.g. arpeggio, country and gallop strumming, fingerpicking patterns), demonstrating technical skill in applying principles of composition, improvisation and originality.

1.3E.12prof.Cr3a: Drawing on feedback from teachers and peers, develop and implement strategies to improve and refine the technical and expressive aspects of draft compositions and improvisations.

1.3E.12prof.Cr3b: Share compositions or improvisations that demonstrate musical and technological craftsmanship as well as the use of digital tools and resources in developing and organizing musical ideas.

Anchor Standard 4: Selecting, analyzing, and interpreting work.

1.3A.8.Pr4a: Apply collaboratively and personally developed criteria for selecting music of contrasting styles for performance and explain expressive qualities, technical challenges and reasons for choices.

1.3A.8.Pr4b: Compare the structure of contrasting pieces of music selected for performance, explaining how the elements of music are used in each.

1.3A.8.Pr4c: Analyze selected music by sight-reading in treble or bass clef using simple rhythmic, melodic and/or harmonic notation.

1.3A.8.P4d: Identify and explain how cultural and historical context inform performances and result in different musical effects.

1.3A.8.Pr4e: Perform contrasting pieces of music, demonstrating as well as explaining how the music's intent is conveyed by their interpretations of the elements of music and expressive qualities (e.g., dynamics, tempo, timbre, articulation/style, phrasing).

1.3B.12prof.Pr4a: Identify and select specific excerpts, passages, or sections in musical works that express a personal experience, mood, visual image, or storyline in simple forms (e.g., one-part, cyclical, binary).

1.3B.12prof.Pr4b: Analyze how the elements of music (including form) of selected works relate to style and mood and explain the implications for rehearsal or performance.

1.3B.12prof.Pr4c: Develop interpretations of works based on an understanding of the use of elements of music, style and mood, explaining how the interpretive choices reflect the creator's intent.

1.3C.12prof.Pr4a: Explain the criteria used to select 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.

1.3C.12prof.Pr4b: 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.

1.3C.12prof.Pr4c: Demonstrate an understanding of context in a varied repertoire of music through prepared and improvised performances.

1.3D.12prof.Pr4a: Explain the criteria used when selecting a varied collection of music for individual or small group performances that include melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, finger picking patterns).

1.3D.12prof.Pr4b: Identify and describe important theoretical and structural characteristics and context (e.g., social, cultural, historical) in a varied collection of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, finger picking patterns).

1.3D.12prof.Pr4c: Demonstrate and describe an understanding of the context (e.g., social, cultural, historical) and expressive intent in a varied collection of music selected for performance that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, finger picking patterns).

1.3E.12prof.Pr4a: Develop and explain the criteria used for selecting varied sound resources based on interest, music reading skills, and an understanding of the performer's musical and technological skill.

1.3E.12prof.Pr4b: Describe how context, structural aspects of the music, and digital media/tools inform prepared and improvised performances.

1.3E.12prof.Pr4c: Identify the context, expressive challenges, and use of digital tools in a varied repertoire of music influence prepared or improvised performances.

Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.

1.3A.8.Pr5a: Identify and apply personally developed criteria (e.g., demonstrating correct interpretation of notation, technical skill of performer, originality, emotional impact, variety, interest) to rehearse, refine and determine when the music is ready to perform.

1.3B.12prof.Pr5a: Create rehearsal plans for works, identifying repetition and variation within the form.

1.3B.12prof.Pr5b: Using established criteria and feedback, identify the way(s) in which performances convey the elements of music, style and mood.

1.3B.12prof.Pr5c: Identify and implement strategies for improving the technical and expressive aspects of multiple works.

1.3C.12prof.Pr5a: 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.

1.3D.12prof.Pr5a: Develop and apply criteria to critique individual and small group performances of a varied collection of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, fingerpicking patterns). Create rehearsal strategies to address performance challenges and refine the performances.

1.3E.12prof.Pr5a: Identify and implement rehearsal strategies to improve the technical and expressive aspects of prepared and improvised performances in a varied repertoire of music.

Anchor Standard 6: Conveying meaning through art.

1.3A.8.Pr6a: Perform music with technical accuracy, stylistic expression and culturally authentic practices to convey the creator's intent.

1.3A.8.Pr6b: Demonstrate performance decorum (e.g., stage presence, attire, behavior) and audience etiquette appropriate for venue, purpose, context, and style.

1.3B.12prof.Pr6a: Share live or recorded performances of works (both personal and others') and explain how the elements of music are used to convey intent.

1.3B.12prof.Pr6b: Identify how compositions are appropriate for an audience or context, and how this will shape future compositions.

1.3C.12prof.Pr6a: 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.

1.3C.12prof.Pr6b: Demonstrate an understanding of expressive intent by connecting with an audience through prepared and improvised performances.

1.3D.12prof.Pr6a: Perform with expression and technical accuracy, individually and in small groups, a varied collection of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, finger picking patterns), while demonstrating sensitivity to the audience and an understanding of the context (e.g., social, cultural, historical).

1.3E.12prof.Pr6a: Using digital tools, demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music.

1.3E.12prof.Pr6b: Demonstrate an understanding of the context of music through prepared and improvised performances.

Anchor Standard 7: Perceiving and analyzing products.

1.3A.8.Re7a: Select programs of music (e.g., a playlist, live performance) and demonstrate the connections to an interest or experience for a specific purpose.

1.3A.8.Re7b: Classify and compare how the elements of music and expressive qualities relate to the structure within programs of music (e.g., a playlist, live performance).

1.3A.8.Re7c: Identify and compare the context of programs of music from a variety of genres, cultures and historical periods.

1.3B.12prof.Re7a: Apply teacher-provided criteria to select music that expresses a personal experience, mood, visual image, or storyline in simple forms (e.g., one-part, cyclical, binary), and describe the choices as models for composition.

1.3B.12prof.Re7b: Analyze aurally and/or by reading 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 a composer, performer and/or listener.

1.3C.12prof.Re7a: Apply criteria to select music for specified purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose and context.

1.3C.12prof.Re7b: Explain how the analysis of passages and understanding the way the elements of music are manipulated informs the response to music.

1.3D.12prof.Re7b: Develop and apply teacher or student-provided criteria based on personal preference, analysis and context (e.g., personal, social, cultural) to evaluate individual and small group musical selections for listening.

1.3E.12prof.Re7a: Cite reasons for choosing music based on the use of the elements of music, digital and electronic aspects, and connections to interest or purpose.

1.3E.12prof.Re7b: Explain how knowledge of the structure (e.g., repetition, similarities, contrasts), technological aspects, and purpose of the music informs the response.

Anchor Standard 8: Applying criteria to evaluate products.

1.3A.8.Re8a: Apply appropriate personally developed criteria to evaluate musical works or performances.

1.3B.12prof.Re8a: Develop and explain interpretations of varied works, demonstrating an understanding of the composer's intent by citing technical and expressive aspects as well as the style/genre of each work.

1.3C.12prof.Re8a: Explain and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, the setting of the text (when appropriate), and personal research.

1.3D.12prof.Re8a: Explain and support interpretations of the expressive intent and meaning of musical selections, citing as evidence the treatment of the elements of music, context (e.g., personal, social, cultural), the setting of the text (when appropriate), and outside sources.

1.3E.12prof.Re9a: Evaluate music using criteria based on analysis, interpretation, digital and electronic features, and personal interests.

Anchor Standard 9: Interpreting intent and meaning.

1.3A.8.Re9a: Support with evidence personal interpretation of contrasting programs of music and explain how the application of the elements of music and expressive qualities, within genres, cultures and historical periods convey expressive intent.

1.3B.12prof.Re9a: Describe the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating an understanding of the fundamentals of music theory.

1.3B.12prof.Re9b: Describe the way(s) in which critiquing others' work and receiving feedback from others can be applied in the personal creative process.

1.3C.12prof.Re9a: Evaluate works and performances based on personally or collaboratively developed criteria, including analysis of the structure and context.

1.3D.12prof.Re9a: Compare passages in musical selections and explain how the elements of music and context (e.g., social, cultural, historical) inform the response.

1.3E.12prof.Re9a: Evaluate music using criteria based on analysis, interpretation, digital and electronic features, and personal interests.

Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.

1.3A.8.Cn10a: Demonstrate how interests, knowledge and skills related to personal choices and intent when creating, performing, and responding to music.

Anchor Standard 11: Relating artistic ideas and works within societal, cultural and historical contexts to deepen understanding.

1.3A.8.Cn11a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

1.3B.12prof.Cn11a: Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

Understandings:

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

Essential Questions:

- How do musicians generate creative ideas?
- How do musicians make creative decisions?

• Musicians' creative choices are influenced by their expertise, context, and expressive intent. • Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria. • Musicians' presentation of creative work is the culmination of a process of creation and communication. • Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire. • Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance. • Performers make interpretive decisions based on their understanding of context and expressive intent. • To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria. • Musicians' judge performance based on criteria that vary across time, place, and cultures. • Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. • Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music. • Through their use of elements and structures of music, creators and performers provide clues to their expressive intent. • The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria. • Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding. • Understanding connections to varied contexts and daily life enhance musicians' creating, performing, and responding.	• How do musicians improve the quality of their creative work? • When is creative work ready to share? • How do performers select repertoire? • How does understanding the structure and context of musical works inform performance? • How do performers interpret musical works? • How do musicians improve the quality of their performance? • When is a performance judged ready to present? How do context and the manner in which a musical work is presented influence audience response? • How do individuals choose music to experience? • How do we discern the musical creators' and performers' expressive intent? • How do we judge the quality of musical work(s) and performance(s)? • How do musicians make meaningful connections to creating, performing, and responding? • How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?
<i>Students will know/learn...</i> • Relationships between music, the other arts, and disciplines outside the arts. • Music's relation to history and culture. (Holocaust) • Melodies in both the treble and bass clefs.	

- Standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression.
- Sounds of a variety of instruments, including orchestral and band instruments, and instruments from various cultures.
- Simple music forms when presented aurally (ABA, verse-refrain, rondo, theme, and variations).
- Similarities and differences in the meanings of common terms used in the various arts (e.g. contrast, contour, color, form, symmetry, and line).
- Ways in which the principles and content of other disciplines are interrelated with music.
- Various uses of music in their daily experiences and describe characteristics that make certain music suitable for each.
- Roles of musicians in various musical settings and cultures. (Amistad)
- Patriotic/folk songs important to American culture and heritage from memory.

Students will be able to...

- Improvise melodies, variations, and melodic accompaniments.
- Compose and arrange music within specified guidelines.
- Sing, alone and with others, a varied repertoire of music.
- Perform on instruments, alone and with others, a varied repertoire of music
- Read and notate music.
- Listen to, move to, analyze, and describe music.
- Evaluate music and music performances.
- Improvise simple harmonic accompaniments.
- Improvise melodic embellishments and simple rhythmic and melodic variations on given pentatonic melodies and melodies in major keys
- Improvise short melodies, unaccompanied and over given rhythmic accompaniments, each in consistent style, meter, and tonality.
- Compose short pieces within specified guidelines demonstrating knowledge of the elements of music.
- Arrange simple pieces for voices or instruments other than those for which the pieces were written.
- Use a variety of traditional and nontraditional sound sources and electronic media when composing and arranging.
- Perform on at least one instrument accurately and independently, alone in small and large ensembles, with good posture, good playing position, and good breath, bow or stick control.
- Perform with expression and technical accuracy on at least one string, wood, percussion, or classroom instrument a repertoire of instrumental literature with a level of difficulty of 2, on a scale of 1 to 6.
- Perform music representing genres and cultures, with expression appropriate for the work being performed.
- Play by ear simple melodies on a melodic instrument and simple accompaniments on a harmonic instrument.
- Read whole, half, quarter, eighth, sixteenth, and dotted notes and rests in 2/4, 3/4, 4/4, 6/8, 3/8 and alla breve meter signatures.
- Read at sight simple melodies in both the treble and bass clefs.
- Use standard notation to record their musical ideas and the musical ideas of others.
- Describe specific music events in a given and aural example, using appropriate terminology.
- Analyze the uses of elements in music in aural examples representing diverse genres and cultures.
- Demonstrate knowledge of the basic principles of meter, rhythm, tonality, intervals, and chords in their analyses of music.
- Develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply the criteria in their personal listening and performing.
- Evaluate the quality and effectiveness of their own and others' performances, compositions, arrangements, and improvisations by applying specific criteria appropriate for the style of the music and offer constructive suggestions for improvement.
- Compare in two or more arts how the characteristics materials of each art can be used to transform similar events, scenes, emotions of ideas into works of art.

- Describe ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music.
- Describe distinguishing characteristics of representative music genres and styles from a variety of cultures.
- Classify by genre and style (and, if applicable, by historical period, composer, and title) a varied body of exemplary (that is, high-quality and characteristic) musical works and explain the characteristics that cause each work to be considered exemplary.
- Compare, in several cultures of the world, the functions music serves, roles of musicians, and conditions under which music is typically performed.
- Demonstrate perceptual skills by moving, by answering questions about, and by describing aural examples of music of diverse genres, styles and cultures.
- Use age-appropriate terminology in explaining music, music notation, music instruments and voices, and music performances.
- Identify symbols and traditional terms referring to dynamics, tempo and articulation, and interpret them correctly when performing.
- Read and perform rhythmic and melodic patterns accurately and independently, from standard music notation (whole, half, dotted half, quarter, eighth and sixteenth notes in a variety of meter signatures).
- Use syllables and letters to read simple pitch notation in the treble and bass clefs in major keys.
- Use standard notation to record their musical ideas and the musical ideas of others.
- Echo simple rhythms and melodic patterns.
- Improvise "answers" in the same style and length to given rhythmic and melodic phrases.
- Improvise contrasting rhythmic and melodic ostinato accompaniments.
- Improvise and compose pieces using a variety of sound sources, including traditional and non-traditional sound sources.
- Create and arrange short songs and instrumental pieces within specified or self-directed guidelines.
- Recognize adult vocal timbres of soprano, alto, tenor and bass.
- Respond through purposeful movement to selected prominent music characteristics or to specific musical events while listening to music.
- Develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply the criteria in their personal listening and performing.
- Evaluate the quality and effectiveness of their own and others' performances, compositions, arrangements, and improvisations by applying specific criteria appropriate for the style of the music and offer constructive suggestions for improvement.
- Explain, using appropriate music terminology, their personal preferences for specific musical works and styles.
- Describe with accurate terminology how elements of music are used in musical examples from various cultures of the world.
- Classify by genre and style (and, if applicable, by historical period, composer, and title) a varied body of exemplary musical works and explain the characteristics that cause each work to be considered exemplary.
- Examine and compare the functions music serves, roles of musicians, and conditions under which music is typically performed in a variety of cultures.
- Demonstrate audience behavior appropriate for the context and style of music being performed.

Students who participate in an instrumental ensemble (i.e., 7th Grade Orchestra, Symphonic Band) will:

- Perform with expression and technical accuracy a varied repertoire of instrumental literature with a level of difficulty of 3.5 - 4 on a scale of 1 to 6, including some solos performed from memory.
- Sight-read, accurately and expressively, music with a level of difficulty of 2, on a scale of 1 to 6.
- Sing and play instruments independently, on pitch and in rhythm, with appropriate timbre and expressive qualities (tempo, dynamics, phrasing, diction, etc.).
- Play from memory a varied repertoire of music representing diverse genres and cultures.
- Play ostinatos, duets, trios, rounds, countermelodies and other pieces of music that require the independent and simultaneous performance of contrasting parts.
- Play in groups, blending and matching across parts, and responding to the cues of a conductor.

- Read and perform rhythmic and melodic patterns accurately and independently, from standard music notation.
- Echo simple rhythms and melodic patterns.
- Perform on classroom instruments accurately and independently, alone and in small and large ensembles, with proper posture and technique (posture, hand position, mallet control, sticking patterns, etc.).
- Sing and play from memory a varied repertoire of music representing diverse genres and cultures.
- Sing and play ostinatos, partner songs, rounds, countermelodies and other pieces of music that require the independent and simultaneous performance of contrasting parts
- Sing and play in groups, blending and matching across parts, and responding to the cues of a conductor.
- Sing with increasing accuracy and with good breath control throughout the appropriate vocal range, alone and in small and large ensembles.
- Sing with expression and technical accuracy a repertoire of vocal literature with a level of difficulty of 3.5, on a scale of 1 to 6 (1 = beginning repertoire, 6 = highly advanced repertoire)
- Play instruments independently, on pitch and in rhythm, with appropriate timbre and expressive qualities (tempo, dynamics, phrasing, diction, etc.)

Level 4

- Demonstrate growth in all areas of levels one, two, and three.
- Identify and interpret more advanced terminology.
- Easily identify and use 3/8 and 6/8 rhythms.
- Demonstrate basic shifting technique.
- Perform specified minor scales and appropriate chromatic scales.
- Prepare and perform assigned etude satisfactorily.
- Utilize more complete self-study techniques used to master new and difficult material.

Students who participate in a chorus ensemble class will:

- Sight-read, accurately and expressively, music with a level of difficulty of 1.5 to 2.0 on a scale of 1 to 6.
- Sing independently, and in a group, on pitch and in rhythm, with appropriate timbre and expressive qualities (tempo, dynamics, phrasing, diction, etc.).
- Sing from memory a varied repertoire of music representing diverse genres and cultures.
- Sing ostinatos, partner songs, rounds, countermelodies and other pieces of music that require the independent and simultaneous performance of contrasting parts.
- Sing in groups, blending and matching across parts, and responding to the cues of a conductor.
- Sing with increasing accuracy and breath control throughout the appropriate vocal range, alone and in small/large ensembles.
- Sing with expression and technical accuracy a repertoire of vocal literature with a level of difficulty of 1.5-2.0 on a scale of 1 to 6 (1 = beginning repertoire, 6 = highly advanced repertoire)
- Perform repertoire in multiple languages using proper diction, inflection, tone quality, articulation, breathing and posture.
- Develop diaphragmatic-costal techniques for the complete cycle of breathing.
- Develop the ability to shape vowel sounds supported by the breath, to position and direct vocal tone.
- Develop a "head voice/falsetto" in addition to a "chest voice" in order to develop a greater range potential.
- Demonstrate how the articulation of words enhances the meaning and mood of music.
- Produce pure and uniform vowel sounds.
- Develop an understanding of "voiced" consonants.
- Develop the ability to listen while singing.
- Demonstrate the ability to blend through uniform tone production.
- Sing in large, small and solo settings.
- Sing with instrumental accompaniment and *a cappella*.
- Match pitch with their individual section and ensemble.
- Read and perform rhythmic and melodic patterns accurately and independently, from standard music notation.

- Echo simple rhythms and melodic patterns.
- Read whole, half, dotted half, quarter, and eighth notes and rests in 2/4, 3/4, 4/4, and 6/8 meter signatures.
- Use syllables and letters to read simple pitch notation in the treble clef in major keys.
- Identify symbols and traditional terms referring to dynamics, tempo and articulation, and interpret correctly when performing.
- Use standard symbols to notate meter, rhythm, pitch, and dynamics.
- Demonstrate perceptual skills by answering questions about and by describing aural examples of music of diverse genres, styles and cultures.
- Use age-appropriate terminology in explaining music, music notation, music voices, and music performances.
- Identify the sounds of a variety of vocal ranges including, soprano, alto, tenor and bass.
- Listen to and describe professional performances of pieces within choral music idioms.
- Devise criteria for evaluating performances and compositions of themselves and/or fellow students.
- Explain, using appropriate music terminology, their personal preferences for specific musical works and styles.
- Identify similarities and differences in the meanings of common terms used in the various arts (e.g. contrast, contour, color, form, symmetry, and line).
- Identify ways in which the principles and content of other disciplines are interrelated with music.
- Identify by genre or style aural examples of music from various cultures.
- Describe with accurate terminology how elements of music are used in musical examples from various cultures of the world.
- Identify various uses of music in their daily experiences and describe characteristics that make certain music suitable for each.
- Identify and describe roles of musicians in various musical settings and cultures.
- Demonstrate audience behavior appropriate for the context and style of music being performed.

Learning Plan

Learning Activities:

- Singing, alone and with others, a varied repertoire of music.
- Performing on instruments, alone and with others, a varied repertoire of music.
- Improvising melodies, variations, and accompaniments.
- Composing and arranging music within specified guidelines.
- Reading and notating music.
- Listening to, analyzing, and describing music.
- Evaluating music and music performances.
- Exploring music's relationship with history, culture and other disciplines.

Interdisciplinary Connections

Visual Arts: 1.5.8.Re8a: Interpret art by analyzing how the interaction of subject matter, characteristics of form and structure, use of media, art making approaches, and relevant contextual information contributes to understanding messages or ideas and mood conveyed. Activity: compare and contrast specific musical and visual art forms, especially from specific historical periods (i.e., Baroque, Impressionism, etc.).

World Language: 7.1.NL.IPERS.1: Respond to a few simple questions on very familiar topics using memorized words and phrases that have been repeatedly practiced. Activity: Review/define music vocabulary while learning a new piece of music. Make connections to various languages as cognates appear and identify the language origin of new vocabulary.

Career Readiness, Life Literacies, and Key Skills

Career Readiness, Life Literacies, and Key Skills Practices: Demonstrate creativity and innovation. 9.4.8.TL.4: Synthesize and publish information about a local or global issue or event (e.g., MSLS4-5, 6.1.8.CivicsPI.3). 9.4.8.IML.13: Identify the impact of the creator on the content, production, and delivery of information (e.g., 8.2.8.ED.1). 9.4.8.DC.6: Analyze online information to distinguish whether it is helpful or harmful to reputation. Activity: Discuss the value, both intrinsic and extrinsic, of musical performances at the local, state and national levels. Publish a short work on the findings. 9.2.8.CAP.9: Analyze how a variety of activities related to career preparation (e.g., volunteering, apprenticeships, structured learning experiences, dual enrollment, job search, scholarships) impacts postsecondary options. Activity: Groups of students research the roles of different production team members of a music ensemble. 9.4.8.GCA.1: Model how to navigate cultural differences with sensitivity and respect. Activity: Explore music's relationship with history, culture and other disciplines.	
Computer Science and Design Thinking	
Computer Science: 8.1.8.CS.4: Systematically apply troubleshooting strategies to identify and resolve hardware and software problems in computing systems. 8.2.8.EC.1: Explain ethical issues that may arise from the use of new technologies. Activity: Use of iPads and Chromebooks to complete assignments.	
Assessment Evidence	
Formative: - Quizzes and written work products - Oral responses to questions - Teacher observation - Caring for and responsible use of instruments and materials - Projects/presentations - Rubrics Summative: - Student compositions - Student demonstrations - Audio and visual recordings	Benchmark: Performance assessment on music reading during September, December, and May Band sight-reading rubric Alternative: - Creating pamphlets or a living history presentation - Writing a pitch for their original musical presentation
Resources	
Core Materials: Standard of Excellence Books 1,2,3 Habits of a Successful Musician, String and Band Alfred Percussion Method (bucket drumming) Supporting Materials: Staff created materials (Powerpoints, handouts, audio/video clips) Subject-specific leveled texts are available in school bookrooms and classroom libraries	

Eighth Grade Music

Desired Results

Established Goals:

Anchor Standard 1: Generating and conceptualizing ideas.

1.3A.8.Cr1a: Generate and improvise rhythmic, melodic and harmonic phrases and harmonic accompaniments within basic forms (e.g., AB, ABA, Theme & Variations) and expanded forms (e.g., introductions, transitions, codas) that convey expressive intent. Explain connection to specific purpose and context (e.g., social, cultural, historical).

1.3B.12prof.Cr1a: Describe how sounds and short musical ideas can be used to represent personal experiences, moods, visual images, and/or storylines.

1.3C.1prof.Cr1a: Compose and improvise ideas for melodies, rhythmic passages and arrangements for specific purposes that reflect characteristic(s) of music from a variety of historical periods or cultures studied in rehearsal.

1.3D.12prof.Cr1a: Create melodic, rhythmic and harmonic ideas for improvisations, compositions (e.g., theme and variation, 12-bar blues), as well as three-or-more-chord accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, finger picking patterns).

1.3E.12prof.Cr1a: Generate melodic, rhythmic and harmonic ideas for compositions or improvisations using digital tools.

Anchor Standard 2: Organizing and developing ideas.

1.3A.8.Cr2a: Select, organize and document personal musical ideas for arrangements, songs and compositions within expanded forms that demonstrate concepts such as tension and release, unity and variety, balance, and convey expressive intent.

1.3A.8.Cr2b: Use standard and/or iconic notation and/or recording technology to document personal rhythmic phrases, melodic phrases and harmonic sequences.

1.3B.12prof.Cr2a: Assemble and organize sounds or short musical ideas to create initial expressions of selected experiences, moods, images or storylines.

1.3B.12prof.Cr2b: Identify and describe the development of sounds or short musical ideas in drafts of music within simple forms (e.g., one part, cyclical, binary).

1.3C.12prof.Cr2a: 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.

1.3D.12prof.Cr2a: Use standard notation and audio/video recording to document melodic, rhythmic and harmonic ideas for drafts of improvisations, compositions (e.g., theme and variation, 12-bar blues), as well as three-or-more-chord accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, fingerpicking patterns).

1.3E.12prof.Cr2a: Select melodic, rhythmic and harmonic ideas to develop into a larger work using digital tools and resources.

Anchor Standard 3: Refining and completing products.

1.3A.8.Cr3a: Evaluate, refine and explain their own work by selecting and applying criteria including appropriate application of elements of music, compositional techniques, style and form, and use of sound sources.

1.3A.8.Cr3b: Present the final versions of documented personally and collaboratively created music that demonstrates craftsmanship and originality to others. Apply compositional techniques to achieve unity and variety, tension and release, and balance to convey expressive intent.

1.3B.12prof.Cr3a: Identify, describe and apply teacher-provided criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions.

1.3B.12prof.Cr3b: Share music through the use of notation, performance or technology, and demonstrate how the elements of music have been employed to realize expressive intent.

1.3C.12prof.Cr3a: Evaluate and refine draft melodies, rhythmic passages, arrangements, and improvisations based on established criteria, including the extent to which they address identified purposes.

1.3C.12prof.Cr3b: Share personally developed melodies, rhythmic passages, and arrangements (individually or as an ensemble) that address identified purposes.

1.3D.12prof.Cr3a: Develop and apply criteria to critique, improve and refine drafts of improvisations, compositions (e.g., theme and variation, 12-bar blues), as well as three-or-more chord accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, fingerpicking patterns).

1.3D.12prof.Cr3b: Perform final versions of improvisations, compositions (e.g., theme and variation, 12-bar blues), and three-or-more-chord accompaniments in a variety of patterns (e.g. arpeggio, country and gallop strumming, fingerpicking patterns), demonstrating technical skill in applying principles of composition, improvisation and originality.

1.3E.12prof.Cr3a: Drawing on feedback from teachers and peers, develop and implement strategies to improve and refine the technical and expressive aspects of draft compositions and improvisations.

1.3E.12prof.Cr3b: Share compositions or improvisations that demonstrate musical and technological craftsmanship as well as the use of digital tools and resources in developing and organizing musical ideas.

Anchor Standard 4: Selecting, analyzing, and interpreting work.

1.3A.8.Pr4a: Apply collaboratively and personally developed criteria for selecting music of contrasting styles for performance and explain expressive qualities, technical challenges and reasons for choices.

1.3A.8.Pr4b: Compare the structure of contrasting pieces of music selected for performance, explaining how the elements of music are used in each.

1.3A.8.Pr4c: Analyze selected music by sight-reading in treble or bass clef using simple rhythmic, melodic and/or harmonic notation.

1.3A.8.P4d: Identify and explain how cultural and historical context inform performances and result in different musical effects.

1.3A.8.Pr4e: Perform contrasting pieces of music, demonstrating as well as explaining how the music's intent is conveyed by their interpretations of the elements of music and expressive qualities (e.g., dynamics, tempo, timbre, articulation/style, phrasing).

1.3B.12prof.Pr4a: Identify and select specific excerpts, passages, or sections in musical works that express a personal experience, mood, visual image, or storyline in simple forms (e.g., one-part, cyclical, binary).

1.3B.12prof.Pr4b: Analyze how the elements of music (including form) of selected works relate to style and mood and explain the implications for rehearsal or performance.

1.3B.12prof.Pr4c: Develop interpretations of works based on an understanding of the use of elements of music, style and mood, explaining how the interpretive choices reflect the creator's intent.

1.3C.12prof.Pr4a: Explain the criteria used to select 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.

1.3C.12prof.Pr4b: 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.

1.3C.12acc.Pr4c: Demonstrate how understanding the style, genre and context of a varied repertoire of music influences prepared and improvised performances as well as performers' technical skills to connect with the audience.

1.3D.12prof.Pr4a: Explain the criteria used when selecting a varied collection of music for individual or small group performances that include melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, finger picking patterns).

1.3D.12prof.Pr4b: Identify and describe important theoretical and structural characteristics and context (e.g., social, cultural, historical) in a varied collection of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, finger picking patterns).

1.3D.12prof.Pr4c: Demonstrate and describe an understanding of the context (e.g., social, cultural, historical) and expressive intent in a varied collection of music selected for performance that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, finger picking patterns).

1.3E.12prof.Pr4a: Develop and explain the criteria used for selecting varied sound resources based on interest, music reading skills, and an understanding of the performer's musical and technological skill.

1.3E.12prof.Pr4b: Describe how context, structural aspects of the music, and digital media/tools inform prepared and improvised performances.

1.3E.12prof.Pr4c: Identify the context, expressive challenges, and use of digital tools in a varied repertoire of music influence prepared or improvised performances.

Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.

1.3A.8.Pr5a: Identify and apply personally developed criteria (e.g., demonstrating correct interpretation of notation, technical skill of performer, originality, emotional impact, variety, interest) to rehearse, refine and determine when the music is ready to perform.

1.3B.12prof.Pr5a: Create rehearsal plans for works, identifying repetition and variation within the form.

1.3B.12prof.Pr5b: Using established criteria and feedback, identify the way(s) in which performances convey the elements of music, style and mood.

1.3B.12prof.Pr5c: Identify and implement strategies for improving the technical and expressive aspects of multiple works.

1.3C.12prof.Pr5a: 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.

1.3D.12prof.Pr5a: Develop and apply criteria to critique individual and small group performances of a varied collection of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, fingerpicking patterns). Create rehearsal strategies to address performance challenges and refine the performances.

1.3E.12prof.Pr5a: Identify and implement rehearsal strategies to improve the technical and expressive aspects of prepared and improvised performances in a varied repertoire of music.

Anchor Standard 6: Conveying meaning through art.

1.3A.8.Pr6a: Perform music with technical accuracy, stylistic expression and culturally authentic practices to convey the creator's intent.

1.3A.8.Pr6b: Demonstrate performance decorum (e.g., stage presence, attire, behavior) and audience etiquette appropriate for venue, purpose, context, and style.

1.3B.12prof.Pr6a: Share live or recorded performances of works (both personal and others') and explain how the elements of music are used to convey intent.

1.3B.12prof.Pr6b: Identify how compositions are appropriate for an audience or context, and how this will shape future compositions.

1.3C.12prof.Pr6a: 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.

1.3C.12acc.Pr6b: Demonstrate an understanding of intent as a means for connecting with an audience through prepared and improvised performances.

1.3D.12prof.Pr6a: Perform with expression and technical accuracy, individually and in small groups, a varied collection of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, finger picking patterns), while demonstrating sensitivity to the audience and an understanding of the context (e.g., social, cultural, historical).

1.3E.12prof.Pr6a: Using digital tools, demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music.

1.3E.12prof.Pr6b: Demonstrate an understanding of the context of music through prepared and improvised performances.

Anchor Standard 7: Perceiving and analyzing products.

1.3A.8.Re7a: Select programs of music (e.g., a playlist, live performance) and demonstrate the connections to an interest or experience for a specific purpose.

1.3A.8.Re7b: Classify and compare how the elements of music and expressive qualities relate to the structure within programs of music (e.g., a playlist, live performance).

1.3A.8.Re7c: Identify and compare the context of programs of music from a variety of genres, cultures and historical periods.

1.3B.12prof.Re7a: Apply teacher-provided criteria to select music that expresses a personal experience, mood, visual image, or storyline in simple forms (e.g., one-part, cyclical, binary), and describe the choices as models for composition.

1.3B.12prof.Re7b: Analyze aurally and/or by reading 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 a composer, performer and/or listener.

1.3C.12prof.Re7a: Apply criteria to select music for specified purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose and context.

1.3C.12prof.Re7b: Explain how the analysis of passages and understanding the way the elements of music are manipulated informs the response to music.

1.3D.12prof.Re7b: Develop and apply teacher or student-provided criteria based on personal preference, analysis and context (e.g., personal, social, cultural) to evaluate individual and small group musical selections for listening.

1.3B.12prof.Re7a: Cite reasons for choosing music based on the use of the elements of music, digital and electronic aspects, and connections to interest or purpose.

1.3E.12prof.Re7b: Explain how knowledge of the structure (e.g., repetition, similarities, contrasts), technological aspects, and purpose of the music informs the response.

Anchor Standard 8: Applying criteria to evaluate products.

1.3A.8.Re8a: Apply appropriate personally developed criteria to evaluate musical works or performances.

1.3B.12prof.Re8a: Develop and explain interpretations of varied works, demonstrating an understanding of the composer's intent by citing technical and expressive aspects as well as the style/genre of each work.

1.3C.12prof.Re8a: Explain and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, the setting of the text (when appropriate), and personal research.

1.3D.12prof.Re8a: Explain and support interpretations of the expressive intent and meaning of musical selections, citing as evidence the treatment of the elements of music, context (e.g., personal, social, cultural), the setting of the text (when appropriate), and outside sources.

1.3E.12prof.Re8a: 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.

Anchor Standard 9: Interpreting intent and meaning.

1.3A.8.Re9a: Support with evidence personal interpretation of contrasting programs of music and explain how the application of the elements of music and expressive qualities, within genres, cultures and historical periods convey expressive intent.

1.3B.12prof.Re9a: Describe the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating an understanding of the fundamentals of music theory.

1.3B.12prof.Re9b: Describe the way(s) in which critiquing others' work and receiving feedback from others can be applied in the personal creative process.

1.3C.12prof.Re9a: Evaluate works and performances based on personally or collaboratively developed criteria, including analysis of the structure and context.

1.3D.12prof.Re9a: Compare passages in musical selections and explain how the elements of music and context (e.g., social, cultural, historical) inform the response.

1.3E.12prof.Re9a: Evaluate music using criteria based on analysis, interpretation, digital and electronic features, and personal interests.

Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.

1.3A.8.Cn10a: Demonstrate how interests, knowledge and skills related to personal choices and intent when creating, performing, and responding to music.

Anchor Standard 11: Relating artistic ideas and works within societal, cultural and historical contexts to deepen understanding.

1.3A.8.Cn11a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

Understandings:

Essential Questions:

- How do musicians generate creative ideas?
- How do musicians make creative decisions?

• The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources. • Musicians' creative choices are influenced by their expertise, context, and expressive intent. • Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria. • Musicians' presentation of creative work is the culmination of a process of creation and communication. • Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire. • Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance. • Performers make interpretive decisions based on their understanding of context and expressive intent. • To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria. • Musicians' judge performance based on criteria that vary across time, place, and cultures. • Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. • Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music. • Through their use of elements and structures of music, creators and performers provide clues to their expressive intent. • The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria. • Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding. • Understanding connections to varied contexts and daily life enhance musicians' creating, performing, and responding.	• How do musicians improve the quality of their creative work? • When is creative work ready to share? • How do performers select repertoire? • How does understanding the structure and context of musical works inform performance? • How do performers interpret musical works? • How do musicians improve the quality of their performance? • When is a performance judged ready to present? How do context and the manner in which a musical work is presented influence audience response? • How do individuals choose music to experience? • How do we discern the musical creators' and performers' expressive intent? • How do we judge the quality of musical work(s) and performance(s)? • How do musicians make meaningful connections to creating, performing, and responding? • How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?
<i>Students will know/learn...</i> • Relationships between music, the other arts, and disciplines outside the arts. • Music's relation to history and culture. (Holocaust) • Melodies in both the treble and bass clefs. • Standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression. • Standard notation to record their musical ideas and the musical ideas of others.	

- Sounds of a variety of instruments, including orchestra and band instruments, and instruments from various cultures.
- Simple music forms when presented aurally (ABA, verse-refrain, rondo, theme, and variations).
- Symbols and traditional terms referring to dynamics, tempo and articulation, and interpret them correctly when performing.
- Similarities and differences in the meanings of common terms used in the various arts (e.g. contrast, contour, color, form, symmetry, and line).
- Various uses of music in their daily experiences and describe characteristics that make certain music suitable for each.
- Roles of musicians in various musical settings and cultures. (Amistad and LGBTQ & Disabilities)

Students will be able to...

- Improve melodies, variations, and melodic accompaniments.
- Compose and arrange music within specified guidelines.
- Sing, alone and with others, a varied repertoire of music.
- Perform on instruments, alone and with others, a varied repertoire of music
- Read and notate music.
- Listen to, move to, analyze, and describe music.
- Evaluate music and music performances.
- Sing or play a melody with simple harmonic accompaniment.
- Read and perform sophisticated rhythmic phrases
- Demonstrate knowledge of musical elements, such as dynamics, tempo, and articulation through performance.
- Improve simple harmonic accompaniments.
- Improve melodic embellishments and simple rhythmic and melodic variations on given pentatonic melodies and melodies in major keys
- Improve short melodies, unaccompanied and over given rhythmic accompaniments, each in consistent style, meter, and tonality.
- Compose short pieces within specified guidelines demonstrating knowledge of the elements of music.
- Arrange simple pieces for voices or instruments other than those for which the pieces were written.
- Use a variety of traditional and nontraditional sound sources and electronic media when composing and arranging.
- Perform on at least one instrument accurately and independently, alone in small and large ensembles, with good posture, good playing position, and good breath, bow or stick control.
- Perform with expression and technical accuracy on at least one string, wood, percussion, or classroom instrument a repertoire of instrumental literature with a level of difficulty of 2, on a scale of 1 to 6.
- Perform music representing genres and cultures, with expression appropriate for the work being performed.
- Play by ear simple melodies on a melodic instrument and simple accompaniments on a harmonic instrument.
- Read whole, half, quarter, eighth, sixteenth, and dotted notes and rests in 2/4, 3/4, 4/4, 6/8, 3/8 and alla breve meter signatures.
- Read at sight simple melodies in both the treble and bass clefs.
- Describe specific music events in a given and aural example, using appropriate terminology.
- Analyze the uses of elements in music in aural examples representing diverse genres and cultures.
- Demonstrate knowledge of the basic principles of meter, rhythm, tonality, intervals, and chords in their analyses of music.
- Develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply the criteria in their personal listening and performing.
- Evaluate the quality and effectiveness of their own and others' performances, compositions, arrangements, and improvisations by applying specific criteria appropriate for the style of the music and offer constructive suggestions for improvement.

- Compare in two or more arts how the characteristics materials of each art can be used to transform similar events, scenes, emotions of ideas into works of art.
- Describe ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music.
- Describe distinguishing characteristics of representative music genres and styles from a variety of cultures.
- Classify by genre and style (and, if applicable, by historical period, composer, and title) a varied body of exemplary (that is, high-quality and characteristic) musical works and explain the characteristics that cause each work to be considered exemplary.
- Compare, in several cultures of the world, the functions music serves, roles of musicians, and conditions under which music is typically performed.
- Demonstrate perceptual skills by moving, by answering questions about, and by describing aural examples of music of diverse genres, styles and cultures.
- Use age-appropriate terminology in explaining music, music notation, music instruments and voices, and music performances.
- Read and perform rhythmic and melodic patterns accurately and independently, from standard music notation (whole, half, dotted half, quarter, eighth and sixteenth notes in a variety of meter signatures).
- Use syllables and letters to read simple pitch notation in the treble and bass clefs in major keys.
- Use standard notation to record their musical ideas and the musical ideas of others.
- Echo simple rhythms and melodic patterns.
- Improvise "answers" in the same style and length to given rhythmic and melodic phrases.
- Improvise contrasting rhythmic and melodic ostinato accompaniments.
- Improvise and compose pieces using a variety of sound sources, including traditional and non-traditional sound sources.
- Create and arrange short songs and instrumental pieces within specified or self-directed guidelines.
- Recognize adult vocal timbres of soprano, alto, tenor and bass.
- Respond through purposeful movement to selected prominent music characteristics or to specific musical events while listening to music.
- Develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply the criteria in their personal listening and performing.
- Evaluate the quality and effectiveness of their own and others' performances, compositions, arrangements, and improvisations by applying specific criteria appropriate for the style of the music and offer constructive suggestions for improvement.
- Explain, using appropriate music terminology, their personal preferences for specific musical works and styles.
- Identify ways in which the principles and content of other disciplines are interrelated with music.
- Describe with accurate terminology how elements of music are used in musical examples from various cultures of the world.
- Classify by genre and style (and, if applicable, by historical period, composer, and title) a varied body of exemplary musical works and explain the characteristics that cause each work to be considered exemplary.
- Examine and compare the functions music serves, roles of musicians, and conditions under which music is typically performed in a variety of cultures.
- Demonstrate audience behavior appropriate for the context and style of music being performed.
- Identify and perform from memory patriotic/folk songs important to American culture and heritage.

Students who participate in an instrumental ensemble (i.e. 8th Grade Orchestra or Wind Ensemble) will:

- Perform with expression and technical accuracy a varied repertoire of instrumental literature with a level of difficulty of 2 – 3 on a scale of 1 to 6, including some solos performed from memory.
- Sight-read, accurately and expressively, music with a level of difficulty of 2, on a scale of 1 to 6.
- Play instruments independently, on pitch and in rhythm, with appropriate timbre and expressive qualities (tempo, dynamics, phrasing, diction, etc.).
- Play from memory a varied repertoire of music representing diverse genres and cultures.

- Play ostinatos, duets, trios, rounds, countermelodies and other pieces of music that require the independent and simultaneous performance of contrasting parts.
- Play in groups, blending and matching across parts, and responding to the cues of a conductor.
- Read and perform rhythmic and melodic patterns accurately and independently, from standard music notation.
- Echo simple rhythms and melodic patterns.
- Perform on classroom instruments accurately and independently, alone and in small and large ensembles, with proper posture and technique (posture, hand position, mallet control, sticking patterns, etc.).
- Play from memory a varied repertoire of music representing diverse genres and cultures.
- Play ostinatos, partner songs, rounds, countermelodies and other pieces of music that require the independent and simultaneous performance of contrasting parts.
- Play in groups, blending and matching across parts, and responding to the cues of a conductor.
- Play with increasing accuracy and with good breath control throughout the appropriate vocal range, alone and in small and large ensembles.
- Play with expression and technical accuracy a repertoire of vocal literature with a level of difficulty of 3.5, on a scale of 1 to 6 (1 = beginning repertoire, 6 = highly advanced repertoire).
- Produce a secure and expressive tone.
- Hear and adjust intonation.
- Tune instruments with accuracy.
- Display a range of emotions playing traditional and non-traditional instruments and singing.
- Compose and perform a piece of music in response to a powerful personal or musical experience.
- Improvise rhythmic and melodic patterns within specific structures

Level 5

- Demonstrate growth in all areas of levels one, two, three, and four.
- Identify and interpret more advanced terminology.
- Easily identify and use 3/8 and 6/8 rhythms.
- Demonstrate basic shifting technique.
- Perform specified minor scales and appropriate chromatic scales.
- Prepare and perform assigned etude satisfactorily.
- Utilize more complete self-study techniques used to master new and difficult material.
- Begin to utilize a full range of an instrument.
- Begin to utilize expressive techniques such as dynamics and articulation.
- Begin to utilize all concert keys.
- Begin to utilize mixed meters and key changes.
- Explore confidence level in order to practice and possibly perform short solo passages.
- Strings begin to use higher positions, vibrato occasionally used.
- Perform repertoire with accurate stylistic interpretation.
- Improvise in various keys using arpeggios within given chord structures.
- Create simple compositions utilizing melody within a specific key.
- Perform a wide repertoire of music with attention to performance practice, breath control, posture, and tone quality.
- Demonstrate an understanding of conducting gestures while leading and performing in an ensemble.
- Make musical choices that incorporate knowledge of vocal styles and genres.

Students who participate in a chorus ensemble class will:

- Sight-sing, accurately and expressively, music with a level of difficulty of 2.0-3.0 on a scale of 1 to 6.
- Sing independently, and in a group, on pitch and in rhythm, with appropriate timbre and expressive qualities (tempo, dynamics, phrasing, diction, etc.).
- Sing from memory a varied repertoire of music representing diverse genres and cultures.
- Sing ostinatos, partner songs, rounds, countermelodies and other pieces of music that require the independent and simultaneous performance of contrasting parts.

- Sing in groups, blending and matching across parts, and responding to the cues of a conductor.
- Sing with increasing accuracy and with good breath control throughout the appropriate vocal range, alone and in small and large ensembles.
- Sing with expression and technical accuracy a repertoire of vocal literature with a level of difficulty of 2.0-3.0 on a scale of 1 to 6 (1 = beginning repertoire, 6 = highly advanced repertoire).
- Produce a proper tone quality with attention to breathing and vowel/consonant sounds.
- Increase vocal range for the changing voice.
- Understand and show sensitivity to the changing voice.
- Perform repertoire in multiple languages using proper diction, inflection, tone quality, articulation, breathing and posture.
- Develop diaphragmatic-costal techniques for the complete cycle of breathing.
- Develop the ability to shape vowel sounds supported by the breath, to position and direct vocal tone.
- Develop a "head voice/falsetto" in addition to a "chest voice" in order to develop a greater range potential.
- Demonstrate how the articulation of words enhances the meaning and mood of music.
- Produce pure and uniform vowel sounds.
- Develop an understanding of "voiced" consonants.
- Develop the ability to listen while singing.
- Demonstrate the ability to blend through uniform tone production.
- Sing in large, small and solo settings.
- Sing with instrumental accompaniment and *a cappella*.
- Match pitch with their individual section and ensemble.
- Read and perform rhythmic and melodic patterns accurately and independently, from standard music notation.
- Echo simple rhythms and melodic patterns.
- Create and arrange short choral pieces within specified or self-directed guidelines.
- Read whole, half, dotted half, quarter, and eighth notes and rests in 2/4, 3/4, 4/4, and 6/8 meter signatures.
- Use syllables and letters to read simple pitch notation in the bass or treble clef in major and minor keys.
- Identify symbols and traditional terms referring to dynamics, tempo and articulation, and interpret them correctly when performing.
- Use standard symbols to notate meter, rhythm, pitch, and dynamics.
- Demonstrate perceptual skills by answering questions about and by describing aural examples of music of diverse genres, styles and cultures.
- Use age-appropriate terminology in explaining music, music notation, music voices and music performances.
- Identify the sounds of a variety of vocal ranges including, soprano, alto, tenor and bass
- Listen to and describe professional performances of pieces within choral music idioms.
- Devise criteria for evaluating performances and compositions of themselves and/or fellow students.
- Explain, using appropriate music terminology, their personal preferences for specific musical works and styles.
- Identify similarities and differences in the meanings of common terms used in the various arts (e.g. contrast, contour, color, form, symmetry, and line).
- Identify ways in which the principles and content of other disciplines are interrelated with music.
- Identify by genre or style aural examples of music from various cultures.
- Describe with accurate terminology how elements of music are used in musical examples from various cultures of the world.
- Identify various uses of music in their daily experiences and describe characteristics that make certain music suitable for each.
- Identify and describe roles of musicians in various musical settings and cultures.
- Demonstrate audience behavior appropriate for the context and style of music being performed.

Learning Plan

Possible Learning Activities:

- Learn and perform a varied repertoire, such as: “*La Borinquena*” (Astol Artes), “It Don’t Mean a Thing” (Mills, Ellington), “*Samba Lele*” (arr. D. Alfonso Jr.), “Lift Every Voice and Sing” (J. Johnson).
- Create rhythmic accompaniments for learned song repertoire using their bodies and playing a variety of classroom instruments.
- Dramatize a scene from a musical play such as West Side Story using voice and instruments and drawing attention to the relationship between movement/gesture and music.
- Write a poem and musical underscoring to express their emotional reaction to pivotal events in history.
- Select a type of cadence in the style of a drumline, a response to an African call rhythm, or a Brazilian *batucada* to improvise and perform. (Amistad)
- Learn a traditional Latin clave part (e.g., 2&3, 3&2) and apply it to an African Highlife piece. Explore what is stylistically correct by singing, playing, conducting, and moving to the selection.
- Create a musical narrative using mythology of a specific culture.
- Produce and perform a concert for a lower-grade assembly.
- Create listening maps to diagram form, thematic development, orchestration, and dynamics in varied pieces of music.
- Listen to a New Orleans-style jazz funeral march and move to the music. Discuss its expressive qualities, making reference to funeral marches in other cultures.
- Listen to a jazz ensemble piece such as “It Don’t Mean a Thing” (Mills, Ellington) and write a short story or create artwork based upon the feelings and images the music inspires. (Amistad)
- Follow a musical score and notice how music symbols and vocabulary are notated. These include dynamics (pp, crescendo, ff), rhythm (note values, rests, time signatures), pitch (following a melodic line), tempo markings (allegro, adagio).
- Singing, alone and with others, a varied repertoire of music.
- Performing on instruments, alone and with others, a varied repertoire of music.
- Improvising melodies, variations, and accompaniments.
- Composing and arranging music within specified guidelines.
- Reading and notating music.
- Listening to, analyzing, and describing music.
- Evaluating music and music performances.
- Exploring music’s relationship with history, culture and other disciplines.

Interdisciplinary Connections

ELA: NJSLS.6.4. Present claims and findings, sequencing ideas logically and using pertinent descriptions, facts, and details to accentuate main ideas or themes; use appropriate speaking behaviors (e.g., eye contact, adequate volume, and clear pronunciation). Activity: Classroom presentations on musical eras, composers, etc.

Science: PS4.A: Wave Properties -A simple wave has a repeating pattern with a specific wavelength, frequency, and amplitude. Activity: Compare and contrast wavelengths produced by different instruments in the woodwind, brass, and percussion family.

Career Readiness, Life Literacies, and Key Skills

Career Readiness, Life Literacies, and Key Skills Practices: Demonstrate creativity and innovation. 9.4.8.DC.8: Explain how communities use data and technology to develop measures to respond to effects of climate change (e.g., smart cities). 9.4.8.IML.13: Identify the impact of the creator on the content, production, and delivery of information (e.g., 8.2.8.ED.1). 9.4.8.TL.4: Synthesize and publish information about a local or global issue or event (e.g., MSLS4-5, 6.1.8.CivicsPI.3). Activity: Discuss the value, both intrinsic and extrinsic, of musical performances at the local, state and national levels. Discuss how music has an impact on global issues.

9.2.8.CAP.12: Assess personal strengths, talents, values, and interests to appropriate jobs and careers to maximize career potential. Activity: Groups of students research the roles of different production team members of a music ensemble.

9.4.8.GCA.2: Demonstrate openness to diverse ideas and perspectives through active discussions to achieve a group goal. Activity: Produce and perform a concert for a lower-grade assembly.

Computer Science and Design Thinking

Computer Science: 8.1.8.CS.4: Systematically apply troubleshooting strategies to identify and resolve hardware and software problems in computing systems. 8.2.8.NT.1: Examine a malfunctioning tool, product, or system and propose solutions to the problem. Activity: Use troubleshooting strategies to solve problems that arise while using technology programs to produce and perform a concert for a lower-grade assembly.

Assessment Evidence

Formative:

- Quizzes, tests and written work products
- Oral responses to questions
- Teacher observation
- Caring for and responsible use of instruments and material

Summative:

- Final project or exam based on the unit being studied
- Student compositions
- Student demonstrations
- Audio and visual recordings

Benchmark: Performance assessment on music reading during September, December, and May.

[Band sight-reading rubric](#)

Alternative: Use of Garage Band loops for the Movie Trailer Project

Resources

Core Materials:

Standard of Excellence Books 1,2,3
Habits of a Successful Musician, Strings and Band

Supporting Materials:

Staff created materials (Powerpoints, handouts, audio/video clips)
Subject-specific leveled texts are available in school bookrooms and classroom libraries

Technology: Chromebooks, G-Suite apps

X. MUSIC LITERATURE GRADING SYSTEM RUBRIC

Levels .5-1: Very Easy

Music literature is at the entry level. This literature is performed by ensembles in grades 4, 5.

- Limited ranges, elementary rhythm and rest patterns
- Beginning concert keys
- Meters with the quarter note as the beat
- No more than 2 trumpet or clarinet parts, 2nd clarinet part stays below the break
- Low woodwind and brass part always doubled (if written)
- Strings in the elementary finger patterns
- Vocal music sung in unison, canons, and rounds

Levels 1-1.5: Easy

Music literature is performed by ensembles in grades 5, 6.

- Sixteenth notes and dotted rhythm patterns commonly used
- Additional easy concert keys utilized
- Meters with eighth note and cut time as the beat
- Clarinet, trumpet, alto sax, flute parts may be divided
- Double reeds, low brass, and woodwind parts doubled
- Strings in the intermediate finger patterns
- Vocal music sung in 2 parts

Levels 2-3: Medium Easy

This literature is performed by ensembles in grades 7, 8.

- Ranges extended- may have short solo passages
- Range of concert keys extended
- Emphasis on technique and musicianship
- Full range of percussion used (drums, mallets, traps)
- Instrumentation may include 3 clarinet and 3 trumpet parts, 2-3 trombone parts, 4 horn parts
- Strings begin study of higher positions and vibrato
- Vocal music sung in two to three parts

Levels 3-4: Medium

Music literature is usually performed by ensembles in grades 9 – 12. It is a level that our students strive to play before graduating from 8th grade to continue their high school musical development.

- May utilize a full range of instrument
- Expressive techniques such as dynamics and articulation
- Any concert key may be used
- Mixed meters and key changes
- Solo passages, independent voices
- Strings use higher positions, vibrato generally used
- Vocal music sung in three and four parts

Levels 4-5: Medium Advanced/Advanced

This level is typically not achieved in the middle school years. The literature is performed by ensembles in grades 9-12 and performed by students auditioning for All-State and for college auditions. It is listed in our curriculum documents to provide planning and guidance for students, parents, and educators.

- Technically demanding
- Challenging musical styles and forms
- Unusual instrumentation and voicings
- May include extensive solo work

- Strings use advanced bow techniques
- Vocal music in five parts
- Vocal music sung *a cappella*; use of other languages