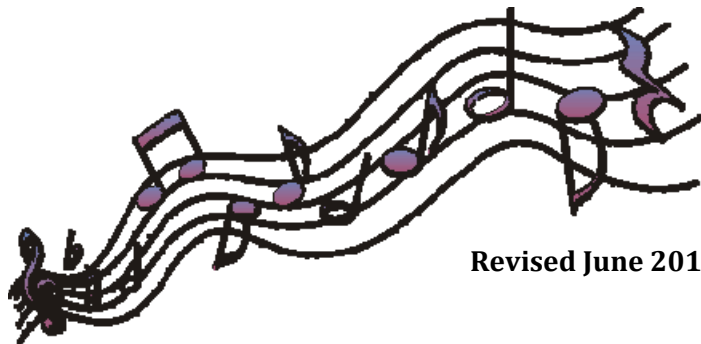


# Waterford Public Schools



## K-12 Music Curriculum



Revised June 2014



## TABLE OF CONTENTS

Curriculum Revision Committee Members.....	1
Introduction / Vision / Mission .....	2
Elementary General Music Overview .....	3
Kindergarten General Music .....	4
Grade 1 General Music .....	8
Grade 2 General Music .....	12
Grade 3 General Music .....	16
Grade 4 General Music .....	21
Grade 5 General Music .....	25
Grades 3-5 Orchestra .....	30
Grades 4-5 Band.....	50
Grades 4-5 Chorus.....	73
Grade 6 General Music .....	88
Grades 6-8 Orchestra.....	96
Grades 6-8 Band.....	129
Grades 6-8 Chorus.....	194
Grades 9-12 Music Fundamentals .....	224
Grades 9-12 We Will Rock You: Music and Modern Culture .....	229
Grades 9-12 String Orchestra.....	236
Grades 9-12 Chamber Orchestra .....	245
Grades 9-12 Jazz Ensemble .....	262
Grades 9-12 Symphonic Band .....	269
Grades 9-12 Chorus.....	288
Grades 9-12 Chamber Choir.....	294

## **CURRICULUM REVISION COMMITTEE MEMBERS**

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Barbara Comstock-King	Clark Lane Middle School
Timothy Fioravanti	Waterford High School
Lynn Masciarelli	Elementary Strings
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## **INTRODUCTION**

Music holds a fundamental place in the educational experience. It has played a significant role in history as a medium of expression and as a means of understanding human behavior and experience. Music is a means of communication that goes beyond language, expressing what words cannot. Music encourages students to use their imagination, beckons them to see their world in a different light, and to see a new realm of possibilities.

## **VISION**

The vision of the Waterford Public Schools Music Department (WPSMD) is to support the development of its students into extraordinary members of society through participation in the performing arts.

## **MISSION**

The Waterford Public Schools Music Department (WPSMD) is committed to providing students with a high quality music education. The WPSMD is committed to providing a safe learning environment that addresses the needs, expands the abilities and encourages the aspirations of all students. The WPSMD values students as unique learners and contributors to the arts community. It is the goal of the WPSMD that students appreciate the importance of music and have the skills to apply their knowledge throughout their lifetime.

## ELEMENTARY GENERAL MUSIC OVERVIEW

This curriculum will provide students with the opportunities to:

- Perform music alone and with others.
- Use the vocabulary and notation of music.
- Respond to music aesthetically, intellectually and emotionally.
- Understand and appreciate other values and cultures through group interaction and participation.
- Develop creativity and self-expression through the exploration of music.
- Use 21<sup>st</sup> century technology to deepen their understanding.

The Waterford Public Schools' Music Curriculum is based on the National and Connecticut Music Content Standards. Experience in each of the areas is vital to students' musical development. Students will create, perform, and respond using various genres. The music curriculum incorporates teaching strategies of Dr. John Feierabend, a national leader in music education. Special focus areas for each grade will be the following:

### **Kindergarten – I Can Sing**

- Expressive use of voice
- Sing in a group
- Sing alone
- Respond kinesthetically to music
- Listening Skills

### **Grade 1 – I Can Sing and Keep the Beat**

- Move to the beat
- Respond to changes in melodic direction
- Play mallet instruments
- Track the speaker

### **Grade 2 – I Can Play Mallet Instruments**

- Read and perform rhythmic notation
- Play simple songs on mallet instruments
- Track classmates as they speak

### **Grade 3 – I Can Read Music Notation**

- Musical terminology, i.e., repeat sign, bar line, double bar line, names of notes on the treble clef.
- Sing in canon
- Listen to classmates' musical performances and responding appropriately
- Introduction to recorder

### **Grade 4 – I Can Play Recorder**

- Recorder skills: B, A, G, E, D, hand position, articulation
- Count rhythms in numbers
- Critical listening/questioning

### **Grade 5 – I Can Listen and Evaluate**

- Continued recorder skills
- Play a Major scale
- Composing
- Critique, analyze, evaluate musical performances

## GRADE K NATIONAL AND CONNECTICUT STANDARDS AND ENDURING QUESTIONS

Students will demonstrate at an age-appropriate level the ability to:

1. Sing, alone and with others, a varied repertoire of songs.  
Q. *Can I use my singing voice?*
2. Play, alone and with others, a varied repertoire of instrumental music.  
Q. *Do we need to feel a steady beat when we play music together?*
3. Improvise melodies, variations, and accompaniments.  
Q. *Can I imitate the sounds I hear?*
4. Compose and arrange music.  
Q. *Can I use sounds to create my own music?*
5. Read and notate music.  
Q. *Can I perform what I see?*  
Q. *Can I use symbols to represent sounds?*
6. Listen to, analyze, and describe music.  
Q. *Can I move appropriately to music?*
7. Evaluate music and music performances.  
Q. *How do we listen carefully?*
8. Make connections between music, other disciplines, and daily life.  
Q. *How do we respond to sound in our everyday lives?*
9. Understand music in relation to history and culture.  
Q. *Is music the same all over the world?*

## GRADE K GENERAL MUSIC CURRICULUM

Grade Level Expectations	Instructional Strategies	Evidence of Learning
<b>Rhythm</b>		
Ability to initiate beat for group music activities	<b>Trimester 1:</b> <ul style="list-style-type: none"> <li>Songs and rhymes with non-beat motions</li> <li>Stationary circle games</li> <li>Beat motions with recordings</li> </ul> <b>Trimester 2:</b> <ul style="list-style-type: none"> <li>Traveling circle games</li> </ul> <b>Trimester 3:</b> <ul style="list-style-type: none"> <li>Child-initiated beat motions</li> </ul>	<b>Trimester 1:</b> <ul style="list-style-type: none"> <li>Performs non-beat motions that are appropriate to the text</li> </ul> <b>Trimester 2:</b> <ul style="list-style-type: none"> <li>Moves appropriately with group in games and to recorded music</li> </ul> <b>Trimester 3:</b> <ul style="list-style-type: none"> <li>Initiates beat for group music activities</li> </ul>
<b>Melody</b>		
Uses a singing voice alone in arioso melodies	<b>Trimester 1:</b> <ul style="list-style-type: none"> <li>Explore high, middle, low vocal sounds</li> </ul> <b>Trimester 2:</b> <ul style="list-style-type: none"> <li>Call and response songs in groups</li> </ul> <b>Trimester 3:</b> <ul style="list-style-type: none"> <li>Call and response solos. "Microphone" technique</li> <li>Sing a varied repertoire of songs (folk/seasonal/multicultural/patriotic)</li> </ul>	<b>Trimester 1:</b> <ul style="list-style-type: none"> <li>Speaks with inflection</li> </ul> <b>Trimester 2:</b> <ul style="list-style-type: none"> <li>Uses a singing voice in a group</li> </ul> <b>Trimester 3:</b> <ul style="list-style-type: none"> <li>Uses a singing voice alone in arioso melodies</li> </ul>
<b>Form</b>		
Label <b>same/different</b>	<ul style="list-style-type: none"> <li>Experience same/different</li> <li>Experience phrase</li> <li>Experience time/space/shape/force in movement</li> </ul>	<ul style="list-style-type: none"> <li>Perform chants and songs in same/different/same form</li> </ul>
<b>Timbre</b>		
Label <b>vocal qualities</b> (speak/sing/whisper/shout)	<ul style="list-style-type: none"> <li>Differentiate between vocal qualities (speak/sing/whisper/shout)</li> <li>Experience loud/soft</li> </ul>	<ul style="list-style-type: none"> <li>Control own voice in order to produce a variety of vocal qualities</li> </ul>

## GRADE K GENERAL MUSIC CURRICULUM

Grade Level Expectations	Instructional Strategies	Evidence of Learning
<b>Responding</b>		
Proper listening skills	<ul style="list-style-type: none"> <li>Follow simple directions, both verbal and visual</li> <li>“STAR” acronym: <b>S</b>it up straight and tall, <b>T</b>rack the speaker, <b>A</b>lways do your best, <b>R</b>aise your hand to speak</li> <li>Use sign language and applause to acknowledge performances</li> </ul>	<p><b>Trimester 1:</b></p> <ul style="list-style-type: none"> <li>Demonstrates musicians’ posture</li> </ul> <p><b>Trimester 2:</b></p> <ul style="list-style-type: none"> <li>Responds to the acronym “STAR” with correct posture and tracking skills</li> </ul> <p><b>Trimester 3:</b></p> <ul style="list-style-type: none"> <li>Appropriately acknowledges performers</li> </ul>



## GRADE K GENERAL MUSIC PACING GUIDE

Grade Level Expectations	1 <sup>st</sup> Trimester	2 <sup>nd</sup> Trimester	3 <sup>rd</sup> Trimester
<b>Rhythm</b>			
Non beat motions	X	>	>
Moves appropriately with group		X	>
Initiates beat			X
<b>Melody</b>			
Proper <b>vocal tone production</b>	X	>	>
Speak with inflection	X	>	>
Sing in a group		X	>
Sing alone			X
<b>Form</b>			
Perform chants and songs in same/different/same form		X	>
<b>Timbre</b>			
Identify and use speaking, singing, whisper, and shouting voices	X	>	>
<b>Responding</b>			
Musicians' posture	X	>	>
STAR		X	>
Acknowledge performers			X

## GRADE 1 NATIONAL AND CONNECTICUT STANDARDS AND ENDURING QUESTIONS

Students will demonstrate at an age-appropriate level the ability to:

1. Sing, alone and with others, a varied repertoire of songs.  
Q. *Can I listen to the other singers as I sing in a group?*
2. Play, alone and with others, a varied repertoire of instrumental music.  
Q. *Can I play and properly care for musical instruments?*
3. Improvise melodies, variations, and accompaniments.  
Q. *Can I imitate the sounds I hear?*
4. Compose and arrange music.  
Q. *Can I use sounds to create my own music?*
5. Read and notate music.  
Q. *Can I perform what I see?*  
Q. *Can I use symbols to represent sounds?*
6. Listen to, analyze, and describe music.  
Q. *Can I hear the difference between ascending and descending pitches?*  
Q. *Can I respond to tempo changes in music?*
7. Evaluate music and music performances.  
Q. *Why is it important to listen carefully?*  
Q. *Why is it important to acknowledge performers?*
8. Make connections between music, other disciplines, and daily life.  
Q. *How would your everyday life change without music?*
9. Understand music in relation to history and culture.  
Q. *Is music the same all over the world?*

## GRADE 1 GENERAL MUSIC CURRICULUM

Grade Level Expectations	Instructional Strategies	Evidence of Learning
<b>Rhythm</b>		
<p>Echo, spell, create and read</p> <p>♪ ♪ ♩</p> <p>in rhythm syllables</p>	<p><b>Trimester 1:</b></p> <ul style="list-style-type: none"> <li>Create and perform stationary beat motions</li> <li>Develop ability to sense beat groups in songs and recorded music</li> <li>Respond in movement to tempo in songs and recorded music</li> <li>Create and perform beat motions with recordings</li> </ul> <p><b>Trimester 2:</b></p> <ul style="list-style-type: none"> <li>Create and perform traveling beat motions</li> <li>Experience steady beats in groups of 2's and 3's</li> </ul>	<p><b>Trimester 1:</b></p> <ul style="list-style-type: none"> <li>Initiate beat for group music activities</li> </ul> <p><b>Trimester 2:</b></p> <ul style="list-style-type: none"> <li>Demonstrate ability to maintain a steady beat while performing group music activities</li> </ul> <p><b>Trimester 3:</b></p> <ul style="list-style-type: none"> <li>Demonstrate ability to maintain a steady beat while echoing, spelling, creating and reading ♩ ♪ ♩ in rhythm syllables</li> </ul>
<b>Melody</b>		
<p>Play up/down glissando and scale on mallet instruments</p> <p>Respond in movement to melodic direction</p> <p>Use a singing voice alone</p>	<p><b>Trimester 1:</b></p> <ul style="list-style-type: none"> <li>Teacher-lead call and response songs using "microphone" technique</li> <li>Respond in movement to melodic direction</li> </ul> <p><b>Trimester 2:</b></p> <ul style="list-style-type: none"> <li>Simple songs modeled by teacher, sung by class independently</li> <li>Big things sound low, little things sound high - "Big Bear," "Little Bear"</li> <li>Introduce "scale songs"</li> </ul> <p><b>Trimester 3:</b></p> <ul style="list-style-type: none"> <li>Solo singing opportunities with signature chart for each song</li> <li>Continue to sing an expanding repertoire of songs (folk/seasonal/multicultural/patriotic)</li> <li>Experience solfege syllables and Curwen hand signs</li> </ul>	<p><b>Trimester 1:</b></p> <ul style="list-style-type: none"> <li>Uses a singing voice alone in arioso</li> </ul> <p><b>Trimester 2:</b></p> <ul style="list-style-type: none"> <li>Plays up/down on ladder bells or glockenspiel held vertically</li> </ul> <p><b>Trimester 3:</b></p> <ul style="list-style-type: none"> <li>Plays up/down glissando and scale on mallet instruments</li> </ul>

## GRADE 1 GENERAL MUSIC CURRICULUM

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Harmony		
Develop concept of proper care and technique for pitched and non-pitched percussion	<ul style="list-style-type: none"><li>Play pitched and non-pitched percussion instruments</li><li>Use instruments/voices to accompany stories and songs</li></ul>	<ul style="list-style-type: none"><li>Demonstrate proper care and technique for musical instruments</li><li>Perform simple instrumental accompaniment</li></ul>
Form		
Label <b>Introduction</b>	<ul style="list-style-type: none"><li>Move to phrase</li></ul>	<ul style="list-style-type: none"><li>Label introduction and AB (ABA) form</li></ul>
Label same/different as <b>AB (ABA)</b>		
Timbre		
Label <b>loud and soft</b>	<ul style="list-style-type: none"><li>Introduce games and songs with dynamic changes</li></ul>	<ul style="list-style-type: none"><li>Demonstrate loud/soft</li></ul>
Responding		
Tracking the speaker (teacher)	<ul style="list-style-type: none"><li>“STAR” acronym: <b>S</b>it up straight and tall, <b>T</b>rack the speaker, <b>A</b>lways do your best, <b>R</b>aise your hand to speak</li><li>Use sign language and applause to acknowledge performances</li></ul>	<b>Trimester 1:</b> <ul style="list-style-type: none"><li>Tracks the teacher</li><b>Trimester 2:</b><ul style="list-style-type: none"><li>Responds immediately to STAR acronym</li><b>Trimester 3:</b><ul style="list-style-type: none"><li>Maintains STAR standards for performances</li></ul></ul></ul>
Respond immediately to STAR acronym		
Appropriate acknowledgment of performers		

## GRADE 1 GENERAL MUSIC PACING GUIDE

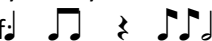

Grade Level Expectations	1 <sup>st</sup> Trimester	2 <sup>nd</sup> Trimester	3 <sup>rd</sup> Trimester
<b>Rhythm</b>			
Maintain a steady beat while performing rhythmic chants in different beat groups	X	>	>
Stationary beat motions	X	>	>
Maintain a steady beat while singing		X	>
Traveling beat motions		X	
Maintain a steady beat while echoing, spelling, creating and reading ♪ ♪ ♮			X
Respond in movement to <b>fast/slow</b>	X	>	>
<b>Melody</b>			
Responds in singing voice to teacher lead call and response songs	X	>	>
Use a singing voice alone in arioso melodies	X	>	>
Respond in movement to melodic direction	X	>	>
Sing simple songs in a group independent of the teacher		X	>
Big things sound low, little things sound high		X	>
Play up/down glissando/scale on vertical mallet instrument		X	>
Play up/down glissando/scale on standard mallet instrument			X
Experience solfege syllables and Curwen hand signs while singing the major scale.			X
<b>Harmony</b>			
Proper care of non-pitched percussion instruments	X	>	>
Use voice, pitched and non-pitched percussion instruments to accompany stories and songs	X	>	>
<b>Form</b>			
Label <b>Introduction</b>	X	>	>
Label same/different as <b>AB (ABA)</b>	X	>	>
<b>Timbre</b>			
Label loud and soft	X	>	>
<b>Responding</b>			
Tracking the speaker (teacher)	X	>	>
Responds immediately to STAR acronym		X	>
Use sign language and applause to acknowledge performances.		X	>
Maintains STAR standards for performances			X

## GRADE 2 NATIONAL AND CONNECTICUT STANDARDS AND ENDURING QUESTIONS

Students will demonstrate at an age-appropriate level the ability to:

1. Sing, alone and with others, a varied repertoire of songs.  
Q. *Can I listen to the other singers as I sing in a group?*  
Q. *Can I match pitch when singing?*
2. Play, alone and with others, a varied repertoire of instrumental music.  
Q. *Can I play an instrument while I sing with others?*
3. Improvise melodies, variations, and accompaniments.  
Q. *Can I improvise short melodic patterns?*
4. Compose and arrange music.  
Q. *Can I use rhythms to create my own music?*
5. Read and notate music.  
Q. *Can I recognize, notate and perform melodic patterns on a five line staff?*
6. Listen to, analyze, and describe music.  
Q. *Can I label form in music?*
7. Evaluate music and music performances.  
Q. *Can I label the different timbres of instruments?*  
Q. *Can I track speakers and performances in a non-visual manner?*
8. Make connections between music, other disciplines, and daily life.  
Q. *What vocabulary does music have in common with other subjects?*
9. Understand music in relation to history and culture.  
Q. *How do people use music in their work?*

## GRADE 2 GENERAL MUSIC CURRICULUM


Grade Level Expectations	Instructional Strategies	Evidence of Learning
<b>Rhythm</b>		
<p>Move with the group while folk dancing</p> <p>Echo, spell, create and read in rhythm syllables combinations of  -</p>	<p><b>Trimester 1:</b></p> <ul style="list-style-type: none"> <li>Experience <b>barline/double bar/measure</b></li> <li>Ball bouncing, jumping rope, hand clapping</li> </ul> <p><b>Trimester 2:</b></p> <ul style="list-style-type: none"> <li>Introduce folk dance, including strategies outlined in <u>New England Dancing Masters</u> publications</li> </ul> <p><b>Trimester 3:</b></p> <ul style="list-style-type: none"> <li>Echo, spell, create, and read rhythms in groups of 2's and 3's</li> <li>Practice writing rhythms</li> </ul>	<p><b>Trimester 1:</b></p> <ul style="list-style-type: none"> <li>Demonstrate ability to move with the group beat</li> </ul> <p><b>Trimester 2:</b></p> <ul style="list-style-type: none"> <li>Demonstrate ability to move with the group in folk dance activities</li> </ul> <p><b>Trimester 3:</b></p> <ul style="list-style-type: none"> <li>Demonstrate ability to maintain a steady beat while echoing, spelling, creating and reading in rhythm syllables:  -</li> </ul>
<b>Melody</b>		
<p>Sing and match pitch in MRD melodies</p> <p>Play simple melodies on pitched percussion instruments</p>	<p><b>Trimester 1:</b></p> <ul style="list-style-type: none"> <li>Identify MRD as the first three steps of the scale using solfege syllables and hand signs.</li> <li>Identify line/space notes on 5-line staff</li> <li>Differentiate between step/skip on 5-line staff</li> </ul> <p><b>Trimester 2:</b></p> <ul style="list-style-type: none"> <li>Identify and sing MRD melodies from a 5-line staff with do on the 1<sup>st</sup> space</li> </ul> <p><b>Trimester 3:</b></p> <ul style="list-style-type: none"> <li>Play MRD patterns on pitched percussion instruments</li> <li>Solo singing opportunities with signature chart for each song</li> <li>Continue to sing an expanding repertoire of songs. (folk/seasonal/multicultural/patriotic)</li> <li>Improvise arioso melodies</li> </ul>	<p><b>Trimester 1:</b></p> <ul style="list-style-type: none"> <li>Uses a singing voice to perform simple songs alone</li> <li>Plays up/down glissando and scale on mallet instruments</li> </ul> <p><b>Trimester 2:</b></p> <ul style="list-style-type: none"> <li>Identifies and accurately echoes vocal MRD patterns from notation on a 5-line staff</li> </ul> <p><b>Trimester 3:</b></p> <ul style="list-style-type: none"> <li>Reads MRD patterns from notation on a 5-line staff and performs on pitched percussion instruments</li> </ul>

## GRADE 2 GENERAL MUSIC CURRICULUM

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Harmony		
Label <b>ostinato</b> Develop <b>mallet technique</b>	<ul style="list-style-type: none"><li>Perform vocal and instrumental ostinato patterns</li><li>Play simple accompaniment using appropriate mallet technique</li><li>Experience Major/minor tonalities</li></ul>	<ul style="list-style-type: none"><li>Demonstrate appropriate mallet technique</li></ul>
Form		
Label <b>ABC</b> form	<ul style="list-style-type: none"><li>Folk dancing</li><li>Create class rhythm compositions in ABC form</li></ul>	<ul style="list-style-type: none"><li>Respond in movement to ABC form.</li></ul>
Timbre		
Label <b>forte/piano</b>	<ul style="list-style-type: none"><li>Describe forte/piano as loud and soft</li><li>Perform simple sound effects and rhythms on hand drums</li></ul>	<ul style="list-style-type: none"><li>Perform forte/piano</li><li>Identify pitched percussion (xylophone, metallophone/glockenspiel)</li><li>Demonstrate developing hand drum technique</li></ul>
Label pitched percussion <b>(xylophone/metallophone/glockenspiel)</b>		
Develop <b>hand drum technique</b>		
Responding		
Track the speaker (another student) visually and aurally	<ul style="list-style-type: none"><li>Use acronym such as “STAR” (Sit up straight and tall, Track the speaker, Always do your best, Raise your hand to speak)</li></ul>	<ul style="list-style-type: none"><li>Teacher observation during video clips and student sharing</li></ul>



# GRADE 2 GENERAL MUSIC PACING GUIDE

Grade Level Expectations	1 <sup>st</sup> Trimester	2 <sup>nd</sup> Trimester	3 <sup>rd</sup> Trimester
<b>Rhythm</b>			
Move with the group beat	X	>	>
Participate in ball bouncing, jumping rope, hand clapping activities	X	>	>
Move with the group in folk dance activities		X	>
Echo, spell, create and read rhythm patterns 	X	>	>
Experience <b>barline/double bar/measure</b>			X
<b>Melody</b>			
Sing simple songs alone	X	>	>
Play up/down glissando/scale on standard mallet instrument	X	>	>
Match pitch using MRD solfege syllables and Curwen hand signs	X	>	>
Identify line/space notes on 5-line staff	X	>	>
Differentiate between step/skip on 5-line staff	X	>	>
Identify and sing MRD patterns on 5-line staff, do on 1 <sup>st</sup> space		X	>
Read and perform MRD patterns from staff on pitched percussion			X
<b>Harmony</b>			
Label and perform <b>ostinato</b>	X	>	>
Develop <b>mallet technique</b>		X	>
<b>Form</b>			
Label <b>ABC</b>		X	>
<b>Timbre</b>			
Label <b>forte/piano</b>	X	>	>
Label pitched percussion ( <b>xylophone/metallophone/glockenspiel</b> )	X	>	>
Develop <b>hand drum technique</b>		X	>
<b>Responding</b>			
Visually track the speaker (another student)	X	>	>
Track the speaker with your ears		X	>

## GRADE 3 NATIONAL AND CONNECTICUT STANDARDS AND ENDURING QUESTIONS

Students will demonstrate at an age-appropriate level the ability to:

1. Sing, alone and with others, a varied repertoire of songs.  
Q. *Can I sing in harmony?*
2. Play, alone and with others, a varied repertoire of instrumental music.  
Q. *Can I play the recorder?*
3. Improvise melodies, variations, and accompaniments.  
Q. *Can I create my own rhythmic phrase?*
4. Compose and arrange music.  
Q. *Can I repeat my own created rhythmic phrase?*
5. Read and notate music.  
Q. *Can I notate my own created rhythmic phrase?*
6. Listen to, analyze, and describe music.  
Q. *Can I label families of orchestral instruments by their sounds?*
7. Evaluate music and music performances.  
Q. *What should I listen for in a musical performance?*
8. Make connections between music, other disciplines, and daily life.  
Q. *What habits do musicians develop that are helpful in daily life?*
9. Understand music in relation to history and culture.  
Q. *Can I appreciate music of cultures other than my own?*


## GRADE 3 GENERAL MUSIC CURRICULUM

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Rhythm		
Label <b>whole, dotted half, half, quarter, and eighth notes and rests</b>	<b>Trimester 1:</b> <ul style="list-style-type: none"><li>Move to and label notes and rests by name</li><li>Notation identification Tic Tac Toe</li><li>Around the World game with flash cards</li></ul> <b>Trimester 2:</b> <ul style="list-style-type: none"><li>Identify barlines, double barlines, measures, and time signature</li><li>Worksheets, Tic Tac Toe, Around the World Game, Quiz Quiz Trade</li></ul> <b>Trimester 3:</b> <ul style="list-style-type: none"><li>Read rhythms on a rhythm map, incorporating D.C. al Coda, repeats</li></ul>	<b>Trimester 1:</b> <ul style="list-style-type: none"><li>Identify notes and rests by name</li></ul> <b>Trimester 2:</b> <ul style="list-style-type: none"><li>Identify barlines, double barlines, measures, and time signature</li></ul> <b>Trimester 3:</b> <ul style="list-style-type: none"><li>Accurately read rhythms incorporating D.C. al Coda, 1<sup>st</sup> and 2<sup>nd</sup> endings, and repeats</li></ul>
Label <b>fast/slow</b> as <b>tempo</b>		
Label <b>accent, barline, measure, time signature</b>		
Melody		
Identify <b>staff, clef, treble clef and treble clef note names</b>	<b>Trimester 1:</b> <ul style="list-style-type: none"><li>Sing and play on pitched percussion MRD patterns from a 5-line staff</li></ul> <b>Trimester 2:</b> <ul style="list-style-type: none"><li>Sing and play on pitched percussion SFMRD patterns from a 5-line staff</li><li>Quiz Quiz Trade, Around the World, Mad Minute Quizzes, Copy This and Floor Staff activities</li></ul> <b>Trimester 3:</b> <ul style="list-style-type: none"><li>Create original recorder pieces on B and A using quarter, eighth, and half notes.</li><li>Continue to sing an expanding repertoire of songs (folk/seasonal/multicultural/patriotic)</li></ul>	<ul style="list-style-type: none"><li>Sing pentatonic melodies in tune</li></ul> <b>Trimester 1:</b> <ul style="list-style-type: none"><li>Perform MRD patterns from a 5-line staff with Do on the 1<sup>st</sup> space and Do on the 2<sup>nd</sup> line on pitched percussion instruments</li></ul> <b>Trimester 2:</b> <ul style="list-style-type: none"><li>Identify staff, clef, treble clef, and treble clef note names</li></ul> <b>Trimester 3:</b> <ul style="list-style-type: none"><li>Read and play quarter, eighth and half note rhythms on B on soprano recorder</li></ul>
Identify and sing <b>F and S</b>		
Establish appropriate recorder technique		

## GRADE 3 GENERAL MUSIC CURRICULUM

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Harmony		
Develop <b>crossover technique</b> on mallet instruments	<ul style="list-style-type: none"><li>Sing songs in Major/minor tonalities</li><li>Play accompaniment using crossover technique on mallet instruments</li><li>Sing canons and rounds</li><li>“Label Canon” in Grade 3 GamePlan</li></ul>	<ul style="list-style-type: none"><li>Demonstrate the ability to play a crossover bordun</li><li>Demonstrate ability to sing in canon</li></ul>
Label <b>canon/round</b>		
Form		
Label <b>Interlude</b>	<ul style="list-style-type: none"><li>Create a rhythm rondo.</li></ul>	<ul style="list-style-type: none"><li>Demonstrate ability to follow a rhythm map</li></ul>
Label <b>rondo form</b>		
Label <b>D.C. al Fine</b>		
Label <b>coda</b>		
Label <b>Repeat sign</b>		
Label <b>1<sup>st</sup> and 2<sup>nd</sup> endings</b>		
Timbre		
Label <b>crescendo</b> and <b>decrescendo</b>	<ul style="list-style-type: none"><li>Radio Game</li></ul>	<ul style="list-style-type: none"><li>Differentiate between crescendo and decrescendo</li><li>Differentiate between string and percussion instruments in recorded music</li></ul>
Label orchestral <b>string family</b>		
Label orchestral <b>percussion family</b>		
Label <b>fermata</b>		
Responding		
Respond appropriately to classmates’ musical performances	<ul style="list-style-type: none"><li>Practice proper rehearsal etiquette when playing classroom instruments and recorder.</li><li>Listen to classmates’ musical performances</li></ul>	<b>Trimester 1:</b> <ul style="list-style-type: none"><li>Demonstrate rest position, floor position, ready position, and playing position with mallet instruments</li></ul> <b>Trimester 2:</b> <ul style="list-style-type: none"><li>Demonstrate rest position, floor position, ready position, and playing position with recorders</li></ul> <b>Trimester 3:</b> <ul style="list-style-type: none"><li>Demonstrate appropriate response to classmates’ musical performances</li></ul>

## GRADE 3 GENERAL MUSIC PACING GUIDE

Grade Level Expectations	1 <sup>st</sup> Trimester	2 <sup>nd</sup> Trimester	3 <sup>rd</sup> Trimester
<b>Rhythm</b>			
Label <b>quarter note</b>	X	>	>
Label <b>quarter rest</b>	X	>	>
Label <b>eighth notes</b> , attached and detached	X	>	>
Label <b>half note</b>	X	>	>
Label <b>half rest</b>	X	>	>
Label <b>whole note</b>	X	>	>
Label <b>whole rest</b>	X	>	>
Label <b>dotted half note</b>	X	>	>
Echo, spell, create and read in rhythm syllables: 	X	>	>
Label fast/slow as <b>tempo</b>	X	>	>
Label <b>accent, barline, measure, time signature</b>		X	>
<b>Melody</b>			
Sing and play MRD patterns from a 5 line staff, <b>D</b> on the 1 <sup>st</sup> space	X	>	>
Sing and play MRD patterns from a 5 line staff, <b>D</b> on the 2 <sup>nd</sup> line	X	>	>
Label <b>staff, clef, treble clef, and treble clef note names</b>		X	>
Label <b>S</b> scale tone and hand signal		X	>
Label <b>F</b> scale tone and hand signal		X	>
Perform on recorder quarter, eighth and half note rhythms on <b>B</b>			X
Compose recorder pieces on <b>B</b> and <b>A</b> using quarter, eighth and half notes			X
<b>Harmony</b>			
Develop <b>crossover technique</b> on mallet instruments	X	>	>
Label <b>canon/round</b>		X	>
<b>Form</b>			
Label <b>Interlude</b>	X	>	>
Label <b>rondo</b>		X	>
Label <b>D.C. al Fine, Coda, Repeat Sign, 1<sup>st</sup> and 2<sup>nd</sup> endings</b>		X	>

## GRADE 3 GENERAL MUSIC PACING GUIDE





Grade Level Expectations	1 <sup>st</sup> Trimester	2 <sup>nd</sup> Trimester	3 <sup>rd</sup> Trimester
<b>Timbre</b>			
Label <b>crescendo</b> and <b>decrescendo</b>	X	>	>
Label orchestral <b>string family</b>	X	>	>
Label orchestral <b>percussion family</b>		X	>
Label <b>fermata</b>			X
<b>Responding</b>			
Demonstrate rest, floor, ready and playing position with mallet instruments	X	>	>
Demonstrate rest, floor, ready and playing position with recorders		X	>
Respond appropriately to classmates' musical performances			X

## GRADE 4 NATIONAL AND CONNECTICUT STANDARDS AND ENDURING QUESTIONS

Students will demonstrate at an age-appropriate level the ability to:

1. Sing, alone and with others, a varied repertoire of songs.  
Q. *Can I sing in harmony?*
2. Play, alone and with others, a varied repertoire of instrumental music.  
Q. *Can I play the recorder in a group?*
3. Improvise melodies, variations, and accompaniments.  
Q. *Can I create my own melodic phrase?*
4. Compose and arrange music.  
Q. *Can I repeat my own created melodic phrase?*
5. Read and notate music.  
Q. *Can I notate a class-created melodic phrase?*
6. Listen to, analyze, and describe music.  
Q. *Can I label Major and minor tonality?*
7. Evaluate music and music performances.  
Q. *How does an individual contribute to a successful performance?*
8. Make connections between music, other disciplines, and daily life.  
Q. *What does music have in common with math?*
9. Understand music in relation to history and culture.  
Q. *What does folk music tell us about people and cultures?*

## GRADE 4 GENERAL MUSIC CURRICULUM



Grade Level Expectations	Instructional Strategies	Evidence of Learning
<b>Rhythm</b>		
Label <b>sixteenth notes</b> Label <b>eighth rest</b> Label <b>pick up</b> Echo, spell, create and read in rhythm syllables:  Count combinations of: 	<ul style="list-style-type: none"> <li>• Experience syncopation</li> <li>• Echo, spell, create, read in rhythm symbols and count</li> <li>• Experience conducting in 2 and 3</li> </ul>	<b>Trimester 1:</b> <ul style="list-style-type: none"> <li>• Accurately read rhythms including sixteenth notes in solfege syllables</li> </ul> <b>Trimester 2:</b> <ul style="list-style-type: none"> <li>• Accurately count rhythms including:  </li> </ul> <b>Trimester 3:</b> <ul style="list-style-type: none"> <li>• Accurately count rhythms including:                  while incorporating D. C. al Coda, 1<sup>st</sup> and 2<sup>nd</sup> endings, and repeats</li> </ul>
<b>Melody</b>		
Perform <b>BAGED</b> melodies on the recorder Identify and sing Major Scale with solfege syllables and hand signs	<ul style="list-style-type: none"> <li>• Identify solfege syllables in simple songs</li> <li>• Develop a recorder repertoire using songs that include <b>BAGED</b> using process of solfege/count rhythm, identify note names, sing, sing and finger, play</li> <li>• Practice reading melodic patterns using solfege syllables and note names from the floor staff.</li> <li>• Improvise and compose melodic phrases using BAGED on the recorder</li> <li>• Practice reading code words on the staff (BADGE, etc.)</li> </ul>	<ul style="list-style-type: none"> <li>• Accurately sing ascending Major Scale on Solfege syllables</li> </ul> <b>Trimester 1:</b> <ul style="list-style-type: none"> <li>• Read and play <b>BAG</b> patterns on recorder</li> </ul> <b>Trimester 2:</b> <ul style="list-style-type: none"> <li>• Read and play <b>BAGE</b> patterns on recorder</li> </ul> <b>Trimester 3:</b> <ul style="list-style-type: none"> <li>• Read and play <b>BAGED</b> patterns on the recorder</li> </ul>
<b>Harmony</b>		
Label <b>Major/minor</b> Sing in harmony	<ul style="list-style-type: none"> <li>• Sing partner songs</li> <li>• Sing and play in canon/round</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrate ability to distinguish Major/minor</li> </ul>
<b>Form</b>		
Differentiate between forms	<ul style="list-style-type: none"> <li>• Respond to various forms through dances and song</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrates ability to distinguish a variety of musical forms</li> </ul>



## GRADE 4 GENERAL MUSIC CURRICULUM

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Timbre		
Label orchestral <b>woodwind</b> and <b>brass instruments</b>	<ul style="list-style-type: none"><li>• Listen to different voices of the recorder family</li><li>• Listen to selections of orchestral music and identify instruments of the woodwind/brass families</li><li>• Demonstrations of woodwind/brass/string/percussion instruments by students</li></ul>	<ul style="list-style-type: none"><li>• Identify woodwind/brass/string/percussion families in listening examples</li></ul>
Label <b>pianissimo/fortissimo</b>		
Responding		
Critical listening/questioning	<ul style="list-style-type: none"><li>• Teacher-created rubric used by students to evaluate live and recorded performances</li><li>• Round robin discussions in cooperative groups to encourage engagement in academic discourse</li><li>• Practice formulating appropriate questions when evaluating performances using correct musical vocabulary</li></ul>	<b>Trimester 1:</b> <ul style="list-style-type: none"><li>• Critique teacher and/or recorded musical performance</li></ul> <b>Trimester 2:</b> <ul style="list-style-type: none"><li>• Critique classmates’ recorder performances.</li></ul> <b>Trimester 3:</b> <ul style="list-style-type: none"><li>• Critique own recorder performance</li></ul>

# GRADE 4 GENERAL MUSIC PACING GUIDE

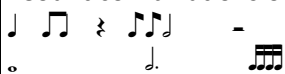
Grade Level Expectations	1 <sup>st</sup> Trimester	2 <sup>nd</sup> Trimester	3 <sup>rd</sup> Trimester
<b>Rhythm</b>			
Label 16 <sup>th</sup> notes	X	>	>
Label <b>eighth rest</b>	X	>	>
Echo, spell, create and read rhythm patterns 	X	>	>
Count 		X	>
Label <b>pick-up</b>		X	>
<b>Melody</b>			
Identify and sing Major Scale with solfege syllables and hand signs.	X	>	>
Perform <b>BAG</b> melodies on the recorder	X		
Perform <b>BAGE</b> melodies on the recorder		X	>
Perform <b>BAGED</b> melodies on the recorder			X
<b>Harmony</b>			
Label <b>Major/minor</b>	X	>	>
Sing and play in canon	X	>	>
Sing partner songs		X	>
<b>Form</b>			
Identify musical form in recordings and performance pieces	X	>	>
<b>Timbre</b>			
Label orchestral <b>woodwind</b> and <b>brass instruments</b>		X	>
Label <b>pianissimo/fortissimo</b>		X	>
<b>Responding</b>			
Critique teacher and/or recorded performances	X	>	>
Critique classmates' recorder performances		X	>
Critique own recorder performances			X

## GRADE 5 NATIONAL AND CONNECTICUT STANDARDS AND ENDURING QUESTIONS

Students will demonstrate at an age-appropriate level the ability to:

1. Sing, alone and with others, a varied repertoire of songs.  
Q. *Can I sing in harmony?*
2. Play, alone and with others, a varied repertoire of instrumental music.  
Q. *Can I play recorder in harmony?*
3. Improvise melodies, variations, and accompaniments.  
Q. *Can I create a variation on a theme?*
4. Compose and arrange music.  
Q. *Can I repeat my own created musical phrase?*
5. Read and notate music.  
Q. *Can I notate a class-created musical phrase?*
6. Listen to, analyze, and describe music.  
Q. *Can I use appropriate terminology to describe and analyze music?*
7. Evaluate music and music performances.  
Q. *Can I listen critically to a musical performance?*
8. Make connections between music, other disciplines, and daily life.  
Q. *How do science, math, language and music relate to one another?*
9. Understand music in relation to history and culture.  
Q. *How have historical events influenced American music?*

## GRADE 5 GENERAL MUSIC CURRICULUM

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Rhythm		
Create and notate a simple phrase	<ul style="list-style-type: none"><li>Echo, spell, create, read in rhythm symbols and count</li><li>“Copy This” game with marker boards</li><li>“Hot Seat” rhythmic dictation game</li><li>Game Plan Grade 5 activities</li></ul>	<b>Trimester 1:</b> <ul style="list-style-type: none"><li>Accurately count rhythms including quarter notes, quarter rests and eighth notes while incorporating D. C. al Coda, 1<sup>st</sup> and 2<sup>nd</sup> endings, and repeats</li></ul> <b>Trimester 2:</b> <ul style="list-style-type: none"><li>Accurately count rhythms including sixteenth notes</li></ul> <b>Trimester 3:</b> <ul style="list-style-type: none"><li>Compose and perform a 4 measure rhythm utilizing quarter, eighth, sixteenth notes and , quarter rests</li></ul>
Count combinations of: 		
Melody		
Play a D Major Scale on the soprano recorder	<ul style="list-style-type: none"><li>Continue to sing an expanding repertoire of songs (folk/seasonal/multicultural/patriotic)</li><li>Play C’ D’F#C#<sup>1</sup> and D Major Scale on soprano recorder</li><li>Use mats to symbolize degrees of the scale as students lead the class in singing and playing</li><li>Improvise phrases on recorder</li><li>Mad Minute recorder fingering quizzes</li><li>Tic Tac Toe</li></ul>	<b>Trimester 1:</b> <ul style="list-style-type: none"><li>Read and play <b>BAGED</b> patterns on the recorder</li></ul> <b>Trimester 2:</b> <ul style="list-style-type: none"><li>Read from the staff and finger on the recorder: <b>C<sup>1</sup>, D<sup>1</sup>, C#<sup>1</sup>, F#</b></li></ul> <b>Trimester 3:</b> <ul style="list-style-type: none"><li>Demonstrate ability to play a D Major scale on the soprano recorder</li></ul>
Label <b>sharp/flat</b>		
Harmony		
Experience chord changes <b>I–V</b>	<ul style="list-style-type: none"><li>Sing and play songs with a I-V accompaniment</li><li>Play 2-part and 3-part recorder pieces</li><li>Read hand signals in 2 parts</li></ul>	<ul style="list-style-type: none"><li>Demonstrate part singing</li></ul>
Sing <b>in parts</b>		
Form		
Label <b>Theme and Variations</b>	<ul style="list-style-type: none"><li>Perform/create Theme and Variations</li></ul>	<ul style="list-style-type: none"><li>Identify Theme and Variations</li></ul>

## GRADE 5 GENERAL MUSIC CURRICULUM

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Timbre		
Label <b>mezzo forte</b> and <b>mezzo piano</b>	<ul style="list-style-type: none"><li>Listen to selections of orchestral music and identify instruments of the woodwind/brass/string/percussion families</li><li>Demonstrations of woodwind/brass/string/percussion instruments by students</li></ul>	<ul style="list-style-type: none"><li>Identify changes in dynamics using appropriate vocabulary</li><li>Identify instruments of the woodwind/brass/string/percussion families in recordings</li></ul>
Label <b>orchestral families</b>		
Responding		
Concert etiquette for various genres	<ul style="list-style-type: none"><li>Discuss appropriate concert etiquette for various genres</li><li>Discuss and formulate questions in response to musical performances</li><li>NAFME National Core Music Standards Grade 5 Responding “Common Anchor 7, 8 and 9” rubrics<a href="http://musiced.nafme.org/files/2014/05/Core-Music-Standards-PreK-81.pdf">http://musiced.nafme.org/files/2014/05/Core-Music-Standards-PreK-81.pdf</a></li><li>Music “doctor” and “specialist” groups</li><li>View online resources and discuss critiquing process and etiquette</li></ul>	<b>Trimester 1:</b> <ul style="list-style-type: none"><li>Use teacher- created rubric to critique own recorder performance</li></ul> <b>Trimester 2:</b> <ul style="list-style-type: none"><li>Participate in group discussions to establish class criteria for critiquing performances.</li></ul> <b>Trimester 3:</b> <ul style="list-style-type: none"><li>Use class-created rubric to critique recorded and live musical performances.</li></ul>
Utilize appropriate musical terminology to critique musical performances		

## GRADE 5 GENERAL MUSIC PACING GUIDE

Grade Level Expectations	1 <sup>st</sup> Trimester	2 <sup>nd</sup> Trimester	3 <sup>rd</sup> Trimester
<b>Rhythm</b>			
Count rhythms including quarter notes, quarter rests and eighth notes	X	>	>
Count rhythms including sixteenth notes		X	>
Create and notate a simple phrase			X
<b>Melody</b>			
Read and play <b>BAGED</b> patterns on the recorder	X	>	>
Read from the staff and finger on the recorder: <b>C<sup>1</sup>, D<sup>1</sup>, C#<sup>1</sup>, F#</b>		X	>
Play a D Major scale on the soprano recorder			X
Label <b>sharp/flat</b>		X	>
<b>Harmony</b>			
Experience chord changes I–V	X	>	>
Sing <b>in parts</b>	X	>	>
<b>Form</b>			
Label <b>Theme and Variations</b>		X	>
<b>Timbre</b>			
Label <b>mezzoforte</b> and <b>mezzo piano</b>	X	>	>
Label <b>orchestral families</b>	X	>	>
<b>Responding</b>			
Concert etiquette for various genres	X	>	>
Use teacher- created rubric to critique own recorder performance	X	>	>
Participate in group discussions to establish class criteria for critiquing performances		X	>
Use class-created rubric to critique recorded and live musical performances			X

## GRADES K-5 GENERAL MUSIC RESOURCES

- **First Steps in Music for Preschool and Beyond: The Curriculum** John M. Feierabend, *GIA Publications, Inc. Chicago*
- *GIA Publications by John M. Feierabend*
- **Ready, Set, Play: A Method Book for Beginning Recorder Students** Timothy Adams, *Heritage Music Press. P.O. Box 802, Dayton, OH 45401, [www.lorenz.com](http://www.lorenz.com)*
- **Game Plan**; Jeff Kriske & Randy Delelles. *KiD sounds LLC/P.O. Box 13888/Las Vegas, NV 89112-1888*
- **Rhythmically Moving**; Phyllis Weikart. *Book and recordings. The High Scope Press/600 North River Street/Ypsilanti, MI 48198*
- *New England Dancing Masters/41 West Street/Brattleboro, VT 05301*
- *Orff Schulwerk Association Workshops*
- **Music for Children, Vol. I – Pentatonic**; Margaret Murray, Ed.

## **GRADE 3 ORCHESTRA OVERVIEW**

The Grade 3 Orchestra presents a wonderful introduction for young instrumentalists to start the process of learning how to incorporate their new instrumental skills into a string orchestra setting. The students meet two times every six school days for twenty minutes of small group instruction. The lessons provide the opportunity for students to develop basic string techniques as well as demonstrate rehearsal readiness. Careful attention will be paid to developing the students listening skills to develop individual and ensemble sound, rhythm, and pitch.



## GRADE 3 ORCHESTRA CURRICULUM

**National and Connecticut Standard 2: Performing on instruments, alone and with others, a varied repertoire of music.**

*What is the influence of proper posture/set-up and proper finger placement on performance?*

*What is the influence of proper bow hold and technique on tone production?*

*What musical experience can be gained only from performing with an Orchestra?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Students will demonstrate care, maintenance and safe handling of their instruments.	<ul style="list-style-type: none"> <li>• Lecture</li> <li>• Small Group Instruction</li> <li>• Individual Instruction</li> <li>• Peer Demonstrate/Model</li> <li>• Teacher Demonstrate/Model</li> </ul>	<ul style="list-style-type: none"> <li>• Teacher Observation</li> <li>• Performance Rubric</li> <li>• Large Group Performance</li> <li>• Small Group Performance</li> <li>• Individual Performance</li> <li>• Benchmark Assessment</li> <li>• Teacher/Peer Assessment</li> <li>• Self-Assessment</li> </ul>
Students will perform on one instrument accurately and independently, alone and in small and large ensembles, with proper posture, proper playing position, and proper bow control, with accurate fingerings		
Students will perform simple rhythmic, melodic patterns accurately and independently on string instruments		
Students will perform with technical accuracy a varied repertoire of instrumental literature representing diverse genres and styles with a level of difficulty of .5 and 1 on a scale of .5 to 6		
Students will echo short rhythms and melodic patterns.		
Students will perform in groups, blending instrumental timbres, matching dynamic levels, and responding to the cues of a conductor		
Students will perform independent instrumental parts while other students play contrasting parts		

## GRADE 3 ORCHESTRA CURRICULUM

### National and Connecticut Standard 5: Reading and notating music.

*What is the benefit of understanding terms and symbols when playing and performing string music?*

*Why do I need to read music?*

*How will reading music allow for greater performance possibilities?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Students will read whole, half, quarter notes and rests in 4/4 time signature	<ul style="list-style-type: none"> <li>Lecture</li> <li>Small Group Instruction</li> <li>Individual Instruction</li> <li>Peer Demonstrate/Model</li> <li>Teacher Demonstrate/Model</li> <li>Self/Peer Evaluation</li> </ul>	<ul style="list-style-type: none"> <li>Performance Rubric</li> <li>Large Group Performance</li> <li>Small Group Performance</li> <li>Individual Performance</li> <li>Benchmark Assessment</li> <li>Teacher Assessments</li> <li>Teacher Visual/Aural Observation</li> </ul>
Students will use a system (that is, syllables, numbers, or letters) to read simple pitch notation in the treble/bass clef in D Major		
Students will identify symbols and traditional terms referring to dynamics, tempo, and articulation, and interpret them correctly when performing		

### National and Connecticut Standard 6: Listening to, analyzing, and describing music.

*How does a performance reflect an understanding of the composer's intent, the use of elements of music and the piece's structure?*

*What is happening in a given piece of music?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Students will use appropriate terminology in explaining music, music notation, music instruments, and music performances	<ul style="list-style-type: none"> <li>Lecture</li> <li>Small Group Instruction</li> <li>Individual Instruction</li> <li>Peer Demonstrate/Model</li> <li>Teacher Demonstrate/Model</li> <li>Self/Peer Evaluation</li> <li>Class Discussion</li> </ul>	<ul style="list-style-type: none"> <li>Teacher Observation</li> <li>Student Feedback</li> <li>Informal Assessment</li> <li>Listening Rubric</li> </ul>
Students will identify the sounds of the string instruments, principles of meter, rhythm and tonality in their analysis of music		
Students will use appropriate terminology in identifying specific music events in a given example		

## GRADE 3 ORCHESTRA CURRICULUM

### National and Connecticut Standard 7: Evaluating music and music performances.

*What was excellent about a performance?*

*What could be improved?*

*What makes a performance great?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Students will devise criteria for evaluating performances	<ul style="list-style-type: none"> <li>• Lecture</li> <li>• Small Group Instruction</li> <li>• Individual Instruction</li> <li>• Peer Demonstrate/Model</li> <li>• Teacher Demonstrate/Model</li> <li>• Self/Peer Evaluation</li> </ul>	<ul style="list-style-type: none"> <li>• Teacher Visual/Aural Observation</li> <li>• Listening Rubric</li> <li>• Large Group Performance</li> <li>• Small Group Performance</li> <li>• Individual Performance</li> </ul>
Students will evaluate the quality and effectiveness of their own and others' performances and offer constructive suggestions for improvement		

## GRADE 3 ORCHESTRA RESOURCES

- Essential Elements 2000 Book 1, Hal Leonard Publishing
- Music Flashcards, C. Lavender, Hal Leonard Corporation
- String Builder by Samuel Applebaum
- Games and Motivation for the Suzuki Student by Diane Wagstaff
- Suzuki School Suzuki Method International
- YouTube in Music Education, Thomas Rudolph and James Frankel
- [www.youtube.com](http://www.youtube.com)
- Solo Time for Strings Book 1, Alfred Publishing Co., Inc.
- Workbook for Strings Book 1, Alfred Publishing Co., Inc.
- String Town Tunes by Doris Gazda, Carl Fischer, LLC
- Christmas Kaleidoscope by Robert Frost KJOS Music Company
- Christmas Solos for beginning strings Level 1, Mel Bay Publications, Inc.

## GRADE 3 ORCHESTRA EXPECTATIONS

By the end of Grade 3 Orchestra, students will be able to:	As evidenced by:
Demonstrate care, maintenance and safe handling of their instruments	Teacher observation
Demonstrate musicianship, transferable ensemble skills, cooperative learning and rehearsal readiness, including responding to the cues of a conductor and cues from their peers	Public performance
Demonstrate proper posture, proper playing position and proper bow hold	Teacher Observation/benchmark assessment
Perform simple rhythmic, melodic patterns with accurate fingerings including major tetra-chord patterns on all 4 strings in first position	Public performance/teacher assessment
Read whole, half, quarter notes and rests in $\frac{4}{4}$ time.	Rubric
Evaluate the quality and effectiveness of their own and others' performances and offer constructive suggestions for improvement using appropriate terminology	Visual/Aural observation

## GRADE 3 ORCHESTRA PACING GUIDE

Grade Level Expectations	1 <sup>st</sup> Trimester	2 <sup>nd</sup> Trimester	3 <sup>rd</sup> Trimester
Students will demonstrate care, maintenance and safe handling of their instruments	X	>	>
Students will perform on one instrument accurately and independently, alone and in small and large ensembles, with proper posture, proper playing position, and proper bow control, with accurate fingerings	X	>	>
Students will perform simple rhythmic, melodic patterns accurately and independently on string instruments		X	>
Students will perform with technical accuracy a varied repertoire of instrumental literature representing diverse genres and styles with a level of difficulty of .5 to 6			X
Students will echo short rhythms and melodic patterns		X	>
Students will perform in groups, blending instrumental timbres, matching dynamic levels, and responding to the cues of a conductor			X
Students will perform independent instrumental parts while other students play contrasting parts			X
Students will read whole, half, quarter notes and rests in 4/4 time signature			X
Students will use a system (that is, syllables, numbers, or letters) to read simple pitch notation in the treble/bass clef in D Major		X	>
Students will identify symbols and traditional terms referring to dynamics, tempo, and articulation, and interpret them correctly when performing			X
Students will devise criteria for evaluating performances			X
Students will evaluate the quality and effectiveness of their own and others' performances and offer constructive suggestions for improvement		X	>
Students will use appropriate terminology in explaining music, music notation, music instruments, and music performances			X
Students will identify the sounds of the string instruments, principles of meter, rhythm and tonality in their analysis of music			X
Students will use appropriate terminology in identifying specific music events such as the entrance of the Cello's, in a given example			X

## **GRADES 4–5 ORCHESTRA OVERVIEW**

The Grades 4-5 Orchestra presents an exciting continuation of the grade 3 orchestra program. The ensemble meets one time every six school days in addition to the two, twenty minute, small group lessons. Young musicians will solidify the skills learned in grade 3 orchestra, as well as learn more advanced rhythms, bow strokes, and advanced ensemble techniques in a fun filled atmosphere. Students will have the opportunity to reinforce good practice habits that will introduce them to musical problem solving and critical thinking skills necessary in today's educational environment. Quality literature is studied and performed by this combined Grades 4-5 Orchestra Ensemble.

## GRADES 4–5 ORCHESTRA CURRICULUM

**National and Connecticut Standard 2: Performing on instruments, alone and with others, a varied repertoire of music.**

*What is the influence of proper posture/set-up and proper finger placement on performance?*

*What is the influence of proper bow hold and technique on tone production?*

*What musical experience can be gained only from performing with an Orchestra?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Students will perform on one instrument accurately and independently, alone and in small and large ensembles, with proper posture, proper playing position, and proper bow control, with accurate fingerings	<ul style="list-style-type: none"> <li>• Lecture</li> <li>• Small Group Instruction</li> <li>• Individual Instruction</li> <li>• Peer Demonstrate/Model</li> <li>• Teacher Demonstrate/Model</li> <li>• Self/Peer Evaluation</li> </ul>	<ul style="list-style-type: none"> <li>• Teacher Visual/Aural Observation</li> <li>• Performance Rubric</li> <li>• Small Group Performance</li> <li>• Large Group Performance</li> <li>• Individual Performance</li> <li>• Benchmark Assessments</li> </ul>
Students will perform simple rhythmic, melodic patterns accurately and independently on string instruments		
Students will perform with technical accuracy a varied repertoire of instrumental literature representing diverse genres and styles with a level of difficulty of 1, 1.5, and 2, on a scale of 1 to 6		
Students will echo short rhythms and melodic patterns		
Students will perform in groups, blending instrumental timbres, matching dynamic levels, and responding to the cues of a conductor		
Students will perform independent instrumental parts while other students play contrasting parts		

## GRADES 4–5 ORCHESTRA CURRICULUM

### National and Connecticut Standard 5: Reading and notating music

*What is the benefit of understanding terms and symbols when playing and performing string music?*

*Why do I need to read music?*

*How will reading music allow for greater performance possibilities?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Students will read whole, half, dotted half, quarter, eighth notes and rests in $\frac{2}{4}$ , $\frac{3}{4}$ , and $\frac{4}{4}$ time signatures	<ul style="list-style-type: none"> <li>Lecture</li> <li>Small Group Instruction</li> <li>Individual Instruction</li> <li>Peer Demonstrate/Model</li> <li>Teacher Demonstrate/Model</li> <li>Self/Peer Evaluation</li> </ul>	<ul style="list-style-type: none"> <li>Teacher Visual/Aural Observation</li> <li>Performance Rubric</li> <li>Small Group Performance</li> <li>Large Group Performance</li> <li>Individual Performance</li> <li>Benchmark Assessments</li> </ul>
Students will use a system (that is, syllables, numbers, or letters) to read simple pitch notation in the treble/bass clef in D/G/C Major at sight		
Students will identify symbols and traditional terms referring to bow direction, key signatures, dynamics, tempo, and articulation, and interpret them correctly when performing		

### National and Connecticut Standard 6: Listening to, analyzing, and describing music.

*How does a performance reflect an understanding of the composer's intent, the use of elements of music and the piece's structure?*

*What is happening in a given piece of music?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Students will use appropriate terminology in explaining music, music notation, music instruments, and music performances	<ul style="list-style-type: none"> <li>Lecture</li> <li>Small Group Instruction</li> <li>Individual Instruction</li> <li>Peer Demonstrate/Model</li> <li>Teacher Demonstrate/Model</li> <li>Self/Peer Evaluation</li> </ul>	<ul style="list-style-type: none"> <li>Teacher Visual/Aural Observation</li> <li>Performance Rubric</li> <li>Small Group Performance</li> <li>Large Group Performance</li> <li>Individual Performance</li> <li>Benchmark Assessments</li> </ul>
Students will identify the sounds of a variety of instruments, including many orchestra and band instruments, principles of meter, rhythm, tonality and articulation in their analysis of music		
Students will use appropriate terminology in identifying specific music events such as the entrance of the Cello's or the change of meter or key, in a given example		



## GRADES 4–5 ORCHESTRA CURRICULUM

### National and Connecticut Standard 7: Evaluating music and music performances.

*What was excellent about your performance?*

*What could be improved?*

*What makes a performance great?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Students will devise criteria for evaluating performances	<ul style="list-style-type: none"> <li>• Lecture</li> <li>• Small Group Instruction</li> <li>• Individual Instruction</li> <li>• Peer Demonstrate/Model</li> <li>• Teacher Demonstrate/Model</li> <li>• Self/Peer Evaluation</li> </ul>	<ul style="list-style-type: none"> <li>• Teacher Visual/Aural Observation</li> <li>• Performance Rubric</li> <li>• Small Group Performance</li> <li>• Large Group Performance</li> <li>• Individual Performance</li> <li>• Benchmark Assessments</li> </ul>
Students will evaluate the quality and effectiveness of their own and others' performances by applying specific criteria, and offer constructive suggestions for improvement		

## GRADES 4–5 ORCHESTRA RESOURCES

- Essential Elements 2000 Books 1 & 2, Hal Leonard Publishing
- Music Flashcards, C. Lavender, Hal Leonard Corporation
- String Builder by Samuel Applebaum
- Essentials for Strings by Anderson
- Games and Motivation for the Suzuki Student by Diane Wagstaff
- Suzuki School, Suzuki Method International
- YouTube in Music Education, Thomas Rudolph and James Frankel
- [www.youtube.com](http://www.youtube.com)
- Solo Time for Strings Books 1 & 2, Alfred Publishing Co., Inc.
- Workbook for Strings Book 1, Alfred Publishing Co., Inc.
- String Town Tunes by Doris Gazda, Carl Fischer, LLC
- Christmas Kaleidoscope by Robert Frost KJOS Music Company
- Christmas Solos for beginning strings Level 1, Mel Bay Publications, Inc.

## GRADES 4–5 ORCHESTRA EXPECTATIONS

By the end of Grades 4–5 Orchestra, students will be able to:	As evidenced by:
Demonstrate care, maintenance and safe handling of their instruments	Teacher observation
Demonstrate musicianship, transferable ensemble skills, cooperative learning and rehearsal readiness, including responding to the cues of a conductor and cues from their peers	Public performance
Demonstrate proper posture, proper playing position and proper bow hold	Benchmark assessment/teacher observation
Perform simple rhythmic, melodic patterns with accurate fingerings including major/minor tetra-chord patterns on all 4 strings in first position	Rubric
Read whole, half, dotted half, dotted quarter, quarter, and eighth notes and rests in $\frac{2}{4}$ , $\frac{3}{4}$ and $\frac{4}{4}$ time signature	Playing assessment
Evaluate the quality and effectiveness of their own and others' performances and offer constructive suggestions for improvement using appropriate terminology	Self/peer evaluation
Identify symbols and traditional terms referring to dynamics, tempo, bow direction, key signatures, and articulation and interpret them correctly when performing	Rubric/public performance
Describe specific music events (e.g., entry of cello part, change of meter, return of refrain) in a given music example, using appropriate terminology	Teacher observation
Perform with technical accuracy a varied repertoire of instrumental literature representing diverse genres and styles with a level of difficulty of 1-2 on a scale of .5-6	Public performance

## GRADES 4–5 ORCHESTRA PACING GUIDE

Grade Level Expectations	1 <sup>st</sup> Trimester	2 <sup>nd</sup> Trimester	3 <sup>rd</sup> Trimester
Students will perform on one instrument accurately and independently, alone and in small and large ensembles, with proper posture, proper playing position, and proper bow control, with accurate fingerings	X	>	>
Students will perform simple rhythmic, melodic patterns accurately and independently on string instruments	X	>	>
Students will perform with technical accuracy a varied repertoire of instrumental literature representing diverse genres and styles with a level of difficulty of 1, 1.5, and 2, on a scale of .5 to 6		X	>
Students will echo short rhythms and melodic patterns	X	>	>
Students will perform in groups, blending instrumental timbres, matching dynamic levels, and responding to the cues of a conductor	X	>	>
Students will perform independent instrumental parts while other students play contrasting parts	X	>	>
Students will read whole, half, dotted half, quarter, eighth notes and rests in $\frac{2}{4}$ , $\frac{3}{4}$ , and $\frac{4}{4}$ time signatures	X	>	>
Students will use a system (that is, syllables, numbers, or letters) to read simple pitch notation in the treble/bass clef in D/G/C Major at sight	X	>	>
Students will identify symbols and traditional terms referring to bow direction, key signatures, dynamics, tempo, and articulation, and interpret them correctly when performing	X	>	>
Students will use appropriate terminology in explaining music, music notation, music instruments, and music performances			X
Students will identify the sounds of a variety of instruments, including many orchestra and band instruments, principles of meter, rhythm, tonality and articulation in their analysis of music			X
Students will use appropriate terminology in identifying specific music events such as the entrance of the Cello's or the change of meter or key, in a given example	X	>	>
Students will devise criteria for evaluating performances	X	>	>
Students will evaluate the quality and effectiveness of their own and others' performances by applying specific criteria, and offer constructive suggestions for improvement	X	>	>

## GRADES 3–5 ORCHESTRACORE KNOWLEDGE MATRIX

Grade:	3/4/5
<b>GENERAL INSTRUMENT SKILLS</b>	
Posture	X
Hand/Finger Position	X
Instrument Position	X
Care and Maintenance	X
Basic Fingerings	X
Tone Production/Quality	X
Counting	X
Intonation	X
Enharmonics	
<b>TEMPO MARKS</b>	
Tempo	X
Metronome Markings	
Allegro	X
Andante	X
Andantino	
Adagio	
Moderato	X
Allegretto	
Lento	
Largo	
Larghetto	
Presto	
Vivace	
Vivo	
<b>COMPOSITIONAL DEVICES</b>	
Solo/Duet/Trio/Quartet	
Introduction	X
Melody	X
Counter melody	
Motive	
Phrase	

## GRADES 3–5 ORCHESTRACORE KNOWLEDGE MATRIX

Grade:	3/4/5
Sequence	
Theme	X
Coda	X
Ostinato	
Cadence	
<b>COMPOSITIONAL STRUCTURES</b>	
Form	
Form: Binary	
Form: Ternary	
Form: Rondo	
Form: Theme and Variations	X
Form: Round	X
Form: Canon	X
Form: Sonata Allegro	
Form: Fugue	
March	X
Hymn	
Overture	
Suite	
Waltz	X
<b>CONCEPTS OF EXPRESSION</b>	
<i>piano, forte</i>	X
<i>mezzo piano, mezzo forte</i>	X
<i>pianissimo, fortissimo</i>	
<i>pianississimo, fortississimo</i>	
<i>forte-piano</i>	
<i>sforzando</i>	
Crescendo	X
Diminuendo	X
Slur	X
Staccato	X
Accent	X

## GRADES 3–5 ORCHESTRACORE KNOWLEDGE MATRIX

Grade:	3/4/5
Legato	X
Marcato	
Tenuto	
Rallantando	
Ritardando	X
Accelerando	
Poco a Poco	
Rubato	
Con Moto	
Piu Mosso	
Meno Mosso	
Morendo	
Cantabile	
Maestoso	X
Dolce	X
Espressivo	
Animato	
Con Spirito	
Grandioso	
Sostentuto	
Pesante	
Tranquillo	
Furioso	
Scherzando	
<b>SCALES (number of octaves)</b>	
C	X
A	X
F	
D	X
B-flat	
G	X
E-flat	

## GRADES 3–5 ORCHESTRACORE KNOWLEDGE MATRIX

Grade:	3/4/5
A minor	
E minor	
B minor	
D minor	X
G minor	X
E	
<b>KEY SIGNATURES</b>	
C	X
A	
F	X
D	X
B-flat	
G	X
E flat	
E	
<b>ENSEMBLE PERFORMANCE AND LISTENING SKILLS</b>	
Listening to other parts	X
Balance	
Interpretation of music	
Follow conductor	X
Expressive performing	X
Conduct patterns in 4, 3, and 2	X
Ensemble performance evaluation	X
Intonation	X
<b>NOTES AND RESTS</b>	
Note Part: Body	X
Note Part: Stem	X
Note Part: Flag	X
Note Part: Beam	X
Whole Note	X
Half Note	X

## GRADES 3–5 ORCHESTRACORE KNOWLEDGE MATRIX

Grade:	3/4/5
Quarter Note	X
Eighth Note	X
Sixteenth Note	
Whole Rest	X
Half Rest	X
Quarter Rest	X
Eighth Rest	X
Sixteenth Rest	
Dotted Whole Note	
Dotted Half Note	X
Dotted Quarter Note	X
Dotted Eighth Note	
Dotted Whole Rest	
Dotted Half Rest	
Double Dotted Notes and Rests	
<b>TIME SIGNATURES</b>	
$\frac{2}{4}$	X
$\frac{3}{4}$	X
$\frac{4}{4}$	X
$\frac{5}{4}$	
$\frac{6}{4}$	
$\frac{7}{4}$	
$\frac{2}{2}$ Cut Time or $\frac{2}{2}$	
$\frac{2}{2}$	
$\frac{3}{2}$	



## GRADES 3–5 ORCHESTRACORE KNOWLEDGE MATRIX

Grade:	3/4/5
4 2	
3 8	X
4 8	
6 8	X
7 8	
9 8	
12 8	
<b>RHYTHMIC CONCEPTS</b>	
Duplet	X
Triplet	X
Irregular Groupings	
Syncopation	
Meter Changes	X
<b>SIGNS, SYMBOLS, AND TERMINOLOGY</b>	
Treble Clef	X
Bass Clef	X
Staff	X
Measure	X
Bar Line	X
Double Bar Line	X
End Line	X
Repeat Signs	X
One Measure Repeat	
Multiple Measure Repeat	
First and Second Endings	X
Fine	X
Ledger Line	X

## GRADES 3–5 ORCHESTRACORE KNOWLEDGE MATRIX

Grade:	3/4/5
Tie	X
Slur	X
Accidentals	X
Sharp	X
Flat	X
Natural	X
Double Sharp	
Double Flat	
Fermata	X
Caesura	
Da Capo	X
Dal Segno	X
Coda	X
Coda Sign	X
A Tempo	
Multiple Rests	
Soli	
Tutti	
Half Step	X
Whole Step	X
Chromatic	
Enharmonic	
Meter	
Time Signature	X
Alla Breve	
Common Time	X
Articulation	
Accent	X
Staccato	X
Marcato	
Tenuto	
Legato	X

## GRADES 3–5 ORCHESTRACORE KNOWLEDGE MATRIX

Grade:	3/4/5
Intonation	X
Style	
Balance	
Arpeggio	X
Simile	
Subito	
Divisi	
Unison	X
L'istesso	
Trill	
Grace Note	
Tacet	
Glissando	
8va	
8vb	
Sempre	
Segue	
Ma Non Troppo	
Interval	X
Triads	
Dynamics	X
Transposition	

## **GRADES 4-5 BAND OVERVIEW**

The Grades 4-5 Band is an ensemble meeting one time every six school days in addition to two 20-minute small group lessons. This ensemble provides an opportunity for students to grow as young instrumentalists by learning skills and techniques directly related to the performance of band literature. The ensemble provides opportunities for cooperative learning as participating members of the band. These opportunities include developing sensitivity toward one another, working as a disciplined unit toward a common goal and respecting the musicianship and achievement of individual members as they enhance the band ensemble. Quality literature is studied and performed by this combined Grades 4-5 Band Ensemble.

## GRADE 4 BAND CURRICULUM

**National and Connecticut Standard 2: Playing alone and with others, a varied repertoire of instrumental music.**

*Is performing music on an instrument a form of communication?*

*Why do we perform music?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Students assemble instruments correctly focusing on issues of alignment, care, maintenance, and safety	<ul style="list-style-type: none"> <li>• Lecture</li> <li>• Small Group Instruction</li> <li>• Individual Instruction</li> <li>• Peer Demonstrate/Model</li> <li>• Teacher Demonstrate/Model</li> <li>• Self/Peer Evaluation</li> </ul>	<ul style="list-style-type: none"> <li>• Teacher Discussions</li> <li>• Classroom Sharing</li> <li>• Self-Reflection</li> <li>• Practice Time Sheet</li> <li>• Cooperative Compositional Groups</li> <li>• Teacher Observation</li> <li>• Rubric</li> <li>• Peer Observation</li> <li>• Concert Video Performance Analysis</li> <li>• Personal Aural Observation</li> </ul>
Students perform on pitch, in rhythm, with appropriate dynamics and timbre, and maintain a steady tempo		
Students perform easy rhythmic, melodic and chordal patterns accurately and independently on rhythmic, melodic, and harmonic instruments		
Students perform expressively a varied repertoire of music representing diverse genres and styles		
Students echo short rhythms and melodic patterns		
Students perform in groups, blending instrumental timbres, matching dynamic levels		
Students perform independent instrumental parts while other students sing or play contrasting parts		

## GRADE 4 BAND CURRICULUM

### National and Connecticut Standard 5: Reading and notating music.

*What does music notation signify?  
How is read music valuable to music performance?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Students read whole, half, dotted half, quarter, and eighth notes and rests in $\frac{2}{4}$ , $\frac{3}{4}$ , and $\frac{4}{4}$ time signatures	<ul style="list-style-type: none"> <li>• Lecture</li> <li>• Small Group Instruction</li> <li>• Individual Instruction</li> <li>• Peer Demonstrate/Model</li> <li>• Teacher Demonstrate/Model</li> <li>• Self/Peer Evaluation</li> </ul>	<ul style="list-style-type: none"> <li>• Teacher Discussions</li> <li>• Classroom Sharing</li> <li>• Self-Reflection</li> <li>• Practice Time Sheet</li> <li>• Cooperative Compositional Groups</li> <li>• Teacher Observation</li> <li>• Rubric</li> <li>• Peer Observation</li> </ul>
Students use a system (that is, syllables, numbers, or letters) to read simple pitch notation in the treble clef in Major keys		
Students identify symbols and traditional terms referring to dynamics, tempo, and articulation and interpret them correctly when performing		
Students use standard symbols to notate meter, rhythm, pitch, and dynamics in simple patterns presented by the teacher		

## GRADE 4 BAND CURRICULUM

**National and Connecticut Standard 6: Listen to, describe and analyze music.**

*How does listening to music make you feel?*

*Can you describe the music you hear?*

*What qualities make up this music?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Students identify simple music forms when presented aurally	<ul style="list-style-type: none"> <li>• Lecture</li> <li>• Small Group Instruction</li> <li>• Individual Instruction</li> <li>• Peer Demonstrate/Model</li> <li>• Teacher Demonstrate/Model</li> <li>• Self/Peer Evaluation</li> </ul>	<ul style="list-style-type: none"> <li>• Teacher Discussions</li> <li>• Classroom Sharing</li> <li>• Self-Reflection</li> <li>• Practice Time Sheet</li> <li>• Cooperative Compositional Groups</li> <li>• Teacher Observation</li> <li>• Rubric</li> <li>• Peer Observation</li> <li>• Concert Video Performance Analysis</li> <li>• Personal Aural Observation</li> </ul>
Students perform easy rhythmic, melodic and chordal patterns accurately and independently on rhythmic, melodic, and harmonic instruments		
Students appropriate terminology in explaining music, music notation, music instruments and voices, and music performance		

## GRADE 4 BAND CURRICULUM

### National and Connecticut Standard 7: Evaluating music and music performances.

*Can you explain what was well done or needs work in a given performance?*

*Can you find examples of an exemplary performance?*

*What makes a music composition work well and appealing for the listener?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Students devise music criteria for evaluating music compositions and performances	<ul style="list-style-type: none"> <li>• Lecture</li> <li>• Small Group Instruction</li> <li>• Individual Instruction</li> <li>• Peer Demonstrate/Model</li> <li>• Teacher Demonstrate/Model</li> <li>• Self/Peer Evaluation</li> </ul>	<ul style="list-style-type: none"> <li>• Teacher Discussions</li> <li>• Classroom Sharing</li> <li>• Self-Reflection</li> <li>• Cooperative Compositional Groups</li> <li>• Teacher Observation</li> <li>• Rubric</li> <li>• Peer Observation</li> <li>• Concert Video Performance Analysis</li> <li>• Personal Aural Observation</li> </ul>
Students explain, using appropriate music terminology, their personal preferences for specific musical works and styles		
Students assess personal performance levels in daily playing routines		



## GRADE 5 BAND CURRICULUM

**National and Connecticut Standard 2: Playing alone and with others, a varied repertoire of instrumental music.**

*Is performing music on an instrument a form of communication?*

*Why do we perform music?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Students perform on pitch, in rhythm, with appropriate dynamics and timbre, and maintain a steady tempo	<ul style="list-style-type: none"> <li>• Lecture</li> <li>• Small Group Instruction</li> <li>• Individual Instruction</li> <li>• Peer Demonstrate/Model</li> <li>• Teacher Demonstrate/Model</li> <li>• Self/Peer Evaluation</li> </ul>	<ul style="list-style-type: none"> <li>• Teacher Discussions</li> <li>• Classroom Sharing</li> <li>• Self-Reflection</li> <li>• Practice Time Sheet</li> <li>• Cooperative Compositional Groups</li> <li>• Teacher Observation</li> <li>• Rubric</li> <li>• Peer Observation</li> <li>• Concert Video Performance Analysis</li> <li>• Personal Aural Observation</li> </ul>
Students perform easy rhythmic, melodic and chordal patterns accurately and independently on rhythmic, melodic, and harmonic instruments		
Students perform expressively a varied repertoire of music representing diverse genres and styles		
Students echo short rhythms and melodic patterns		
Students perform in groups, blending instrumental timbres, matching dynamic levels		
Students perform independent instrumental parts while other students sing or play contrasting parts		

## GRADE 5 BAND CURRICULUM

### National and Connecticut Standard 5: Reading and notating music.

*What does music notation signify?  
How is reading music valuable to music performance?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Students read whole, half, dotted half, quarter, and eighth notes and rests in $\frac{2}{4}$ , $\frac{3}{4}$ , and $\frac{4}{4}$ time signatures	<ul style="list-style-type: none"> <li>• Lecture</li> <li>• Small Group Instruction</li> <li>• Individual Instruction</li> <li>• Peer Demonstrate/Model</li> <li>• Teacher Demonstrate/Model</li> <li>• Self/Peer Evaluation</li> </ul>	<ul style="list-style-type: none"> <li>• Teacher Discussions</li> <li>• Classroom Sharing</li> <li>• Self-Reflection</li> <li>• Practice Time Sheet</li> <li>• Cooperative Compositional Groups</li> <li>• Teacher Observation</li> <li>• Rubric</li> <li>• Peer Observation</li> </ul>
Students use a system (that is, syllables, numbers, or letters) to read simple pitch notation in the treble clef in Major keys		
Students identify symbols and traditional terms referring to dynamics, tempo, and articulation and interpret them correctly when performing		
Students use standard symbols to notate meter, rhythm, pitch, and dynamics in simple patterns		
Students will sight read simple pitch notation.		

## GRADE 5 BAND CURRICULUM

**National and Connecticut Standard 6: Listen to, describe and analyze music.**

*How does listening to music make you feel?*

*Can you describe the music you hear?*

*What qualities make up this music?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Students identify simple music forms when presented aurally	<ul style="list-style-type: none"> <li>• Lecture</li> <li>• Small Group Instruction</li> <li>• Individual Instruction</li> <li>• Peer Demonstrate/Model</li> <li>• Teacher Demonstrate/Model</li> <li>• Self/Peer Evaluation</li> </ul>	<ul style="list-style-type: none"> <li>• Teacher Discussions</li> <li>• Classroom Sharing</li> <li>• Self-Reflection</li> <li>• Cooperative Compositional Groups</li> <li>• Teacher Observation</li> <li>• Rubric</li> <li>• Peer Observation</li> <li>• Personal Aural Observation</li> </ul>
Students demonstrate perceptual skills by moving, by answering questions about, and by describing aural examples of music of various styles representing diverse cultures		
Students appropriate terminology in explaining music, music notation, music instruments and voices, and music performance		

## GRADE 5 BAND CURRICULUM

### National and Connecticut Standard 7: Evaluating music and music performances

*Can you explain what was well done or needs work in a given performance?*

*Can you find examples of an exemplary performance?*

*What makes a music composition work well and appealing for the listener?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Students devise music criteria for evaluating music compositions and performances	<ul style="list-style-type: none"> <li>• Lecture</li> <li>• Small Group Instruction</li> <li>• Individual Instruction</li> <li>• Peer Demonstrate/Model</li> <li>• Teacher Demonstrate/Model</li> <li>• Self/Peer Evaluation</li> </ul>	<ul style="list-style-type: none"> <li>• Teacher Discussions</li> <li>• Classroom Sharing</li> <li>• Self-Reflection</li> <li>• Cooperative Compositional Groups</li> <li>• Teacher Observation</li> <li>• Rubric</li> <li>• Peer Observation</li> <li>• Concert Video Performance Analysis</li> <li>• Personal Aural Observation</li> </ul>
Students explain, using appropriate music terminology, their personal preferences for specific musical works and styles		
Students assess personal performance levels in daily playing routines		

## GRADES 4–5 BAND RESOURCES

- *21<sup>st</sup> Century Band Method*. Jack Bullock and Anthony Maiello, Belwin-Mills Publishing Co.
- *Standard of Excellence – Festival Ensembles*. Bruce Pearson and Chuck Elledge, Neil A. Kjos Music Company.
- *Jump Right In*. Richard F. Grunow, Edwin E. Gordon and Christopher Azzara, GIA Publications Inc.

## GRADE 5 BAND EXPECTATIONS

	By the end of Grade 5 Band, students will be able to:	As evidenced by:
<b>Technical Facility</b>	Students will be able to assemble their instruments with serious regard to safety and maintenance concerns.	Teacher observation. Class discussions.
	Students will be able to read at sight simple melodies in both the treble and bass clefs.	Playing assessments. Concert performances.
	Students will be able to demonstrate the ability to accurately play various articulations.	Playing assessments. Concert performances.
	Students will evaluate the quality and effectiveness of their own and others' performances by applying specific criteria appropriate for the style of the music and offer constructive suggestions for improvement.	Listening assessments. Written assessments.
<b>Performance Level</b>	Students will perform with expression and technical accuracy a repertoire of instrumental literature with a level of difficulty of 1, on a scale of 1 to 6.	Playing assessments. Concert performances.
	Students will identify and define standard notation symbols for pitch, rhythm, dynamics, tempo, articulation and expression.	Oral assessments. Teacher observation. Class discussions.
	Students will be able to read whole, half, quarter, eighth, and dotted notes or rests in common time signatures.	Playing assessments. Oral assessments Class discussions.
<b>Instrument and Voice Fundamentals</b>	Students will perform on at least one instrument accurately and independently, alone and in small and large ensembles, with good posture, good playing position, and good breath, or stick control.	Playing assessments. Concert performances. Teacher observation.
	Students will be able to play accurately and with good breath control throughout their playing.	Playing assessments.
	Students will be able to read.	Playing assessments. Teacher observation Class discussions.
<b>Practice Expectations</b>	Students will practice on a regular basis.	Practice calendars signed daily by parents and weekly by instructor.
	Students will use concepts taught in lessons and rehearsals in their home practicing.	Playing assessments. Teacher observations. Class discussions.
	Students will demonstrate improvement on all concepts taught.	Playing assessments. Teacher observations. Class discussions.

## GRADES 4–5 BAND PACING GUIDE

X = Grade 4

O = Grade 5

Grade Level Expectations	1 <sup>st</sup> Trimester	2 <sup>nd</sup> Trimester	3 <sup>rd</sup> Trimester
<b>National Content Standard 2: Performing on instruments, alone and with others, a varied repertoire of music.</b>			
Students will perform on at least one instrument accurately and independently, alone and in small and large ensembles, with good posture, good playing position, and good breath, bow or stick control	XO	XO	XO
Students will perform with expression and technical accuracy a repertoire of instrumental literature with a level of difficulty of 1, on a scale of 1 to 6		O	O
<b>National Content Standard 5: Reading and Notating Music.</b>			
Students will be able to read and notate music	O	O	XO
Students will be able to read whole, dotted half, half, dotted quarter, quarter, eighth, dotted notes and rests in $\frac{2}{4}$ , $\frac{3}{4}$ and $\frac{4}{4}$ time signatures		O	O
Students will be able to read at sight simple melodies in both the treble and bass clefs	O	O	XO
Students will identify and define standard notation symbols for pitch, rhythm, dynamics, tempo, articulation and expression	O	O	XO
Students will use standard notation to record their musical ideas and the musical ideas of others.			
Students will be able to sight-read, accurately, and expressively, music with a level of difficulty of 1 on a scale of 1 to 6.	O	O	O
<b>National Content Standard 6: Listening to, analyzing and describing music.</b>			
Students will describe specific music events in a given aural example	O	O	XO
Students will analyze the uses of elements of music in aural examples representing diverse genres and cultures			O
Students will demonstrate knowledge of the basic principles of meter, rhythm, tonality, intervals, chords and harmonic progressions In their analyses of music			O
<b>National Content Standard 7: Evaluating music and music performances.</b>			
Students will develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply the criteria in their personal listening and performing	O	O	XO
Students will 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.	O	O	XO

## GRADES 4-5 BAND CORE KNOWLEDGE MATRIX

### (Beginners in Grades 4 & 5)

	1 <sup>st</sup> Trimester	2nd Trimester	3 <sup>rd</sup> Trimester
<b>GENERAL INSTRUMENT SKILLS</b>			
Posture	X	>	>
Hand/Finger Position	X	>	>
Instrument Position	X	>	>
Breathing	X	>	>
Instrument Assembly	X	>	>
Care and Maintenance	X	>	>
Embouchure	X	>	>
Basic Fingerings	X	>	>
Tone Production/Quality	X	>	>
Counting	X	>	>
Tapping Foot/Steady Beat	X	>	>
Intonation	X	>	>
Alternate Fingerings	X	>	>
Single Tonguing			
Double Tonguing			
Triple Tonguing			
<b>TEMPO MARKS</b>			
Tempo	X	>	>
Metronome Markings			
Allegro	X	>	>
Andante	X	>	>
Andantino			
Adagio			
Moderato	X	>	>
Allegretto			
Grave			
Lento			
Largo	X	>	>
Larghetto			
Presto			



## GRADES 4–5 BAND CORE KNOWLEDGE MATRIX

	1 <sup>st</sup> Trimester	2nd Trimester	3 <sup>rd</sup> Trimester
Vivace			
Vivo			
<b>COMPOSITIONAL DEVICES</b>			
Solo/Duet/Trio/Quartet	X	>	>
Introduction	X	>	>
Melody	X	>	>
Harmony			
Accompaniment			
Counter melody	X	>	>
Motive			
Phrase	X	>	>
Call and Response	X	>	>
Sequence			
Theme	X	>	>
Coda	X	>	>
Ostinato			
Anacrusis	X	>	>
Cadence	X	>	>
Tension and Release			
<b>COMPOSITIONAL STRUCTURES</b>			
Form	X	>	>
Form: Binary			
Form: Ternary			
Form: Rondo			
Form: Theme and Variations			
Form: Round	X	>	>
Form: Canon	X	>	>
Form: Sonata Allegro			
Form: Fugue			
March	X	>	>
Waltz	X	>	>
Hymn	X	>	>

## GRADES 4–5 BAND CORE KNOWLEDGE MATRIX

	1 <sup>st</sup> Trimester	2nd Trimester	3 <sup>rd</sup> Trimester
Overture			
Novelty			
Chorale			
Ballad			
Suite			
12 Bar Blues			
<b>CONCEPTS OF EXPRESSION</b>			
<i>piano, forte</i>	X	>	>
<i>mezzo piano, mezzo forte</i>			
<i>pianissimo, fortissimo</i>			
<i>pianississimo, fortississimo</i>			
<i>forte-piano</i>			
<i>sforzando</i>			
Crescendo			
Diminuendo			
Climax			
Cadence			
Tension and Release			
Slur	X	>	>
Staccato	X	>	>
Accent	X	>	>
Legato	X	>	>
Marcato	X	>	>
Tenuto	X	>	>
Rallantando			
Ritardando (Ritard)	X	>	>
Accelerando			
Poco a Poco			
Rubato			
Loco			
Con Moto			
Piu			

## GRADES 4–5 BAND CORE KNOWLEDGE MATRIX

	1 <sup>st</sup> Trimester	2nd Trimester	3 <sup>rd</sup> Trimester
Meno			
Mosso			
Morendo			
Cantabile			
Maestoso	X	>	>
Dolce	X	>	>
Espressivo	X	>	>
Animato			
Con Spirito			
Grandioso			
Sostentuto			
Brillante			
Pesante			
Leggiero			
Tranquillo			
Furioso			
Scherzando			
<b>SCALES (in concert pitch)</b>			
C			
a			
F	X	>	>
d			
B-flat	X	>	>
g			
E-flat	X	>	>
c			
A-flat			
f			
D-flat			
b-flat			
G			
e			

## GRADES 4–5 BAND CORE KNOWLEDGE MATRIX

	1 <sup>st</sup> Trimester	2nd Trimester	3 <sup>rd</sup> Trimester
D			
b			
Chromatic	X	>	>
<b>PERCUSSION REQUIREMENTS</b>			
Snare Drum: Multiple Bounce Roll	X	>	>
Snare Drum: Double Stroke Roll			
Snare Drum: Five Stroke Roll	X	>	>
Snare Drum: Seven Stroke Roll			
Snare Drum: Nine Stroke Roll			
Snare Drum: Flam	X	>	>
Snare Drum: Ruff			
Bass Drum Technique			
Crash Cymbal Technique			
Suspended Cymbal Technique			
Timpani Technique			
Drum Set Technique	X	>	>
Keyboard Percussion Technique	X	>	>
Tambourine Technique			
Triangle Technique			
Castanet Technique			
Shaker Technique			
Temple Block Technique			
Wood Block Technique			
Concert Tom Technique			
<b>KEY SIGNATURES (concert pitch)</b>			
C			
a			
F	X	>	>
d			
B-flat	X	>	>
g			
E-flat	X	>	>

## GRADES 4–5 BAND CORE KNOWLEDGE MATRIX

	1 <sup>st</sup> Trimester	2nd Trimester	3 <sup>rd</sup> Trimester
c			
A-flat			
f			
D-flat			
b-flat			
G-flat			
e-flat			
C-flat			
a-flat			
G			
e			
D			
b			
A			
f#			
E			
c#			
B			
g#			
F#			
d#			
C#			
a#			
<b>ENSEMBLE PERFORMANCE AND LISTENING SKILLS</b>			
Breathing	X	>	>
Listening to other parts	X	>	>
Enter together	X	>	>
Release together	X	>	>
Balance	X	>	>
Blend	X	>	>
Intonation	X	>	>
Section tone quality			

## GRADES 4–5 BAND CORE KNOWLEDGE MATRIX

	1 <sup>st</sup> Trimester	2nd Trimester	3 <sup>rd</sup> Trimester
Pulse of ensemble			
Interpretation of music			
Follow conductor	X	>	>
Expressive performing	X	>	>
Conduct patterns in 4, 3, and 2			
Ensemble performance evaluation	X	>	>
Aesthetic response			
<b>NOTES AND RESTS</b>			
Note Part: Body	X	>	>
Note Part: Stem	X	>	>
Note Part: Flag	X	>	>
Note Part: Beam	X	>	>
Breve Note			
Whole Note	X	>	>
Half Note	X	>	>
Quarter Note	X	>	>
Eighth Note	X	>	>
Sixteenth Note	X	>	>
Breve Rest			
Whole Rest	X	>	>
Half Rest	X	>	>
Quarter Rest	X	>	>
Eighth Rest	X	>	>
Sixteenth Rest			
Dotted Whole Note			
Dotted Half Note	X	>	>
Dotted Quarter Note	X	>	>
Dotted Eighth Note	X	>	>
Dotted Whole Rest			
Dotted Half Rest			
Dotted Quarter Rest			
Dotted Eighth Rest			

## GRADES 4-5 BAND CORE KNOWLEDGE MATRIX

	1 <sup>st</sup> Trimester	2nd Trimester	3 <sup>rd</sup> Trimester
Double Dotted Notes and Rests			
<b>TIME SIGNATURES</b>			
$\frac{2}{4}$	X	>	>
$\frac{3}{4}$	X	>	>
$\frac{4}{4}$	X	>	>
$\frac{5}{4}$			
$\frac{6}{4}$			
$\frac{7}{4}$			
$\frac{2}{2}$ Cut Time or $\frac{2}{2}$			
$\frac{2}{2}$			
$\frac{3}{2}$			
$\frac{4}{2}$			
$\frac{5}{2}$			
$\frac{6}{2}$			
$\frac{3}{4}$			
$\frac{8}{4}$			
$\frac{5}{4}$			
$\frac{6}{4}$			
$\frac{7}{4}$			
$\frac{8}{4}$			
$\frac{9}{8}$			
$\frac{12}{8}$			
$\frac{8}{8}$			
<b>RHYTHMIC CONCEPTS</b>			
Duplet			

## GRADES 4–5 BAND CORE KNOWLEDGE MATRIX

	1 <sup>st</sup> Trimester	2nd Trimester	3 <sup>rd</sup> Trimester
Triplet			
Irregular Groupings			
Syncopation	X	>	>
Effect Notation			
Rhythmic Abbreviations	X	>	>
Meter Changes			
<b>SIGNS, SYMBOLS, AND TERMINOLOGY</b>			
Treble Clef	X	>	>
Bass Clef	X	>	>
Staff	X	>	>
Grand Staff			
Measure	X	>	>
Bar Line	X	>	>
Double Bar Line	X	>	>
End Line	X	>	>
Repeat Signs	X	>	>
One Measure Repeat	X	>	>
Multiple Measure Repeat	X	>	>
First and Second Endings	X	>	>
Fine	X	>	>
Ledger Line	X	>	>
Ledger Space	X	>	>
Breath Mark	X	>	>
Tie	X	>	>
Slur	X	>	>
Accidentals	X	>	>
Sharp	X	>	>
Flat	X	>	>
Natural	X	>	>
Double Sharp			
Double Flat			
Fermata	X	>	>



## GRADES 4–5 BAND CORE KNOWLEDGE MATRIX

	1 <sup>st</sup> Trimester	2nd Trimester	3 <sup>rd</sup> Trimester
Caesura			
Da Capo	X	>	>
Dal Segno	X	>	>
Coda	X	>	>
Coda Sign	X	>	>
A Tempo			
Multiple Rests	X	>	>
Soli			
Tutti			
Half Step	X	>	>
Whole Step	X	>	>
Chromatic	X	>	>
Enharmonic			
Meter			
Time Signature	X	>	>
Alla Breve	X	>	>
Common Time	X	>	>
Articulation	X	>	>
Accent	X	>	>
Staccato	X	>	>
Marcato	X	>	>
Tenuto	X	>	>
Legato	X	>	>
Intonation	X	>	>
Style	X	>	>
Balance	X	>	>
Blend	X	>	>
Arpeggio			
Simile			
Subito			
Divisi			
Unison			

## GRADES 4-5 BAND CORE KNOWLEDGE MATRIX

	1 <sup>st</sup> Trimester	2nd Trimester	3 <sup>rd</sup> Trimester
L'istesso			
Trill			
Grace Note			
Tacet			
Glissando			
8va			
8vb			
Sempre			
Segue			
Ma Non Troppo			
Interval	X	>	>
Triads			
Dynamics	X	>	>
Frequency - Pitch	X	>	>
Timbre – Tone Color	X	>	>
Amplitude - Volume	X	>	>
Duration - Length	X	>	>
Solfege			
Transposition			

## **GRADES 4–5 CHORUS OVERVIEW**

The Grade 4-5 Choruses are ensembles meeting one time every six school days separately. Each ensemble provides an opportunity for students to grow as young vocalists by learning voice skills and techniques to the performance of chorus literature. Each ensemble provides opportunities for cooperative learning as participating members of the chorus. These opportunities include developing sensitivity toward one another, working as a disciplined unit toward a common goal and respecting the musicianship and achievement of individual members as they enhance the ensemble. Quality literature is performed by this combined Grade 4-5 Chorus Ensemble.

## GRADES 4–5 CHORUS CURRICULUM

### National and Connecticut Standard 1: Singing alone, and with others, a varied repertoire of music.

*Is music a form of communication?*

*Why do we sing in groups?*

*What sort of musical experience can we gain only from choral singing?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Activate prior knowledge from general music class, grades K-3 Students sing accurately and with good breath control throughout their singing ranges, alone and in small and large ensembles Students sing music representing diverse genres and cultures, with expression appropriate for the work being performed Students sing music written in one and two parts Students sing with expression and technical accuracy a varied repertoire of vocal literature with a level of difficulty of 1, on a scale of 1 to 6, including some songs performed from memory	<ul style="list-style-type: none"> <li>• Lecture</li> <li>• Large group instruction</li> <li>• Small group instruction</li> <li>• Individual instruction</li> <li>• Demonstrate/model</li> <li>• Class discussion</li> </ul>	<ul style="list-style-type: none"> <li>• Large group performances</li> <li>• Teacher observation</li> <li>• Informal assessments</li> </ul>

### National and Connecticut Standard 4: Composing and arranging music within specified guidelines.

*Can we arrange our own music to sing?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Activate prior knowledge from grades K-3	<ul style="list-style-type: none"> <li>• Demonstrate/model</li> <li>• Large group instruction</li> <li>• Class discussion</li> </ul>	<ul style="list-style-type: none"> <li>• Class performance</li> <li>• Teacher observation</li> </ul>

## GRADES 4–5 CHORUS CURRICULUM

### National and Connecticut Standard 5: Reading and notating music.

*Why do I need to read music?  
How will reading music help me be a better musician?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Activate prior knowledge from grades K-3	<ul style="list-style-type: none"> <li>Review</li> <li>Lecture</li> <li>Large group instruction</li> <li>Demonstrate/model</li> <li>Individual practice</li> <li>Classwork</li> <li>Homework</li> </ul>	<ul style="list-style-type: none"> <li>Common assessment</li> <li>Informal assessments</li> <li>Classwork</li> </ul>
Students read whole, half, quarter, eighth notes and rests in $\frac{2}{4}$ , $\frac{3}{4}$ , and $\frac{4}{4}$ time signatures		
Students read at sight simple 3-note melodies in the treble clef		
Students identify and define standard notation symbols for pitch, rhythm, dynamics, tempo, (as per Core Knowledge Guide)		

### National and Connecticut Standard 6: Listening to, analyzing, and describing music.

*Can you put into words how music makes you feel?  
Can you put into words what is happening in a given piece of music?  
Can you describe the form of the pieces we study?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Activate prior knowledge from grades K-3	<ul style="list-style-type: none"> <li>Lecture</li> <li>Large group instruction</li> <li>Demonstrate/model</li> <li>Class discussion</li> </ul>	<ul style="list-style-type: none"> <li>Teacher observation</li> <li>Student feedback</li> <li>Informal assessments</li> </ul>
Students describe specific music events (e.g., entry of voice part, change of meter using appropriate terminology)		
Students demonstrate knowledge of the basic principles of meter, rhythm, and tonality in their analyses of music		

## GRADES 4–5 CHORUS CURRICULUM

**National and Connecticut Standard 7: Evaluating music and music performances.**

*Is every performance of the same piece done the same way?*

*How does a piece of music change with each interpretation?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Activate prior knowledge from grades K-3	<ul style="list-style-type: none"> <li>• Lecture</li> <li>• Large group instruction</li> <li>• Class discussion</li> <li>• Demonstrate/model</li> </ul>	<ul style="list-style-type: none"> <li>• Common assessment</li> <li>• Teacher observation</li> <li>• Large group performance</li> <li>• Individual performance</li> <li>• Informal assessments</li> <li>• Listening assessment</li> </ul>
Students develop criteria for evaluating the quality of music performances and apply the criteria in their personal listening and performing		
Students evaluate the quality and effectiveness of their own and others' performances by applying specific criteria appropriate for the style of the music and offer constructive suggestions for improvement		

## GRADES 4–5 CHORUS RESOURCES

- A variety of available materials are used dependent upon the structural design of the chorus staffing/scheduling and the nature of the chorus membership make-up.
- Selected Chorus Compositions and Arrangements
- Supplemental Manuscript materials

## GRADE 5 CHORUS EXPECTATIONS

By the end of Grade 5 Chorus, students will be able to:	As evidenced by
Sing a 5-tone scale (d-r-m-f-s) in tune.	Solo and group singing assessment.
Sing music representing diverse genres and cultures, with expression appropriate for the work being performed.	Solo and group singing assessment.
Sing music written in one and two parts.	Solo and group singing assessment.
Sing with expression a varied repertoire of vocal literature with a level of difficulty of 1-2, on a scale of 1 to 6, including some songs performed from memory.	Solo and group singing assessment.
Read at sight simple three-note melodies in the treble clef.	Teacher observation and assessment.
Identify and define standard notation symbols for pitch, rhythm, dynamics, and tempo (as per Core Knowledge guide).	Oral quizzing during chorus rehearsal.
Demonstrate knowledge of the basic principles of meter, rhythm, and tonality.	Performance quizzing during chorus rehearsal.
Develop criteria for evaluating the quality and effectiveness of music performances and apply the criteria in their personal performing.	Class discussions and critique sharing.
Students evaluate the quality and effectiveness of their own and others' performances, by applying specific criteria appropriate for the style of the music.	Class discussions and critique sharing.

## GRADES 4–5 CHORUS PACING GUIDE

	4T1	4T2	4T3	5T1	5T2	5T3
<b>GENERAL VOCAL SKILLS</b>						
Breathing	X	>	>	>	>	>
Posture	X	>	>	>	>	>
Tone Production/Quality	X	>	>	>	>	>
Intonation	X	>	>	>	>	>
Match Pitch	X	>	>	>	>	>
Diction	X	>	>	>	>	>
Vowel Unification	X	>	>	>	>	>
Vibrato						
<b>TEMPO MARKS</b>						
Tempo	X	>	>	>	>	>
Metronome Markings	X	>	>	>	>	>
Allegro	X	>	>	>	>	>
Andante	X	>	>	>	>	>
Andantino						X
Adagio						
Moderato						
Allegretto						
Grave						
Lento						
Largo						
Larghetto						
Presto						
Vivace						
Vivo						
<b>COMPOSITIONAL DEVICES</b>						
Solo/Duet/Trio/Quartet	X	>	>	>	>	>
Introduction	X	>	>	>	>	>
Melody	X	>	>	>	>	>
Harmony	X	>	>	>	>	>
Accompaniment	X	>	>	>	>	>
Counter melody	X	>	>	>	>	>



## GRADES 4–5 CHORUS PACING GUIDE

	4T1	4T2	4T3	5T1	5T2	5T3
Motive				X	>	>
Phrase				X	>	>
Call and Response	X	>	>	>	>	>
Sequence						X
Theme			X	>	>	>
Coda	X	>	>	>	>	>
Ostinato	X	>	>	>	>	>
Cadence						
Anacrusis					X	>
Tension and Release						
<b>COMPOSITIONAL STRUCTURES</b>						
Form						
Form: Binary						
Form: Ternary						
Form: Rondo						
Form: Theme and Variations						
Form: Round	X	>	>	>	>	>
Form: Canon	X	>	>	>	>	>
Form: Sonata Allegro						
Form: Fugue						
March						
Waltz						
Hymn						
Overture						
Novelty						
Chorale						
Ballad	X	>	>	>	>	>
Suite						
12 Bar Blues						
<b>CONCEPTS OF EXPRESSION</b>						
<i>piano, forte</i>	X	>	>	>	>	>
<i>mezzo piano, mezzo forte</i>	X	>	>	>	>	>

## GRADES 4–5 CHORUS PACING GUIDE

	4T1	4T2	4T3	5T1	5T2	5T3
<i>pianissimo, fortissimo</i>	X	>	>	>	>	>
<i>pianississimo, fortississimo</i>	X	>	>	>	>	>
<i>forte-piano</i>						
<i>sforzando</i>						
Crescendo	X	>	>	>	>	>
Diminuendo	X	>	>	>	>	>
Climax						X
Cadence						
Tension and Release				X	>	>
Slur						
Staccato	X	>	>	>	>	>
Accent	X	>	>	>	>	>
Legato	X	>	>	>	>	>
Marcato						
Tenuto						
Rallantando						
Ritardando (Ritard)	X	>	>	>	>	>
Accelerando						
Poco a Poco						
Rubato						
Loco						
Con Moto						
Piu						
Meno						
Mosso						
Morendo						
Cantabile						
Maestoso	X	>	>	>	>	>
Dolce	X	>	>	>	>	>
Espressivo	X	>	>	>	>	>
Animato						
Con Spirito						

## GRADES 4–5 CHORUS PACING GUIDE

	4T1	4T2	4T3	5T1	5T2	5T3
Grandioso						
Sostentuto						
Brillante						
Pesante						
Leggiero						
Tranquillo						
Furioso						
Scherzando						
<b>SCALE PERFORMANCE</b>						
Major	X	>	>	>	>	>
Natural Minor						
Harmonic Minor						
Chromatic						
Pentatonic						
<b>KEY SIGNATURES</b>						
C	X	>	>	>	>	>
a						
F	X	>	>	>	>	>
d						
B-flat						
g						
E-flat						
c						
A-flat						
f						
D-flat						
b-flat						
G-flat						
e-flat						
C-flat						
a-flat						
G	X	>	>	>	>	>

## GRADES 4–5 CHORUS PACING GUIDE

	4T1	4T2	4T3	5T1	5T2	5T3
e						
D						
b						
A						
f#						
E						
c#						
B						
g#						
F#						
d#						
C#						
a#						
<b>ENSEMBLE PERFORMANCE AND LISTENING SKILLS</b>						
Breathing	X	>	>	>	>	>
Listening to other parts	X	>	>	>	>	>
Enter together	X	>	>	>	>	>
Release together	X	>	>	>	>	>
Balance	X	>	>	>	>	>
Blend			X	>	>	>
Intonation	X	>	>	>	>	>
Section tone quality				X	>	>
Pulse of ensemble	X	>	>	>	>	>
Interpretation of music				X	>	>
Follow conductor	X	>	>	>	>	>
Expressive performing	X	>	>	>	>	>
Conduct patterns in 4, 3, and 2			X	>	>	>
Ensemble performance evaluation		X	>	>	>	>
Aesthetic response						
<b>NOTES AND RESTS</b>						
Note Part: Body		X	>	>	>	>
Note Part: Stem		X	>	>	>	>

## GRADES 4–5 CHORUS PACING GUIDE

	4T1	4T2	4T3	5T1	5T2	5T3
Note Part: Flag		X	>	>	>	>
Note Part: Beam		X	>	>	>	>
Breve Note						
Whole Note		X	>	>	>	>
Half Note		X	>	>	>	>
Quarter Note		X	>	>	>	>
Eighth Note		X	>	>	>	>
Sixteenth Note		X	>	>	>	>
Breve Rest						
Whole Rest		X	>	>	>	>
Half Rest		X	>	>	>	>
Quarter Rest		X	>	>	>	>
Eighth Rest		X	>	>	>	>
Sixteenth Rest			X	>	>	>
Dotted Whole Note					X	>
Dotted Half Note		X	>	>	>	>
Dotted Quarter Note			X	>	>	>
Dotted Eighth Note					X	>
Dotted Whole Rest					X	>
Dotted Half Rest		X	>	>	>	>
Dotted Quarter Rest			X	>	>	>
Dotted Eighth Rest					X	>
Double Dotted Notes and Rests					X	>
<b>TIME SIGNATURES</b>						
$\frac{2}{4}$	X	>	>	>	>	>
$\frac{3}{4}$	X	>	>	>	>	>
$\frac{4}{4}$ (common time)	X	>	>	>	>	>
$\frac{5}{4}$						
$\frac{6}{4}$						

## GRADES 4–5 CHORUS PACING GUIDE

	4T1	4T2	4T3	5T1	5T2	5T3
7 <del>4</del>						
2 Cut Time, alla breve, 2	X	>	>	>	>	>
3 <del>2</del>						
4 <del>2</del>						
5 <del>2</del>						
6 <del>2</del>						
3 <del>8</del>						
4 <del>8</del>						
5 <del>8</del>						
6 <del>8</del>						
7 <del>8</del>						
9 <del>8</del>						
12 <del>8</del>						
<b>RHYTHMIC CONCEPTS</b>						
Duplet						X
Triplet						X
Irregular Groupings						
Syncopation						
Effect Notation						
Rhythmic Abbreviations						
Meter Changes						
<b>SIGNS, SYMBOLS, AND TERMINOLOGY</b>						
Treble Clef	X	>	>	>	>	>
Bass Clef						X
Staff	X	>	>	>	>	>
Grand Staff					X	>

## GRADES 4–5 CHORUS PACING GUIDE

	4T1	4T2	4T3	5T1	5T2	5T3
Measure	X	>	>	>	>	>
Bar Line	X	>	>	>	>	>
Double Bar Line	X	>	>	>	>	>
Final Bar Line/End Line	X	>	>	>	>	>
Repeat Signs	X	>	>	>	>	>
One Measure Repeat						
Multiple Measure Repeat	X	>	>	>	>	>
First and Second Endings		X	>	>	>	>
Fine	X	>	>	>	>	>
Ledger Line						
Ledger Space						
Breath Mark						
Tie	X	>	>	>	>	>
Slur						
Accidentals	X	>	>	>	>	>
Sharp	X	>	>	>	>	>
Flat	X	>	>	>	>	>
Natural	X	>	>	>	>	>
Double Sharp						
Double Flat						
Fermata						
Caesura						
Da Capo						
Dal Segno						
Coda						
Coda Sign						
A Tempo	X	>	>	>	>	>
Multiple Rests						
Soli						
Tutti						
Half Step	X	>	>	>	>	>
Whole Step	X	>	>	>	>	>

## GRADES 4–5 CHORUS PACING GUIDE

	4T1	4T2	4T3	5T1	5T2	5T3
Chromatic						X
Enharmonic						
Meter						
Time Signature	X	>	>	>	>	>
Articulation						
Accent						
Staccato		X	>	>	>	>
Marcato						
Tenuto						
Legato						
Intonation	X	>	>	>	>	>
Style						
Balance	X	>	>	>	>	>
Blend						
Arpeggio	X	>	>	>	>	>
Simile						
Subito						
Divisi						
Unison	X	>	>	>	>	>
L'istesso						
Trill						
Grace Note						
Tacet						
Glissando						
8 <sup>va</sup>						
8 <sup>vb</sup>						
Sempre						
Segue						
Ma Non Troppo						
Interval	X	>	>	>	>	>
Triads						
Dynamics	X	>	>	>	>	>



## GRADES 4–5 CHORUS PACING GUIDE

	4T1	4T2	4T3	5T1	5T2	5T3
Frequency – Pitch						
Timbre – Tone Color						
Amplitude – Volume						
Duration – Length						
Solfège	X	>	>	>	>	>
Transposition						

## **GRADE 6 GENERAL MUSIC OVERVIEW**

Sixth Grade General Music is a trimester-long course with a comprehensive curriculum that promotes hands-on learning. Experiences range from literacy in the elements of music to composition and use of music technology, including a fully equipped keyboard lab.

## GRADE 6 GENERAL MUSIC CURRICULUM

### National and Connecticut Standard 1: Singing alone, and with others, a varied repertoire of music.

*Is music a form of communication?  
Why do we sing in groups?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Students sing with expression a repertoire of folk literature, including some songs performed from memory	<ul style="list-style-type: none"> <li>• Teacher model</li> <li>• Peer modeling</li> <li>• Lecture</li> <li>• Small group instruction</li> <li>• Large group instruction</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Teacher observation</li> <li>• Student performance</li> <li>• Pre-, Peer-, and Self-Assessments</li> </ul>

### National and Connecticut Standard 2: Performing on instruments, alone and with others, a varied repertoire of music

*Can we make music on an instrument?  
Can we play in groups?  
Can we create an ensemble out of amateur musicians?  
Can we play music even though we are not professional musicians?  
When would we play music outside of music class?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Activate knowledge from fifth grade	<ul style="list-style-type: none"> <li>• Demonstrate</li> <li>• Teacher model</li> <li>• Lecture</li> <li>• Small group instruction</li> <li>• Large group instruction</li> <li>• Class discussion</li> <li>• Peer modeling</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Performance assessment</li> <li>• Activity log (keyboard lab and instruments)</li> <li>• Teacher observation</li> <li>• Self-assessment</li> </ul>
Students perform on three instruments (recorder, guitar, piano/keyboard) accurately and independently, alone and in groups		
Students perform with technical accuracy on the above instruments a repertoire of folk literature		
Students play by ear simple melodies on all three instruments and simple accompaniments on a harmonic instrument		

## GRADE 6 GENERAL MUSIC CURRICULUM

### National and Connecticut Standard 3: Improvising melodies, variations, and accompaniments.

*How can we make music individual?  
How can we create something that sounds pleasing?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Activate knowledge from fifth grade Students improvise short melodies, unaccompanied and over given rhythmic accompaniments	<ul style="list-style-type: none"> <li>• Teacher model</li> <li>• Lecture</li> <li>• Small group instruction</li> <li>• Large group instruction</li> <li>• Class discussion</li> <li>• Peer modeling</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Teacher observation</li> <li>• Student performance</li> <li>• Pre-, Peer-, and Self-Assessments</li> <li>• Informal assessments</li> <li>• Individual assessments</li> </ul>

### National and Connecticut Standard 4: Composing and arranging music within specified guidelines.

*Why are there rules to composition?  
How can we make changes within a composition that sound similar to the rest of the piece?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Activate knowledge from fifth grade Students compose short pieces within specified guidelines (e.g., a particular style, form, instrumentation, compositional technique) Students arrange simple pieces for voices and/or instruments other than those for which the pieces were written	<ul style="list-style-type: none"> <li>• Teacher model</li> <li>• Lecture</li> <li>• Individual instruction</li> <li>• Small group instruction</li> <li>• Large group instruction</li> <li>• Class discussion</li> <li>• Peer modeling</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Composition rubric</li> <li>• Solo performance</li> <li>• Group performance</li> <li>• Teacher observation</li> <li>• Pre-, Peer-, and Self-Assessments</li> </ul>

## GRADE 6 GENERAL MUSIC CURRICULUM

### National and Connecticut Standard 5: Reading and notating music.

*Why do I need to read music?  
How will reading music help me be a better musician?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Activate knowledge from fifth grade	<ul style="list-style-type: none"> <li>Teacher model</li> <li>Lecture</li> <li>Small group instruction</li> <li>Large group instruction</li> <li>Class discussion</li> <li>Peer modeling</li> <li>Technology</li> </ul>	<ul style="list-style-type: none"> <li>Performance assessments</li> <li>Teacher observation</li> <li>Common assessments</li> <li>Quizzes – aural and written</li> <li>Pre-, Peer-, and Self-Assessments</li> </ul>
Students read whole, half, quarter, eighth, sixteenth, and dotted notes and rests in $\frac{2}{4}$ , $\frac{3}{4}$ , and $\frac{4}{4}$ time signatures		
Students identify and define standard notation symbols for pitch, rhythm, dynamics, and tempo		
Students use standard notation to record their musical ideas and the musical ideas of others		

### National and Connecticut Standard 6: Listening to, analyzing, and describing music.

*Can you put into words how music makes you feel?  
Can you put into words what is happening in a given piece of music?  
Can you find the large sections in a piece of music?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Activate knowledge from fifth grade	<ul style="list-style-type: none"> <li>Teacher model</li> <li>Lecture</li> <li>Small group instruction</li> <li>Large group instruction</li> <li>Class discussion</li> <li>Peer modeling</li> <li>Technology</li> </ul>	<ul style="list-style-type: none"> <li>Class discussion</li> <li>Listening rubric</li> <li>Teacher observation</li> <li>Student performance</li> <li>Pre-, Peer-, and Self-Assessments</li> </ul>
Students describe one specific music form: Theme and Variation		
Students demonstrate knowledge of the basic principles of meter and rhythm in their analyses of music		

## GRADE 6 GENERAL MUSIC CURRICULUM

### National and Connecticut Standard 7: Evaluating music and music performances.

*Can you explain what was well done or needs work in a given performance?*

*Can you find examples of an exemplary performance?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
<p>Activate knowledge from fifth grade</p> <p>Students 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</p>	<ul style="list-style-type: none"> <li>• Teacher model</li> <li>• Lecture</li> <li>• Individual instruction</li> <li>• Small group instruction</li> <li>• Large group instruction</li> <li>• Class discussion</li> <li>• Peer modeling</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Composition rubric</li> <li>• Instrumental performance rubric</li> <li>• Teacher observation</li> <li>• Student performance</li> <li>• Pre-, Peer-, and Self-Assessments</li> </ul>

### National and Connecticut Standard 8: Understanding relationships between music, the other arts, and disciplines outside the arts.

*What other art pieces are similar to our music?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
<p>Activate knowledge from fifth grade</p> <p>Students describe ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music (e.g., language arts: issues to be considered in setting texts to music; mathematics: frequency ratios of intervals; sciences: the human hearing process and hazards to hearing; social studies: historical and social events and movements chronicled in or influenced by musical works)</p>	<ul style="list-style-type: none"> <li>• Teacher model</li> <li>• Lecture</li> <li>• Small group instruction</li> <li>• Large group instruction</li> <li>• Class discussion</li> <li>• Peer modeling</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Teacher observation</li> <li>• Student performance</li> <li>• Common assessments</li> <li>• Pre-, Peer-, and Self-Assessments</li> <li>• Informal assessments</li> </ul>

## GRADE 6 GENERAL MUSIC CURRICULUM

**National and Connecticut Standard 9: Understanding music in relation to history and culture.**

*Where does our music come from?  
What else was going on in the world when this music was created?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Activate knowledge from fifth grade	<ul style="list-style-type: none"> <li>• Teacher model</li> <li>• Lecture</li> <li>• Small group instruction</li> <li>• Large group instruction</li> <li>• Class discussion</li> <li>• Peer modeling</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Teacher observation</li> <li>• Self-assessment</li> <li>• Student performance</li> <li>• Pre-, Peer-, and Self-Assessments</li> <li>• Common assessments</li> <li>• Informal assessments</li> </ul>
Students describe distinguishing characteristics of representative music genres and styles from a variety of cultures		
Students compare, in several cultures of the world, functions music serves, roles of musicians (e.g., lead guitarist in a rock band, composer of jingles for commercials, singer in Peking opera), and conditions under which music is typically performed		

## GRADE 6 GENERAL MUSIC RESOURCES

Bunting, Rick. *General Music*. Potsdam: self-published, 1985.

[www.musescore.org](http://www.musescore.org) (free national program)

[www.musictheory.net](http://www.musictheory.net)

## GRADE 6 GENERAL MUSIC EXPECTATIONS

By the end of Grade 6 General Music, students will be able to:	As evidenced by:
Perform on three instruments (recorder, guitar, piano/keyboard) accurately and independently, alone and in groups.	Performance assessment
Perform with technical accuracy on the above instruments a repertoire of folk literature.	Performance assessment
Play by ear simple melodies on all three instruments and simple accompaniments on a harmonic instrument.	Performance assessment
Improvise short melodies, unaccompanied and over given rhythmic accompaniments.	Improvisation assessment
Compose short pieces within specified guidelines (e.g., a particular style, form, instrumentation, compositional technique).	Composition project
Arrange simple pieces for voices and/or instruments other than those for which the pieces were written.	Composition/arrangement project
Read whole, half, quarter, eighth, sixteenth, and dotted notes and rests in $\frac{2}{4}$ , $\frac{3}{4}$ , and $\frac{4}{4}$ time signatures.	Benchmark Assessments
Identify and define standard notation symbols for pitch, rhythm, dynamics and tempo.	Benchmark Assessments
Use standard notation to record their musical ideas and the musical ideas of others.	Composition/arrangement project
Demonstrate knowledge of the basic principles of meter and rhythm in their analyses of music.	Benchmark Assessments
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.	Performance self-evaluation



## GRADE 6 GENERAL MUSIC PACING GUIDE

Grade Level Expectations	Weeks 1-5	Weeks 6-10	Weeks 11-13
Students sing with expression a repertoire of folk literature, including some songs performed from memory	X	>	>
Students perform on three instruments (recorder, guitar, piano/keyboard) accurately and independently, alone and in groups	X	>	>
Students perform with technical accuracy on the above instruments a repertoire of folk literature	X	>	>
Students play by ear simple melodies on all three instruments and simple accompaniments on a harmonic instrument		X	>
Students improvise short melodies, unaccompanied and over given rhythmic accompaniments			X
Students compose short pieces within specified guidelines (e.g., a particular style, form, instrumentation, compositional technique)			X
Students arrange simple pieces for voices and/or instruments other than those for which the pieces were written			X
Students read whole, half, quarter, eighth, sixteenth, and dotted notes and rests in $\frac{2}{4}$ , $\frac{3}{4}$ , and $\frac{4}{4}$ time signatures	X	>	>
Students identify and define standard notation symbols for pitch, rhythm, dynamics and tempo	X	>	>
Students use standard notation to record their musical ideas and the musical ideas of others		X	>
Students describe one specific music form: Theme and Variations		X	>
Students demonstrate knowledge of the basic principles of meter and rhythm in their analyses of music		X	>
Students 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			X

## **GRADES 6–8 ORCHESTRA OVERVIEW**

The grade 6, 7 and 8 orchestras are year-long classes where student musicians rehearse every other day and perform quality music of all styles appropriate to the ensemble. Members of the orchestra program are expected to contribute to the musical life of the school and community by performing in evening concerts, morning assemblies and other social events. Daily practice is essential and private lessons are highly recommended. All students receive one group lesson every six days. Students will learn the vocabulary, technical skills and performance practices to become proficient and contributing members of the orchestra.

## GRADE 6 ORCHESTRA CURRICULUM

### National and Connecticut Standard 1: Singing, alone and with others, a varied repertoire of music

*How does singing/humming improve your intonation?*

*Why is it important to be able to sing/hum your part in the ensemble?*

*How does matching your pitch vocally, alone and with others, help you to play an instrument?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Students will be able to sing/hum accurately within their voice range, alone and in small/large group ensembles	<ul style="list-style-type: none"> <li>Lecture</li> <li>Small and large group instruction</li> <li>Individual instruction</li> <li>Teacher/student demonstrations</li> <li>Class discussion</li> <li>Technology</li> </ul>	<ul style="list-style-type: none"> <li>Pre-assessment</li> <li>Teacher observation</li> <li>Weekly lesson observation</li> <li>Peer assessment</li> <li>Self-assessment</li> </ul>
Students will sing/hum their ensemble part		
Students will sing/hum Major scales		
Activate prior knowledge from grades 3-5		

### National and Connecticut Standard 2: Students will perform on instruments, alone and with others, a varied repertoire of music.

*Why should you listen to the other parts/instruments in an orchestral piece of music?*

*Why does efficient practicing away from the ensemble ensure a better performance?*

*Why does one need to practice on their own before they can be contributing members of the ensemble?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Students will perform on at least 1 instrument accurately and independently, alone and in small and large ensembles, with good posture, good playing position, and good bow control	<ul style="list-style-type: none"> <li>Lecture</li> <li>Small group instruction</li> <li>Individual instruction</li> <li>Teacher/student demonstration</li> <li>Class discussion</li> <li>Technology</li> </ul>	<ul style="list-style-type: none"> <li>Pre-assessment</li> <li>Teacher observation</li> <li>Weekly lesson instruction</li> <li>Peer assessment</li> <li>Self-assessment</li> <li>Small and large group performance</li> </ul>
Students will perform with expression and technical accuracy a varied repertoire on instrumental literature with a level of difficulty of 1-2, on a scale of .5-6		
Students will perform music representing diverse genres and cultures		
Students will play by ear simple melodies on their instrument(s) and simple accompaniments on a harmonic instrument(s)		

## GRADE 6 ORCHESTRA CURRICULUM

### National and Connecticut Standard 3: Improvising melodies, variations and accompaniments.

*What is improvising and what techniques are used to improvise a melody?*

*What is imitation and call/response?*

*What is a theme and variation?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Students will improvise simple harmonic accompaniments	<ul style="list-style-type: none"> <li>• Lecture</li> <li>• Small Group Instruction</li> <li>• Individual Instruction</li> <li>• Demonstrate and Model</li> <li>• Class Discussion</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Pre-assessment</li> <li>• Teacher observation</li> <li>• Weekly Lessons</li> <li>• Peer Assessment</li> <li>• Self-assessment</li> </ul>
Students will improvise melodic embellishments and simple rhythmic and melodic variations on certain melodies in Major keys		
Students will improvise short melodies, unaccompanied and over given rhythmic accompaniments		

### National and Connecticut Standard 4: Composing and arranging music within specified guidelines.

*What is meant by playing in a “stylistic manner”?*

*What is the importance of rhythmic patterns when composing or arranging?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Students will compose short pieces within specific guidelines, demonstrating how the elements of music are used to achieve unity and variety, tension and release, and balance	<ul style="list-style-type: none"> <li>• Lecture</li> <li>• Small Group Instruction</li> <li>• Individual instruction</li> <li>• Demonstrate and Model</li> <li>• Class Discussion</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Teacher Observation</li> <li>• Common Assessment</li> <li>• Pre-assessment</li> <li>• Teacher observations</li> <li>• Weekly Lesson observation</li> <li>• Peer assessment</li> <li>• Self-assessment</li> </ul>
Students will arrange simple pieces for voices or instruments other than those for which the pieces were written		
Students will use a variety of traditional and non-traditional sound sources and electronic medium when composing and arranging		

## GRADE 6 ORCHESTRA CURRICULUM

### National and Connecticut Standard 5: Reading and notating music.

*Can you identify and recognize the different rhythmic patterns used when performing a piece of music?*

*Does time signature affect the style of a piece of music?*

*What is the importance of recognizing and utilizing the various musical symbols and terms when performing a piece of music?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Students will be able to read and notate music	<ul style="list-style-type: none"> <li>• Lecture</li> <li>• Small Group instruction</li> <li>• Individual Instruction</li> <li>• Demonstrate/Model</li> <li>• Class discussion</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Pre-assessment</li> <li>• Teacher observation</li> <li>• Weekly lesson observation</li> <li>• Peer assessment</li> <li>• Self-assessment</li> </ul>
Students will be able to read notes and rests in various simple time signatures, from eighth notes up until whole notes		
Students will be able to read at sight simple melodies in either the treble, bass or alto clefs		
Students will identify and define standard notation symbols for pitch, rhythm, dynamic, tempo, articulation and expression		
Students will use standard notation to record their musical ideas and the musical ideas of others		
Students will be able to sight-read, accurately and expressive, music with a level of difficulty of .5-1.5 on a scale of .5-6		

## GRADE 6 ORCHESTRA CURRICULUM

### National and Connecticut Standard 6: Listening to, analyzing and describing music.

*What essential elements are important as you listen, analyze and describe music?*

*What role does your part play in the ensemble's performance?*

*How does music make you feel?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Students will describe specific music events in a given aural example, using appropriate musical terminology	<ul style="list-style-type: none"> <li>• Lecture</li> <li>• Small and Large group instruction</li> <li>• Demonstrate/Model</li> <li>• Class discussion</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Pre-assessment</li> <li>• Teacher observation</li> <li>• Weekly lesson/orchestra observation</li> <li>• Peer assessment</li> <li>• Self-assessment</li> </ul>
Students will analyze the uses of elements of music in aural examples representing different genres and cultures		
Students will demonstrate knowledge of the basic principles of meter, rhythm, texture and instrumentation in their analysis of the music		

### National and Connecticut Standard 7: Evaluating music and music performances.

*When listening to a musical excerpt or performance, what criteria would be important as you evaluate the ensemble?*

*Why should you "be musical" and play with expression?*

*What would music be like if we had no musical expression?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Students will develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply the criteria in their personal listening and performing	<ul style="list-style-type: none"> <li>• Lecture</li> <li>• Small group instruction</li> <li>• Individual Instruction</li> <li>• Demonstrate/Model</li> <li>• Class Discussion</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Teacher Observation</li> <li>• Weekly lesson and orchestra observations</li> <li>• Peer assessment</li> <li>• Self-assessment</li> </ul>
Students will evaluate the quality and effectiveness of their own and others' performances and compositions		

## GRADE 6 ORCHESTRA CURRICULUM

**National and Connecticut Standard 9: Understanding music in relation to history and culture.**

*What is the importance of music during a specific historical period?*

*What role did the historical events of that time affect music?*

*How is music used in everyday life?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Students will describe distinguishing characteristics of various music genres and styles from a variety of cultures	<ul style="list-style-type: none"> <li>• Lecture</li> <li>• Small Group Instruction</li> <li>• Individual Instruction</li> <li>• Demonstrate/Model</li> <li>• Class Discussion</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Teacher observation</li> <li>• Weekly lesson and orchestra observation</li> <li>• Peer assessment</li> <li>• Self-assessment</li> </ul>
Students will classify by genre, style, historical period, composer, and title, a varied body of musical works		
Students will be able to compare functions music serves, roles of the musicians, and conditions under which music is typically performed		

## GRADE 6 ORCHESTRA RESOURCES

- ASTA (American String Teachers Association) String Curriculum and Literature List
- The String Teacher's Cookbook, Joanne May, Meredith Music
- Alfred Theory Books 1 & 2, Alfred Publishing
- Scales Plus for Strings, W. Starr, Summy-Birchard, Inc.
- *STRINGS* Magazine Literature Reviews
- Essential Elements: Book 1 & 2
- Winning Rhythms: E. Ayola, KJOS Publishing
- A Rhythm a Week: A. Witt, Belwin-Mills Publishing
- Fun Improvisation for Violin, Viola, Cello, Piano, Alice Kay Kanack
- Jazz Philharmonic, Sabien and Phillips, KJOS Publishing
- String Groove, Ideas for Improvising, E. Gabriel, String Groove Publishing
- Composing and Arranging Made Easy, R. Youkidin, Vartian Publishing
- Essential Technique, M. Allen, R. Gillespie, P. Hayes, Hal Leonard Publishing
- The Sight Reading Workbook, Dr. Richard Schwartz, Silver Key Music
- String Player's Guide to the Orchestra, Susan Brown
- You Tube in Music Education, Thomas Randolph and James Frankel
- Various Music Publishers: CD Samplings from KJOS, Carl Fisher, Belwin-Mills, FJH, and Ludwig Publishing
- Making Music Cooperatively, Carol Huffman
- The History of Western Music, Donald Grout
- [www.youtube.com](http://www.youtube.com)
- The Oxford Handbook of Philosophy in Music Education
- Book of composers
- CD collections
- Vocal educators in Waterford
- Joan Winters Theory reproductions



## GRADE 6 ORCHESTRA PACING GUIDE

Grade Level Expectations	1 <sup>st</sup> Trimester	2 <sup>nd</sup> Trimester	3 <sup>rd</sup> Trimester
Students will be able to sing/hum accurately within their voice range, alone and in small/large group ensembles	X	>	>
Students will sing/hum their ensemble part	X	>	>
Students will sing/hum Major scales		X	>
Activate prior knowledge from grades 3-5	X	>	>
Students will perform on at least 1 instrument accurately and independently, alone and in small and large ensembles, with good posture, good playing position, and good bow control	X	>	>
Students will perform with expression and technical accuracy a varied repertoire on instrumental literature with a level of difficulty of 1-2, on a scale of .5-6			X
Students will perform music representing diverse genres and cultures			X
Students will play by ear simple melodies on their instrument(s) and simple accompaniments on a harmonic instrument(s)			X
Students will improvise simple harmonic accompaniments		X	>
Students will improvise melodic embellishments and simple rhythmic and melodic variations on certain melodies in Major keys			X
Students will improvise short melodies, unaccompanied and over given rhythmic accompaniments			X
Students will compose short pieces within specific guidelines, demonstrating how the elements of music are used to achieve unity and variety, tension and release, and balance			X
Students will arrange simple pieces for voices or instruments other than those for which the pieces were written	X	>	>
Students will use a variety of traditional and non-traditional sound sources and electronic medium when composing and arranging		X	>
Students will be able to read and notate music	X	>	>
Students will be able to read notes and rests in various simple time signatures, from eighth notes up until whole notes	X	>	>
Students will be able to read at sight simple melodies in either the treble, bass or alto clefs		X	>
Students will identify and define standard notation symbols for pitch, rhythm, dynamic, tempo, articulation and expression	X	>	>
Students will use standard notation to record their musical ideas and the musical ideas of others	X	>	>
Students will be able to sight-read, accurately and expressive, music with a level of difficulty of .5-1.5 on a scale of .5-6		X	>

## GRADE 6 ORCHESTRA PACING GUIDE

Grade Level Expectations	1 <sup>st</sup> Trimester	2 <sup>nd</sup> Trimester	3 <sup>rd</sup> Trimester
Students will describe specific music events in a given aural example, using appropriate musical terminology			X
Students will analyze the uses of elements of music in aural examples representing different genres and cultures	X	>	>
Students will demonstrate knowledge of the basic principles of meter, rhythm, texture and instrumentation in their analysis of the music	X	>	>
Students will develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply the criteria in their personal listening and performing		X	>
Students will evaluate the quality and effectiveness of their own and others' performances and compositions	X	>	>
Students will classify by genre, style, historical period, composer, and title, a varied body of musical works			X
Students will be able to compare functions music serves, roles of the musicians, and conditions under which music is typically performed			X

## GRADE 7 ORCHESTRA CURRICULUM

### National and Connecticut Standard 1: Singing alone and with others.

*How does singing/humming improve your intonation?*

*Why is it important to be able to sing/hum your part in the ensemble?*

*How does matching your pitch vocally, alone and with others, help you to play an instrument?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Students will be able to sing/hum accurately within their voice range, alone and in small/large group ensembles	<ul style="list-style-type: none"> <li>Lecture</li> <li>Small and large group instruction</li> <li>Individual instruction</li> <li>Teacher/student demonstrations</li> <li>Class discussion</li> <li>Technology</li> </ul>	<ul style="list-style-type: none"> <li>Teacher observation</li> <li>Pre-assessment</li> <li>Weekly lesson observations</li> <li>Peer assessment</li> <li>Self-assessment</li> </ul>
Students will sing/hum their ensemble part		
Students will sing/hum Major scales		
Activate prior knowledge from grades 3-5		

### National and Connecticut Standard 2: Performing on instruments, alone and with others, a varied repertoire of music.

*What is the role of the student in the ensemble as it relates to the conductor?*

*Are you a melody, harmony, or rhythmic component to the ensemble?*

*Why is it necessary to be able to play in different musical styles?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Students will perform on at least 1 instrument accurately and independently, alone and in small and large ensembles, with good posture, good playing position, and good bow control	<ul style="list-style-type: none"> <li>Lecture</li> <li>Small Group Instruction</li> <li>Individual Instruction</li> <li>Demonstrate/Model</li> <li>Class Discussion</li> <li>Score study</li> <li>Technology</li> </ul>	<ul style="list-style-type: none"> <li>Pre-assessment</li> <li>Teacher observation</li> <li>Weekly lesson instruction</li> <li>Peer assessment</li> <li>Self-assessment</li> <li>Small and large group performance</li> </ul>
Students will perform with expression and technical accuracy a varied repertoire on instrumental literature with a level of difficulty of 1.5-2.5, on a scale of .5-6		
Students will perform music representing diverse genres and cultures		
Students will play by ear simple melodies on their instrument(s) and simple accompaniments on a harmonic instrument(s)		

## GRADE 7 ORCHESTRA CURRICULUM

### National and Connecticut Standard 3: Improvising melodies, variations and accompaniments.

*What affect does a new time signature place on a variation?*

*What is an ostinato?*

*How can an ostinato accompaniment affect an improvisation or a variation?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Students will improvise simple harmonic accompaniments	<ul style="list-style-type: none"> <li>• Lecture</li> <li>• Small Group Instruction</li> <li>• Individual Instruction</li> <li>• Demonstrate and Model</li> <li>• Class Discussion</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Pre-assessment</li> <li>• Teacher observation</li> <li>• Weekly Lessons</li> <li>• Peer Assessment</li> <li>• Self-assessment</li> </ul>
Students will improvise melodic embellishments and simple rhythmic and melodic variations on certain melodies in Major keys		
Students will improvise short melodies, unaccompanied and over given rhythmic accompaniments		

### National and Connecticut Standard 4: Composing and arranging music with specific guidelines

*What are the general rules of composing?*

*What is the importance of rhythmic patterns when composing a piece of music?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Students will compose short pieces within specific guidelines, demonstrating how the elements of music are used to achieve unity and variety, tension and release, and balance	<ul style="list-style-type: none"> <li>• Lecture</li> <li>• Small Group Instruction</li> <li>• Individual instruction</li> <li>• Demonstrate and Model</li> <li>• Class Discussion</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Teacher Observation</li> <li>• Common Assessment</li> <li>• Pre-assessment</li> <li>• Teacher observation</li> <li>• Weekly Lesson observation</li> <li>• Peer assessment</li> <li>• Self-assessment</li> </ul>
Students will arrange simple pieces for voices or instruments other than those for which the pieces were written		
Students will use a variety of traditional and non-traditional sound sources and electronic medium when composing and arranging		

## GRADE 7 ORCHESTRA CURRICULUM

### National and Connecticut Standard 5: Reading and notating music.

*How are rhythmic patterns used in performing a piece of music?*

*Why is it important to know the meanings and functions of musical terms and symbols when performing musical literature?*

*What is the significance of a time signature?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Students will be able to read and notate music	<ul style="list-style-type: none"> <li>Lecture</li> <li>Small Group instruction</li> <li>Individual Instruction</li> <li>Demonstrate/Model</li> <li>Class discussion</li> <li>Technology</li> </ul>	<ul style="list-style-type: none"> <li>Pre-assessment</li> <li>Teacher observation</li> <li>Weekly lesson observation</li> <li>Peer assessment</li> <li>Self-assessment</li> </ul>
Students will be able to read notes and rests in various simple time signatures, from eighth notes up until whole notes		
Students will be able to read at sight simple melodies in either the treble, bass or alto clefs		
Students will identify and define standard notation symbols for pitch, rhythm, dynamic, tempo, articulation and expression		
Students will use standard notation to record their musical ideas and the musical ideas of others		
Students will be able to sight-read, accurately and expressive, music with a level of difficulty of 1 to 2 on a scale of .5-6		

## GRADE 7 ORCHESTRA CURRICULUM

### National and Connecticut Standard 6: Listening to, analyzing and describing music.

*What forms of music could you identify when listening to a piece of music?  
How does the tonality of a piece of music affect the way in which the music is played?  
What musical characteristics determine whether you like or dislike a piece of music?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Students will describe specific music events in a given aural example, using appropriate musical terminology	<ul style="list-style-type: none"> <li>Lecture</li> <li>Small and Large group instruction</li> <li>Demonstrate/Model</li> <li>Class discussion</li> <li>Technology</li> </ul>	<ul style="list-style-type: none"> <li>Lecture</li> <li>Small and Large group instruction</li> <li>Demonstrate/Model</li> <li>Class discussion</li> </ul>
Students will analyze the uses of elements of music in aural examples representing different genres and cultures		
Students will demonstrate knowledge of the basic principles of meter, rhythm, texture and instrumentation in their analysis of the music		

### National and Connecticut Standard 7: Evaluating music and music performance.

*How will evaluating musical performances help you become a better musician?  
How do you determine if a performance is musical?  
What can you do to make your performance a musical one for the listener?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Students will develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply the criteria in their personal listening and performing	<ul style="list-style-type: none"> <li>Lecture</li> <li>Small group instruction</li> <li>Individual Instruction</li> <li>Demonstrate/Model</li> <li>Class Discussion</li> <li>Technology</li> </ul>	<ul style="list-style-type: none"> <li>Teacher Observation</li> <li>Weekly lesson and orchestra observations</li> <li>Peer assessment</li> <li>Self-assessment</li> </ul>
Students will evaluate the quality and effectiveness of their own and others' performances and compositions		

## GRADE 7 ORCHESTRA CURRICULUM

**National and Connecticut Standard 9: Understanding music in relation to history and culture.**

*What is the correlation between music and literature?*

*How does a country's culture affect its music?*

*What role does music play in the cultural activities and traditions of countries?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Students will describe distinguishing characteristics of various music genres and styles from a variety of cultures	<ul style="list-style-type: none"> <li>• Lecture</li> <li>• Small Group Instruction</li> <li>• Individual Instruction</li> <li>• Demonstrate/Model</li> <li>• Class Discussion</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Teacher observation</li> <li>• Weekly lesson and orchestra observations</li> <li>• Peer assessment</li> <li>• Self-assessment</li> </ul>
Students will classify by genre, style, historical period, composer, and title, a varied body of musical works		
Students will be able to compare functions music serves, roles of the musicians, and conditions under which music is typically performed		

## GRADE 7 ORCHESTRA RESOURCES

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- Workbook for Strings, Book 1 & 2, Forest Etling
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- Making Music Cooperatively, Carol Huffman
- Essential Elements, Book 1 & 2, Hal Leonard Publishing
- Essential Technique, M. Allen, R. Gillespie, P. Hayes, Hal Leonard Publications
- Teaching Music Through Performance in Orchestra, David Littrell and Laura Reed
- You Tube in Music Education, Thomas Rudolph and James Frankel
- *STRINGS* Magazine
- The String Teacher's Cookbook, Joanne May, Meredith Music
- Fun Improvisation for Violin, Viola, Cello ,and Piano, Alice Kay Kanack
- Jazz Philharmonic, Sabien and Phillips, KJOS Publishing
- String Player's Guide to Orchestra, Susan Brown
- Alfred Theory Books 1 & 2, Alfred Publishing
- Alfred's Music Playing Cards: Classical Composers , Karen & Andrew Surmani
- String Groove: Ideas for Improvising, E. Gabriel, String Groove Publishing
- Rhythm Flashcards, C. Lavender, Hal Leonard Corporation
- Melody Flashcards, C. Lavender, Hal Leonard Corporation
- The History OF Western Music, Donald Grout
- The Oxford Handbook of Philosophy in Music Education, Wayne Bowman & Ana Frega
- iTunes Professional recordings
- [www.youtube.com](http://www.youtube.com)



## GRADE 7 ORCHESTRA PACING GUIDE

Grade Level Expectations	1 <sup>st</sup> Trimester	2 <sup>nd</sup> Trimester	3 <sup>rd</sup> Trimester
Students will be able to sing/hum accurately within their voice range, alone and in small/large group ensembles	x	>	>
Students will sing/hum their ensemble part	X	>	>
Students will sing/hum Major scales	X	>	>
Activate prior knowledge from grades 3-5	X	>	>
Students will perform on at least 1 instrument accurately and independently, alone and in small and large ensembles, with good posture, good playing position, and good bow control	X	>	>
Students will perform with expression and technical accuracy a varied repertoire on instrumental literature with a level of difficulty of 1.5-2.5, on a scale of .5-6	X	>	>
Students will perform music representing diverse genres and cultures		X	>
Students will play by ear simple melodies on their instrument(s) and simple accompaniments on a harmonic instrument(s)			X
Students will improvise simple harmonic accompaniments	X	>	>
Students will improvise melodic embellishments and simple rhythmic and melodic variations on certain melodies in Major keys		X	>
Students will improvise short melodies, unaccompanied and over given rhythmic accompaniments		X	>
Students will compose short pieces within specific guidelines, demonstrating how the elements of music are used to achieve unity and variety, tension and release, and balance			X
Students will arrange simple pieces for voices or instruments other than those for which the pieces were written		X	>
Students will use a variety of traditional and non-traditional sound sources and electronic medium when composing and arranging			X
Students will be able to read and notate music	X	>	>
Students will be able to read notes and rests in various simple time signatures, from eighth notes up until whole notes	X	>	>
Students will be able to read at sight simple melodies in either the treble, bass or alto clefs	X	>	>
Students will identify and define standard notation symbols for pitch, rhythm, dynamic, tempo, articulation and expression	X	>	>
Students will use standard notation to record their musical ideas and the musical ideas of others	X	X	>
Students will be able to sight-read, accurately and expressive, music with a level of difficulty of 1 to 2 on a scale of .5-6		X	>

## GRADE 7 ORCHESTRA PACING GUIDE

Grade Level Expectations	1 <sup>st</sup> Trimester	2 <sup>nd</sup> Trimester	3 <sup>rd</sup> Trimester
Students will describe specific music events in a given aural example, using appropriate musical terminology			X
Students will analyze the uses of elements of music in aural examples representing different genres and cultures			X
Students will demonstrate knowledge of the basic principles of meter, rhythm, texture and instrumentation in their analysis of the music		X	>
Students will develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply the criteria in their personal listening and performing	X	>	>
Students will evaluate the quality and effectiveness of their own and others' performances and compositions		X	>
Students will describe distinguishing characteristics of various music genres and styles from a variety of cultures		X	>
Students will classify by genre, style, historical period, composer, and title, a varied body of musical works		X	>
Students will be able to compare functions music serves, roles of the musicians, and conditions under which music is typically performed		X	>

## GRADE 8 ORCHESTRA CURRICULUM

### National and Connecticut Standard 1: Singing, alone and with others.

*What is the importance of humming/singing Major and minor scales?  
What is the significance of humming non-melodic lines in the ensemble?  
How does humming the harmony relate to the chord structure of the piece of music?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Students will be able to sing/hum accurately within their voice range, alone and in small/large group ensembles	<ul style="list-style-type: none"> <li>• Lecture</li> <li>• Small and large group instruction</li> <li>• Individual instruction</li> <li>• Teacher/student demonstrations</li> <li>• Class discussion</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Pre-assessment</li> <li>• Teacher observation</li> <li>• Weekly lesson observation</li> <li>• Peer assessment</li> <li>• Self-assessment</li> </ul>
Students will sing/hum their ensemble part		
Students will sing/hum Major and minor scales		
Activate prior knowledge from grades 3-7		

### National and Connecticut Standard 2: Performing on instruments, alone and with others, a varied repertoire of music.

*How does one determine the level of difficulty in a piece of music?  
How does challenging music affect your growth as a musician?  
Why should you be able to be able to play/perform all levels of music repertoire?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Students will perform on at least 1 instrument accurately and independently, alone and in small and large ensembles, with good posture, good playing position, and good bow control	<ul style="list-style-type: none"> <li>• Lecture</li> <li>• Small group instruction</li> <li>• Individual instruction</li> <li>• Teacher demonstration</li> <li>• Class discussion</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Pre-assessment</li> <li>• Teacher observation</li> <li>• Weekly lesson instruction</li> <li>• Peer assessment</li> <li>• Self-assessment</li> <li>• Small and large group performance</li> </ul>
Students will perform with expression and technical accuracy a varied repertoire on instrumental literature with a level of difficulty of 2-3, on a scale of .5-6		
Students will perform music representing diverse genres and cultures		
Students will play by ear simple melodies on their instrument(s) and simple accompaniments on a harmonic instrument(s)		

## GRADE 8 ORCHESTRA CURRICULUM

### National and Connecticut Standard 3: Improvising melodies, variations and accompaniments.

*Why and how do people create music?*

*Can you improvise an appropriate stylistic response to a melody or rhythmic call?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Students will improvise simple harmonic accompaniments	<ul style="list-style-type: none"> <li>• Lecture</li> <li>• Small Group Instruction</li> <li>• Individual Instruction</li> <li>• Demonstrate and Model</li> <li>• Class Discussion</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Pre-assessment</li> <li>• Teacher observation</li> <li>• Weekly Lessons</li> <li>• Peer Assessment</li> <li>• Self-assessment</li> </ul>
Students will improvise melodic embellishments and simple rhythmic and melodic variations on certain melodies in Major keys		
Students will improvise short melodies, unaccompanied and over given rhythmic accompaniments		

### National and Connecticut Standard 4: Composing and arranging music within specified guidelines.

*Why and how do people create music?*

*What are the necessary tools one needs for composing and arranging music?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Students will compose short pieces within specific guidelines, demonstrating how the elements of music are used to achieve unity and variety, tension and release, and balance	<ul style="list-style-type: none"> <li>• Lecture</li> <li>• Small Group Instruction</li> <li>• Individual instruction</li> <li>• Demonstrate and Model</li> <li>• Class Discussion</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Teacher Observation</li> <li>• Common Assessment</li> <li>• Pre-assessment</li> <li>• Teacher observation</li> <li>• Weekly Lesson observation</li> <li>• Peer assessment</li> <li>• Self-assessment</li> </ul>
Students will arrange simple pieces for voices or instruments other than those for which the pieces were written		
Students will use a variety of traditional and non-traditional sound sources and electronic medium when composing and arranging		

## GRADE 8 ORCHESTRA CURRICULUM

### National and Connecticut Standard 5: Reading and notating music.

*How does knowledge of terms and symbols benefit future music performances?*

*How does a proficient sight-reader benefit in his/her musical progress?*

*What is the benefit of understanding terms and symbols when reading and notating music?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Students will be able to read notes and rests in various simple time signatures, from eighth notes up until whole notes	<ul style="list-style-type: none"> <li>• Lecture</li> <li>• Small Group instruction</li> <li>• Individual Instruction</li> <li>• Demonstrate/Model</li> <li>• Class discussion</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Pre-assessment</li> <li>• Teacher observation</li> <li>• Weekly lesson observation</li> <li>• Peer assessment</li> <li>• Self-assessment</li> </ul>
Students will be able to read at sight simple melodies in either the treble, bass or alto clefs		
Students will identify and define standard notation symbols for pitch, rhythm, dynamic, tempo, articulation and expression		
Students will use standard notation to record their musical ideas and the musical ideas of others		
Students will be able to sight-read, accurately and expressive, music with a level of difficulty of 2-3 on a scale of .5-6		

### National and Connecticut Standard 6: Listening to, analyzing and describing music.

*How is music analyzed and understood?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Students will describe specific music events in a given aural example, using appropriate musical terminology	<ul style="list-style-type: none"> <li>• Lecture</li> <li>• Small and Large group instruction</li> <li>• Demonstrate/Model</li> <li>• Class discussion</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Pre-assessment</li> <li>• Teacher observation</li> <li>• Weekly lesson/orchestra observation</li> <li>• Peer assessment</li> <li>• Self-assessment</li> </ul>
Students will analyze the uses of elements of music in aural examples representing different genres and cultures		
Students will demonstrate knowledge of the basic principles of meter, rhythm, texture and instrumentation in their analysis of the music		

## GRADE 8 ORCHESTRA CURRICULUM

### National and Connecticut Standard 7: Evaluating music and music performances.

*How is a music performance evaluated?*

*What makes a performance exemplary?*

*How does evaluative listening affect your listening skills as a musician?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Students will develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply the criteria in their personal listening and performing	<ul style="list-style-type: none"> <li>• Lecture</li> <li>• Small group instruction</li> <li>• Individual Instruction</li> <li>• Demonstrate/Model</li> <li>• Class Discussion</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Teacher Observation</li> <li>• Weekly lesson and orchestra observations</li> <li>• Peer assessment</li> <li>• Self-assessment</li> </ul>
Students will evaluate the quality and effectiveness of their own and others' performances and compositions		

### National and Connecticut Standard 9: Understanding music in relation to history and culture.

*How does music reflect as well as shape history and culture?*

*What general criteria might be applied to music from all cultures and genres?*

*How are the musical elements used in various pieces of music in history and in different cultures?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Students will describe distinguishing characteristics of various music genres and styles from a variety of cultures	<ul style="list-style-type: none"> <li>• Lecture</li> <li>• Small Group Instruction</li> <li>• Individual Instruction</li> <li>• Demonstrate/Model</li> <li>• Class Discussion</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Teacher observations</li> <li>• Weekly lesson and orchestra observations</li> <li>• Peer assessment</li> <li>• Self-assessment</li> </ul>
Students will classify by genre, style, historical period, composer, and title, a varied body of musical works		
Students will be able to compare functions music serves, roles of the musicians, and conditions under which music is typically performed		

## GRADE 8 ORCHESTRA RESOURCES

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- Scales for Strings, Book 1 & 2, Forest Etling
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- Making Music Cooperatively, Carol Huffman
- Melody Flashcards, C. Lavender, Hal Leonard Publishing
- Rhythm Flashcards, C. Lavender, Hal Leonard Corporation
- Essential Elements, Book 1 & 2, Hal Leonard Publishing
- Essential Technique, M. Allen, R. Gillespie, P. Hayes, Hal Leonard Publications
- Teaching Music Through Performance in Orchestra, David Littrell and Laura Reed
- You Tube in Music Education, Thomas Rudolph and James Frankel
- *STRINGS* Magazine
- The String Teacher's Cookbook, Joanne May, Meredith Music
- Fun Improvisation for Violin, Viola, Cello ,and Piano, Alice Kay Kanack
- Jazz Philharmonic, Sabien and Phillips, KJOS Publishing
- String Player's Guide to Orchestra, Susan Brown
- Alfred Theory Books 1 & 2, Alfred Publishing
- Alfred's Music Playing Cards: Classical Composers , Karen & Andrew Surmani
- Resources: Fun Improvisation for Violin, Viola, Cello, Piano, Alice Kay Kanack
- String Groove: Ideas for Improvising, E. Gabriel, String Groove Publishing
- The History of Western Music, Donald Grout
- Workbook for Strings, Book 1 & 2, Forest Etling
- The Oxford Handbook of Philosophy in Music Education, Wayne Bowman & Ana Frega
- iTunes Professional recordings
- [www.youtube.com](http://www.youtube.com)

## GRADE 8 ORCHESTRA EXPECTATIONS

	By the end Grade 8 Orchestra, students will be able to:	As evidenced by:
<b>Instrument Fundamentals</b>	Demonstrate proper bow grip and placement as it relates to sound production.	Student demonstration with rubric Self-assessment
	Demonstrate proper bow and instrument care.	
	Demonstrate proficient knowledge of the fingerboard in 1 <sup>st</sup> , 2 <sup>nd</sup> and 3 <sup>rd</sup> positions.	
	Demonstrate knowledge of accurate tuning of the instrument.	
	Demonstrate developing right and left hand skills.	
<b>Practice Expectations</b>	Practice a minimum of 30 minutes at least 5 days per week in the home.	Student practice calendar log Personal CD recordings of assignments Individual student performance
	Practice lesson and orchestra music during these practice sessions.	
<b>Technical Facility</b>	Demonstrate the knowledge of finger patterns, in Major and minor keys, producing accurate intonation. This will also include chromatic scales.	Pre-assessments Self and peer assessment Student questions/comments Personal reflection (oral or transcribed) Teacher observation
	Demonstrate extended range of notes, including low 1 <sup>st</sup> and 4 <sup>th</sup> fingers.	
	Demonstrate bowing techniques, including spiccato and slur patterns.	
	Perform specialized left hand techniques such as slurred string crossings, tremolo, and left-handed pizzicato.	
	Demonstrate their knowledge of the fingerboard through beginning shifting techniques.	
	Demonstrate individual tuning process.	
	Demonstrate basic vibrato movements.	
<b>Performance Level</b>	Perform orchestral literature Grade .5-2.5	Solo playing assessment with rubric Ensemble performance with rubric Peer assessment/verbal discussion
	Perform literature in various musical styles.	
	Demonstrate knowledge of standard rhythms as well as dotted and syncopated rhythms.	



## GRADE 8 ORCHESTRA PACING GUIDE

Grade Level Expectations	1 <sup>st</sup> Trimester	2 <sup>nd</sup> Trimester	3 <sup>rd</sup> Trimester
Students will be able to sing/hum accurately within their voice range, alone and in small/large group ensembles	X	>	>
Students will sing/hum their ensemble part	X	>	>
Students will sing/hum Major and minor scales		X	>
Activate prior knowledge from grades 3-7	X	>	>
Students will perform on at least 1 instrument accurately and independently, alone and in small and large ensembles, with good posture, good playing position, and good bow control	X	>	
Students will perform with expression and technical accuracy a varied repertoire on instrumental literature with a level of difficulty of 2-3, on a scale of .5-6		X	>
Students will perform music representing diverse genres and cultures		X	>
Students will play by ear simple melodies on their instrument(s) and simple accompaniments on a harmonic instrument(s)			X
Students will improvise simple harmonic accompaniments		X	>
Students will improvise melodic embellishments and simple rhythmic and melodic variations on certain melodies in Major keys		X	>
Students will improvise short melodies, unaccompanied and over given rhythmic accompaniments		X	>
Students will compose short pieces within specific guidelines, demonstrating how the elements of music are used to achieve unity and variety, tension and release, and balance			X
Students will arrange simple pieces for voices or instruments other than those for which the pieces were written			X
Students will use a variety of traditional and non-traditional sound sources and electronic medium when composing and arranging			X
Students will be able to read notes and rests in various simple time signatures, from eighth notes up until whole notes	X	>	>
Students will be able to read at sight simple melodies in either the treble, bass or alto clefs	X	>	>
Students will identify and define standard notation symbols for pitch, rhythm, dynamic, tempo, articulation and expression	X	>	>
Students will use standard notation to record their musical ideas and the musical ideas of others	X	>	>
Students will be able to sight-read, accurately and expressive, music with a level of difficulty of 2-3 on a scale of .5-6		X	>

## GRADE 8 ORCHESTRA PACING GUIDE

Grade Level Expectations	1 <sup>st</sup> Trimester	2 <sup>nd</sup> Trimester	3 <sup>rd</sup> Trimester
Students will describe specific music events in a given aural example, using appropriate musical terminology		X	>
Students will analyze the uses of elements of music in aural examples representing different genres and cultures			X
Students will demonstrate knowledge of the basic principles of meter, rhythm, texture and instrumentation in their analysis of the music		X	>
Students will develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply the criteria in their personal listening and performing		X	>
Students will evaluate the quality and effectiveness of their own and others' performances and compositions		X	>
Students will describe distinguishing characteristics of various music genres and styles from a variety of cultures		X	>
Students will classify by genre, style, historical period, composer, and title, a varied body of musical works			X
Students will be able to compare functions music serves, roles of the musicians, and conditions under which music is typically performed			X

## GRADES 6–8 ORCHESTRA CORE KNOWLEDGE MATRIX

Grade:	6 T1	6 T2	6 T3	7 T1	7 T2	7 T3	8 T1	8 T2	8 T3
<b>GENERAL INSTRUMENT SKILLS</b>									
Posture	>			>			>		
Hand/Finger Position	>			>			>		
Instrument Position	>			>			>		
Care and Maintenance	>			>			>		
Basic Fingerings	>			>			>		
Tone Production/Quality	>			>			>		
Counting	>			>			>		
Intonation	>			>			>		
Enharmonics				X			>		
<b>TEMPO MARKS</b>									
Tempo	>			>			>		
Metronome Markings	X			>			>		
Allegro	>			>			>		
Andante	>			>			>		
Andantino	X			>			>		
Adagio	X			>			>		
Moderato	>			>			>		
Allegretto	X			>			>		
Lento	X			>			>		
Largo	X			>			>		
Larghetto	X			>			>		
Presto				X			>		
Vivace				X			>		
Vivo							X		
<b>COMPOSITIONAL DEVICES</b>									
Solo/Duet/Trio/Quartet	X			>			>		
Introduction	>			>			>		
Melody	>			>			>		
Counter melody				X			>		
Motive	X			>			>		
Phrase	X			>			>		

## GRADES 6–8 ORCHESTRA CORE KNOWLEDGE MATRIX

Grade:	6 T1	6 T2	6 T3	7 T1	7 T2	7 T3	8 T1	8 T2	8 T3
Sequence				X			>		
Theme	>			>			>		
Coda	>			>			>		
Ostinato									
Cadence				X			>		
<b>COMPOSITIONAL STRUCTURES</b>									
Form	X			>			>		
Form: Binary									
Form: Ternary									
Form: Rondo									
Form: Theme and Variations	>			>			>		
Form: Round	>			>			>		
Form: Canon	>			>			>		
Form: Sonata Allegro									
Form: Fugue									
March	>			>			>		
Hymn									
Overture	X			>			>		
Suite				X			>		
Waltz	>			>			>		
<b>CONCEPTS OF EXPRESSION</b>									
<i>piano, forte</i>	>			>			>		
<i>mezzo piano, mezzo forte</i>	>			>			>		
<i>pianissimo, fortissimo</i>				X			>		
<i>pianississimo, fortississimo</i>				X			>		
<i>forte-piano</i>	X			>			>		
<i>sforzando</i>	X			>			>		
Crescendo	>			>			>		
Diminuendo	>			>			>		
Slur	>			>			>		
Staccato	>			>			>		
Accent	>			>			>		

## GRADES 6–8 ORCHESTRA CORE KNOWLEDGE MATRIX

Grade:	6 T1	6 T2	6 T3	7 T1	7 T2	7 T3	8 T1	8 T2	8 T3
Legato	>			>			>		
Marcato				X			>		
Tenuto							X		
Rallantando	X			>			>		
Ritardando	>			>			>		
Accelerando	X			>			>		
Poco a Poco	X			>			>		
Rubato							X		
Con Moto							X		
Piu Mosso				X			>		
Meno Mosso				X			>		
Morendo				X			>		
Cantabile	X			>			>		
Maestoso	>			>			>		
Dolce	>			>			>		
Espressivo	X			>			>		
Animato									
Con Spirito									
Grandioso									
Sostentuto	X			>			>		
Pesante	X			>			>		
Tranquillo	X			>			>		
Furioso									
Scherzando							X		
<b>SCALES (number of octaves)</b>									
C	>			>			>		
A	>			>			>		
F	X			>			>		
D	>			>			>		
B-flat	X			>			>		
G	>			>			>		
E-flat				X			>		

## GRADES 6–8 ORCHESTRA CORE KNOWLEDGE MATRIX

Grade:	6 T1	6 T2	6 T3	7 T1	7 T2	7 T3	8 T1	8 T2	8 T3
A minor				X			>		
E minor				X			>		
B minor				X			>		
D minor	>			>			>		
G minor	>			>			>		
E									
<b>KEY SIGNATURES</b>									
C	>			>			>		
A	X			>			>		
F	>			>			>		
D	>			>			>		
B-flat	X			>			>		
G	>			>			>		
E flat				X			>		
E									
<b>ENSEMBLE PERFORMANCE AND LISTENING SKILLS</b>									
Listening to other parts	>			>			>		
Balance	X			>			>		
Interpretation of music	X			>			>		
Follow conductor	>			>			>		
Expressive performing	>			>			>		
Conduct patterns in 4, 3, and 2	>			>			>		
Ensemble performance evaluation	>			>			>		
Intonation	>			>			>		
<b>NOTES AND RESTS</b>									
Note Part: Body	>			>			>		
Note Part: Stem	>			>			>		
Note Part: Flag	>			>			>		
Note Part: Beam	>			>			>		
Whole Note	>			>			>		
Half Note	>			>			>		
Quarter Note	>			>			>		

## GRADES 6–8 ORCHESTRA CORE KNOWLEDGE MATRIX

Grade:	6 T1	6 T2	6 T3	7 T1	7 T2	7 T3	8 T1	8 T2	8 T3
Eighth Note	>			>			>		
Sixteenth Note	X			>			>		
Whole Rest	>			>			>		
Half Rest	>			>			>		
Quarter Rest	>			>			>		
Eighth Rest	>			>			>		
Sixteenth Rest	X			>			>		
Dotted Whole Note							X		
Dotted Half Note	>			>			>		
Dotted Quarter Note	>			>			>		
Dotted Eighth Note				X			>		
Dotted Whole Rest									
Dotted Half Rest									
Double Dotted Notes and Rests									
<b>TIME SIGNATURES</b>									
$\frac{2}{4}$	>			>			>		
$\frac{3}{4}$	>			>			>		
$\frac{4}{4}$	>			>			>		
$\frac{5}{4}$									
$\frac{6}{4}$							X		
$\frac{7}{4}$									
Cut Time or $\frac{2}{2}$	X			>			>		
$\frac{2}{2}$	X			>			>		
$\frac{3}{2}$									

## GRADES 6–8 ORCHESTRA CORE KNOWLEDGE MATRIX

Grade:	6 T1	6 T2	6 T3	7 T1	7 T2	7 T3	8 T1	8 T2	8 T3
4									
2									
3									
8	>			>			>		
4							X		
8									
6									
8	>			>			>		
7									
8									
9									
8									
12									
8									
<b>RHYTHMIC CONCEPTS</b>									
Duplet	>			>			>		
Triplet	>			>			>		
Irregular Groupings									
Syncopation	X			>			>		
Meter Changes	>			>			>		
<b>SIGNS, SYMBOLS, AND TERMINOLOGY</b>									
Treble Clef	>			>			>		
Bass Clef	>			>			>		
Staff	>			>			>		
Measure	>			>			>		
Bar Line	>			>			>		
Double Bar Line	>			>			>		
End Line	>			>			>		
Repeat Signs	>			>			>		
One Measure Repeat				X			>		
Multiple Measure Repeat				X			>		
First and Second Endings	>			>			>		
Fine	>			>			>		
Ledger Line	>			>			>		



## GRADES 6–8 ORCHESTRA CORE KNOWLEDGE MATRIX

Grade:	6 T1	6 T2	6 T3	7 T1	7 T2	7 T3	8 T1	8 T2	8 T3
Tie	>			>			>		
Slur	>			>			>		
Accidentals	>			>			>		
Sharp	>			>			>		
Flat	>			>			>		
Natural	>			>			>		
Double Sharp									
Double Flat									
Fermata	>			>			>		
Caesura				X			>		
Da Capo	>			>			>		
Dal Segno	>			>			>		
Coda	>			>			>		
Coda Sign	>			>			>		
A Tempo	X			>			>		
Multiple Rests	X			>			>		
Soli	X			>			>		
Tutti	X			>			>		
Half Step	>			>			>		
Whole Step	>			>			>		
Chromatic									
Enharmonic	X			>			>		
Meter	X			>			>		
Time Signature	>			>			>		
Alla Breve									
Common Time	>			>			>		
Articulation	X			>			>		
Accent	>			>			>		
Staccato	>			>			>		
Marcato	X			>			>		
Tenuto	X			>			>		
Legato	>			>			>		

## GRADES 6–8 ORCHESTRA CORE KNOWLEDGE MATRIX

Grade:	6 T1	6 T2	6 T3	7 T1	7 T2	7 T3	8 T1	8 T2	8 T3
Intonation	>			>			>		
Style									
Balance	X			>			>		
Arpeggio	>			>			>		
Simile	X			>			>		
Subito	X			>			>		
Divisi	X			>			>		
Unison	>			>			>		
L'istesso									
Trill	X			>			>		
Grace Note							X		
Tacet				X			>		
Glissando	X			>			>		
8va									
8vb									
Sempre									
Segue									
Ma Non Troppo									
Interval	>			>			>		
Triads	X			>			>		
Dynamics	>			>			>		
Transposition									

## **GRADES 6-8 BAND OVERVIEW**

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

## GRADE 6 BAND CURRICULUM

**National and Connecticut Standard 1: Singing, alone and with others, a varied repertoire of music.**

*Why is proper singing and playing position (posture) important?*

*How does singing in a music ensemble enhance your playing?*

*Why is it important to sing Major scales?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Students will be able to sing accurately and with good breath control throughout their singing.. ranges, alone and in small and large ensembles	<ul style="list-style-type: none"> <li>• Demonstration/Modeling</li> <li>• Individual instruction</li> <li>• Small group instruction</li> <li>• Large group instruction</li> <li>• Supplemental materials</li> <li>• Listening examples</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Pre-assessment</li> <li>• Teacher observations</li> <li>• Weekly lesson observations</li> <li>• Peer assessments</li> <li>• Self-assessments</li> </ul>
Students will be able to sing music written in two and three parts		
Students will be able to sing Major/minor scales		

## GRADE 6 BAND CURRICULUM

**National and Connecticut Standard 2: Performing on instruments, alone and with others, a varied repertoire of music.**

*How does practicing help you to improve as a player, so you can progress to more difficult pieces of music?*

*What are the most important components of productive practicing?*

*Why is important to listen to one another when you perform a piece of music?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Students will perform on at least one instrument accurately and independently, alone and in small and large ensembles, with good posture, good playing position, and good breath, bow or stick control	<ul style="list-style-type: none"> <li>• Demonstration/Modeling</li> <li>• Individual instruction</li> <li>• Small group instruction</li> <li>• Large group instruction</li> <li>• Supplemental materials</li> <li>• Listening examples</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Pre-assessment</li> <li>• Teacher observations</li> <li>• Weekly lesson observations</li> <li>• Peer assessments</li> <li>• Self-assessments</li> <li>• Informal assessments</li> <li>• Playing assessments</li> <li>• Small group performance</li> <li>• Large group performance</li> </ul>
Students will perform with expression and technical accuracy a repertoire of instrumental literature with a level of difficulty of 1.5, on a scale of 1 to 6		
Students will perform music representing diverse genres and cultures, with expression appropriate for the work being performed		
Students will play by ear simple melodies on a melodic instrument and simple accompaniments on a harmonic instrument		

## GRADE 6 BAND CURRICULUM

### National and Connecticut Standard 3: Improvising melodies, variations and accompaniments.

What techniques are used to improvise melodies?

What is call and response?

What is a theme and variation?

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Students will improvise simple harmonic accompaniments	<ul style="list-style-type: none"> <li>• Demonstration/Modeling</li> <li>• Individual instruction</li> <li>• Small group instruction</li> <li>• Large group instruction</li> <li>• Supplemental materials</li> <li>• Listening examples</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Pre-assessment</li> <li>• Teacher observations</li> <li>• Weekly lesson observations</li> <li>• Peer assessments</li> <li>• Self-assessments</li> <li>• Individual Assessments</li> <li>• Small Group Performance</li> <li>• Large Group Performance</li> </ul>
Students will improvise melodic embellishments and simple rhythmic and melodic variations on given pentatonic melodies and melodies in Major keys		
Students will improvise short melodies, unaccompanied and over given rhythmic accompaniments, each in a consistent style, meter and tonality		

### National and Connecticut Standard 4: Composing and arranging music within specified guidelines.

*Why is it important to know how to read and notate music when one is composing and arranging music?*

*What techniques are used in composing and arranging?*

*What is the importance of Major scales in composing and arranging?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Students will compose short pieces within specific guidelines, demonstrating how the elements of music are used to achieve unity and variety, tension and release, and balance	<ul style="list-style-type: none"> <li>• Demonstration/Modeling</li> <li>• Individual instruction</li> <li>• Group instruction</li> <li>• Large group instruction</li> <li>• Supplemental materials</li> <li>• Listening examples</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Pre-assessment</li> <li>• Teacher observations</li> <li>• Weekly lesson observations</li> <li>• Peer assessments</li> <li>• Self-assessments</li> </ul>
Students will arrange simple pieces for voices or instruments other than those for which the pieces were written		
Students will use a variety of traditional and nontraditional sound sources and electronic media when composing and arranging		

## GRADE 6 BAND CURRICULUM

### National and Connecticut Standard 5: Reading and notating music.

*Why is it important to know your note and rest values when playing a musical instrument?*  
*Why is it important to know your note and rest values when playing a piece of music in an ensemble?*  
*Why is it important to know and understand the names of the notes in different clefs?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Students will be able to read and notate music	<ul style="list-style-type: none"> <li>• Demonstration/Modeling</li> <li>• Individual instruction</li> <li>• Small group instruction</li> <li>• Large group instruction</li> <li>• Supplemental materials</li> <li>• Listening examples</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Pre-assessment</li> <li>• Teacher observations</li> <li>• Weekly lesson observations</li> <li>• Peer assessments</li> <li>• Self-assessments</li> <li>• Common Formative Assessments</li> <li>• Playing Assessments</li> <li>• Informal Assessments</li> <li>• Small Group Performance</li> <li>• Large Group Performance</li> </ul>
Students will be able to read whole, dotted half, half, dotted quarter, quarter, eighth, dotted notes and rests in $\frac{2}{4}$ , $\frac{3}{4}$ and $\frac{4}{4}$ time signatures		
Students will be able to read at sight simple melodies in their respective clefs		
Students will identify and define standard notation symbols for pitch, rhythm, dynamics, tempo, articulation and expression		
Students will use standard notation to record their musical ideas and the musical ideas of others		
Students will be able to sight-read, accurately, and expressively, music with a level of difficulty of 1 on a scale of 1 to 6		

## GRADE 6 BAND CURRICULUM

### National and Connecticut Standard 6: Listening to, analyzing and describing music.

*What criteria are important in listening to, analyzing and describing music?  
What elements of music are present or missing when you listen to, analyze and describe music?  
How can the performance be improved?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Students will describe specific music events in a given aural example, using appropriate terminology	<ul style="list-style-type: none"> <li>• Demonstration/Modeling</li> <li>• Individual instruction</li> <li>• Small group instruction</li> <li>• Large group instruction</li> <li>• Supplemental materials</li> <li>• Listening examples</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Teacher observations</li> <li>• Weekly lesson observations</li> <li>• Peer assessments</li> <li>• Self-assessments</li> <li>• Written assignments</li> </ul>
Students will analyze the uses of elements of music in aural examples representing diverse genres and cultures		
Students will demonstrate knowledge of the basic principles of meter, rhythm, tonality, intervals, chords and harmonic progressions In their analyses of music		

### National and Connecticut Standard 7: Evaluating music and music performances.

*What criteria are important in evaluating music and music performances?  
Why is it important to play with expression?  
How would music be different if there were no changes in expression?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Students will develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply the criteria in their personal listening and performing	<ul style="list-style-type: none"> <li>• Demonstration/Modeling</li> <li>• Individual instruction</li> <li>• Small group instruction</li> <li>• Large group instruction</li> <li>• Supplemental materials</li> <li>• Listening examples</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Teacher observations</li> <li>• Weekly lesson observations</li> <li>• Peer assessments</li> <li>• Self-assessments</li> <li>• Written assignments</li> </ul>
Students will 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		



## GRADE 6 BAND CURRICULUM

**National and Connecticut Standard 8: Understanding relationships between music, the other arts and disciplines outside the arts.**

*What are terms that are similar between music and other arts?*

*What are some characteristics of music that can convey a variety of feelings in the listener?*

*How can music affect human behavior?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Students will compare in two or more arts how the characteristic materials of each art (that is, sound in music, visual stimuli in visual arts, movement in dance, human relationships in theatre) can be used to transform similar events, scenes, emotions or ideas into works of art	<ul style="list-style-type: none"> <li>• Demonstration/Modeling</li> <li>• Individual instruction</li> <li>• Small group instruction</li> <li>• Large group instruction</li> <li>• Supplemental materials</li> <li>• Listening examples</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Teacher observations</li> <li>• Weekly lesson observations</li> <li>• Peer assessments</li> <li>• Self-assessments</li> <li>• Written assignments</li> </ul>
Students will describe ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music		

## GRADE 6 BAND CURRICULUM

### National and Connecticut Standard 9: Understanding music in relation to history and culture.

*What are some ways music was used in the past?*

*What are some ways music is used in society today?*

*What were some characteristics of the specific historical period or event that is being covered and what is the importance of music during that time period or event?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Students will describe distinguishing characteristics of representative music genres and styles from a variety of cultures	<ul style="list-style-type: none"> <li>• Demonstration/Modeling</li> <li>• Individual instruction</li> <li>• Small group instruction</li> <li>• Large group instruction</li> <li>• Supplemental materials</li> <li>• Listening examples</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Teacher observations</li> <li>• Weekly lesson observations</li> <li>• Peer assessments</li> <li>• Self-assessments</li> <li>• Written assignments</li> </ul>
Students will 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		
Students will be able to compare, in several cultures of the world, functions music serves, roles of musicians and conditions under which music is typically performed		

## GRADE 6 BAND RESOURCES

- Teaching Music Through Performance in Band, GIA Publishing
- Essential Elements Book 1, Hal Leonard Publications
- Essential Elements Book 2, Hal Leonard Publications
- Essential Elements for Jazz Ensemble, Hal Leonard Publications
- Alfred Learn To Play, Alfred Music Publications
- Yamaha Band Series, Alfred Music Publications
- Haskell Harr Method for Drums Book 1, Ludwig Publications
- Haskell Harr Method for Drums Book 2, Ludwig Publications
- Selected Band Arrangements
- Supplemental Manuscript Materials
- iTunes Professional Recordings
- Essentials of Music Theory Books 1 & 2, Alfred Publications

## GRADE 6 BAND EXPECTATIONS

All levels of this class share the grade level expectations. The following matrix is a breakdown of the scope and amount of typical learning experiences as well as the shared assessments that all teachers of similar classes will implement.

	By the end Grade 6 Band, students will be able to:	As evidenced by:
<b>Technical Facility</b>	Read at sight simple melodies in both the treble and bass clefs.	Playing assessments.
	Demonstrate the ability to accurately play various articulations.	Concert performances.
	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.	Self-assessments. Peer assessments. Listening assessments. Written assessments.
<b>Performance Level</b>	Perform with expression and technical accuracy a repertoire of instrumental literature with a level of difficulty of 1.5 on a scale of 1 to 6.	Playing assessments.
	Identify and define standard notation symbols for pitch, rhythm, dynamics, tempo, articulation and expression.	Concert performances.
	Read whole, dotted half, half, dotted quarter, quarter, eighth, dotted notes and rests in $\frac{2}{4}$ , $\frac{3}{4}$ , $\frac{4}{4}$ and $\frac{4}{4}$ time signatures	Self-assessments. Peer assessments. Written assessments.
<b>Instrument Fundamentals</b>	Perform on at least one instrument accurately and independently, alone and in small and large ensembles, with good posture, good playing position, and good breath, or stick control.	Playing assessments.
	Demonstrate proper instrument care.	Concert performances.
	Read and notate music.	Self-assessments. Peer assessments. Written assessments.
<b>Practice Expectations</b>	Practice a minimum of 210 minutes per week on a regular basis.	Practice calendars passed in weekly.
	Use concepts taught in lessons and rehearsals in their home practicing.	Concert performances.
	Demonstrate improvement on all concepts taught.	Individual performance. Self-assessments. Peer assessments. Playing assessments.

## GRADE 6 BAND PACING GUIDE

Grade Level Expectation	1 <sup>st</sup> Trimester	2 <sup>nd</sup> Trimester	3 <sup>rd</sup> Trimester
<b>National Content Standard 1: Singing, alone and with others, a varied repertoire of music.</b>			
Students will be able to sing accurately and with good breath control throughout their singing	X	>	>
Students will be able to sing music written in two and three parts			
Students will be able to sign Major/minor scales		X	>
<b>National Content Standard 2: Performing on instruments, alone and with others, a varied repertoire of music.</b>			
Students will perform on at least one instrument accurately and independently, alone and in small and large ensembles, with good posture, good playing position, and good breath, bow or stick control	X	>	>
Students will perform with expression and technical accuracy a repertoire of instrumental literature with a level of difficulty of 1.5, on a scale of 1 to 6	X	>	>
<b>National Content Standard 3: Improvising melodies, variations and accompaniments.</b>			
Students will improvise simple harmonic accompaniments	X	>	>
Students will improvise melodic embellishments and simple rhythmic and melodic variations on given pentatonic melodies and melodies in Major keys			X
Students will improvise short melodies, unaccompanied and over given rhythmic accompaniments, each in a consistent style, meter and tonality			X
<b>National Content Standard 4: Composing and arranging music within specified guidelines.</b>			
Students will compose short pieces within specific guidelines, demonstrating how the elements of music are used to achieve unity and variety, tension and release, and balance		X	>
Students will arrange simple pieces for voices or instruments other than those for which the pieces were written			X
Students will use a variety of traditional and nontraditional sound sources and electronic media when composing and arranging			X
<b>National Content Standard 5: Reading and Notating Music.</b>			
Students will be able to read and notate music	X	>	>
Students will be able to read whole, dotted half, half, dotted quarter, quarter, eighth, dotted notes and rests in $\frac{2}{4}$ , $\frac{3}{4}$ and $\frac{4}{4}$ time signatures	X	>	>
Students will be able to read at sight simple melodies in their respective clefs	X	>	>
Students will identify and define standard notation symbols for pitch, rhythm, dynamics, tempo, articulation and expression	X	>	>
Students will use standard notation to record their musical ideas and the musical ideas of others.		X	>
Students will be able to sight-read, accurately, and expressively, music with a level of difficulty of 1 on a scale of 1 to 6.	X	>	>

## GRADE 6 BAND PACING GUIDE

Grade Level Expectation	1 <sup>st</sup> Trimester	2 <sup>nd</sup> Trimester	3 <sup>rd</sup> Trimester
<b>National Content Standard 6: Listening to, analyzing and describing music.</b>			
Students will describe specific music events in a given aural example	X	>	>
Students will analyze the uses of elements of music in aural examples representing diverse genres and cultures		X	>
Students will demonstrate knowledge of the basic principles of meter, rhythm, tonality, intervals, chords and harmonic progressions In their analyses of music			X
<b>National Content Standard 7: Evaluating music and music performances.</b>			
Students will develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply the criteria in their personal listening and performing	X	>	>
Students will 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.	X	>	>
<b>National Content Standard 8: Understanding relationships between music, the other arts and disciplines outside the arts.</b>			
Students will compare in two or more arts how the characteristic materials of each art (that is, sound in music, visual stimuli in visual arts, movement in dance, human relationships in theatre) can be used to transform similar events, scenes, emotions or ideas into works of art			X
Students will describe ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music		X	>
<b>National Content Standard 9: Understanding music in relation to history and culture.</b>			
Students will describe distinguishing characteristics of representative music genres and styles from a variety of cultures			X
Students will 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			X
Students will be able to compare, in several cultures of the world, functions music serves, roles of musicians and conditions under which music is typically performed			X

## GRADE 6 BAND CORE KNOWLEDGE MATRIX

	1 <sup>st</sup> Trimester	2 <sup>nd</sup> Trimester	3 <sup>rd</sup> Trimester
<b>GENERAL INSTRUMENT SKILLS</b>			
Posture	X	>	>
Hand/Finger Position	X	>	>
Instrument Position	X	>	>
Breathing	X	>	>
Instrument Assembly	X	>	>
Care and Maintenance	X	>	>
Embouchure	X	>	>
Basic Fingerings	X	>	>
Tone Production/Quality	X	>	>
Counting	X	>	>
Tapping Foot/Steady Beat	X	>	>
Intonation	X	>	>
Alternate Fingerings	X	>	>
Single Tonguing	X	>	>
Double Tonguing			
Triple Tonguing			
<b>TEMPO MARKS</b>			
Tempo	X	>	>
Metronome Markings	X	>	>
Allegro	X	>	>
Andante	X	>	>
Andantino			
Adagio			
Moderato	X	>	>
Allegretto			
Grave			
Lento			
Largo			
Larghetto			
Presto			
Vivace			

## GRADE 6 BAND CORE KNOWLEDGE MATRIX

	1 <sup>st</sup> Trimester	2 <sup>nd</sup> Trimester	3 <sup>rd</sup> Trimester
Vivo			
<b>COMPOSITIONAL DEVICES</b>			
Solo/Duet/Trio/Quartet	X	>	>
Introduction	X	>	>
Melody	X	>	>
Harmony	X	>	>
Accompaniment	X	>	>
Counter melody	X	>	>
Motive	X	>	>
Phrase	X	>	>
Call and Response	X	>	>
Sequence	X	>	>
Theme	X	>	>
Coda	X	>	>
Ostinato			
Anacrusis	X	>	>
Cadence	X	>	>
Tension and Release	X	>	>
<b>COMPOSITIONAL STRUCTURES</b>			
Form	X	>	>
Form: Binary			
Form: Ternary		X	>
Form: Rondo			
Form: Theme and Variations		X	>
Form: Round	X	>	>
Form: Canon	X	>	>
Form: Sonata Allegro			
Form: Fugue			
March	X	>	>
Waltz	X	>	>
Hymn	X	>	>
Overture	X	>	>

## GRADE 6 BAND CORE KNOWLEDGE MATRIX

	1 <sup>st</sup> Trimester	2 <sup>nd</sup> Trimester	3 <sup>rd</sup> Trimester
Novelty			
Chorale	X	>	>
Ballad	X	>	>
Suite		X	>
12 Bar Blues			
<b>CONCEPTS OF EXPRESSION</b>			
<i>piano, forte</i>	X	>	>
<i>mezzo piano, mezzo forte</i>	X	>	>
<i>pianissimo, fortissimo</i>		X	>
<i>pianississimo, fortississimo</i>			
<i>forte-piano</i>		X	>
<i>sforzando</i>		X	>
Crescendo	X	>	>
Diminuendo	X	>	>
Climax		X	>
Cadence	X	>	>
Tension and Release		X	>
Slur	X	>	>
Staccato	X	>	>
Accent	X	>	>
Legato	X	>	>
Marcato	X	>	>
Tenuto	X	>	>
Rallantando		X	>
Ritardando (Ritard)	X	>	>
Accelerando		X	>
Poco a Poco		X	>
Rubato		X	>
Loco			
Con Moto			
Piu			
Meno			



## GRADE 6 BAND CORE KNOWLEDGE MATRIX

	1 <sup>st</sup> Trimester	2 <sup>nd</sup> Trimester	3 <sup>rd</sup> Trimester
Mosso			
Morendo			
Cantabile			
Maestoso	X	>	>
Dolce			
Espressivo	X	>	>
Animato			
Con Spirito			
Grandioso			
Sostentuto			X
Brillante			
Pesante			
Leggiero			
Tranquillo			
Furioso		X	>
Scherzando			
<b>SCALES (in concert pitch)</b>			
C			
a			
F			
d			
B-flat	X	>	>
g			
E-flat			
c			
A-flat		X	>
f			
D-flat			
b-flat			
G			
e			
D			

## GRADE 6 BAND CORE KNOWLEDGE MATRIX

	1 <sup>st</sup> Trimester	2 <sup>nd</sup> Trimester	3 <sup>rd</sup> Trimester
b			
Chromatic			X
<b>PERCUSSION REQUIREMENTS</b>			
Snare Drum: Multiple Bounce Roll	X	>	>
Snare Drum: Double Stroke Roll			
Snare Drum: Five Stroke Roll	X	>	>
Snare Drum: Seven Stroke Roll			
Snare Drum: Nine Stroke Roll			
Snare Drum: Flam	X	>	>
Snare Drum: Ruff		X	>
Bass Drum Technique	X	>	>
Crash Cymbal Technique	X	>	>
Suspended Cymbal Technique	X	>	>
Timpani Technique	X	>	>
Drum Set Technique			X
Keyboard Percussion Technique	X	>	>
Tambourine Technique	X	>	>
Triangle Technique	X	>	>
Castanet Technique			
Shaker Technique	X	>	>
Temple Block Technique		X	>
Wood Block Technique		X	>
Concert Tom Technique		X	>
<b>KEY SIGNATURES (concert pitch)</b>			
C			
a			
F			X
d			
B-flat	X	>	>
g			
E-flat	X	>	>
c			

## GRADE 6 BAND CORE KNOWLEDGE MATRIX

	1 <sup>st</sup> Trimester	2 <sup>nd</sup> Trimester	3 <sup>rd</sup> Trimester
A-flat		X	>
f			
D-flat			
b-flat			
G-flat			
e-flat			
C-flat			
a-flat			
G			X
e			
D			
b			
A			
f#			
E			
c#			
B			
g#			
F#			
d#			
C#			
a#			
<b>ENSEMBLE PERFORMANCE AND LISTENING SKILLS</b>			
Breathing	X	>	>
Listening to other parts	X	>	>
Enter together	X	>	>
Release together	X	>	>
Balance	X	>	>
Blend	X	>	>
Intonation	X	>	>
Section tone quality	X	>	>
Pulse of ensemble		X	>

## GRADE 6 BAND CORE KNOWLEDGE MATRIX

	1 <sup>st</sup> Trimester	2 <sup>nd</sup> Trimester	3 <sup>rd</sup> Trimester
Interpretation of music		X	>
Follow conductor	X	>	>
Expressive performing	X	>	>
Conduct patterns in 4, 3, and 2	X	>	>
Ensemble performance evaluation	X	>	>
Aesthetic response			X
<b>NOTES AND RESTS</b>			
Note Part: Body	X	>	>
Note Part: Stem	X	>	>
Note Part: Flag	X	>	>
Note Part: Beam	X	>	>
Breve Note			
Whole Note	X	>	>
Half Note	X	>	>
Quarter Note	X	>	>
Eighth Note	X	>	>
Sixteenth Note	X	>	>
Breve Rest			
Whole Rest	X	>	>
Half Rest	X	>	>
Quarter Rest	X	>	>
Eighth Rest	X	>	>
Sixteenth Rest			
Dotted Whole Note			
Dotted Half Note	X	>	>
Dotted Quarter Note	X	>	>
Dotted Eighth Note	X	>	>
Dotted Whole Rest			
Dotted Half Rest			
Dotted Quarter Rest			
Dotted Eighth Rest			
Double Dotted Notes and Rests			

## GRADE 6 BAND CORE KNOWLEDGE MATRIX

	1 <sup>st</sup> Trimester	2 <sup>nd</sup> Trimester	3 <sup>rd</sup> Trimester
<b>TIME SIGNATURES</b>			
$\frac{2}{4}$	X	>	>
$\frac{3}{4}$	X	>	>
$\frac{4}{4}$	X	>	>
$\frac{5}{4}$			
$\frac{6}{4}$			
$\frac{7}{4}$			
$\frac{2}{2}$ Cut Time or $\frac{2}{2}$			
$\frac{2}{2}$			
$\frac{3}{2}$			
$\frac{4}{2}$			
$\frac{5}{2}$			
$\frac{6}{2}$			
$\frac{3}{4}$			
$\frac{8}{4}$			
$\frac{5}{8}$			
$\frac{6}{8}$			
$\frac{7}{8}$			
$\frac{9}{8}$			
$\frac{12}{8}$			
<b>RHYTHMIC CONCEPTS</b>			
Duplet	X	>	>
Triplet			

## GRADE 6 BAND CORE KNOWLEDGE MATRIX

	1 <sup>st</sup> Trimester	2 <sup>nd</sup> Trimester	3 <sup>rd</sup> Trimester
Irregular Groupings			
Syncopation	X	>	>
Effect Notation			
Rhythmic Abbreviations	X	>	>
Meter Changes		X	>
<b>SIGNS, SYMBOLS, AND TERMINOLOGY</b>			
Treble Clef	X	>	>
Bass Clef	X	>	>
Staff	X	>	>
Grand Staff	X	>	>
Measure	X	>	>
Bar Line	X	>	>
Double Bar Line	X	>	>
End Line	X	>	>
Repeat Signs	X	>	>
One Measure Repeat	X	>	>
Multiple Measure Repeat	X	>	>
First and Second Endings	X	>	>
Fine	X	>	>
Ledger Line	X	>	>
Ledger Space	X	>	>
Breath Mark	X	>	>
Tie	X	>	>
Slur	X	>	>
Accidentals	X	>	>
Sharp	X	>	>
Flat	X	>	>
Natural	X	>	>
Double Sharp			
Double Flat			
Fermata	X	>	>
Caesura			

## GRADE 6 BAND CORE KNOWLEDGE MATRIX

	1 <sup>st</sup> Trimester	2 <sup>nd</sup> Trimester	3 <sup>rd</sup> Trimester
Da Capo	X	>	>
Dal Segno	X	>	>
Coda	X	>	>
Coda Sign	X	>	>
A Tempo		X	>
Multiple Rests	X	>	>
Soli		X	>
Tutti		X	>
Half Step	X	>	>
Whole Step	X	>	>
Chromatic	X	>	>
Enharmonic			X
Meter	X	>	>
Time Signature	X	>	>
Alla Breve			
Common Time	X	>	>
Articulation	X	>	>
Accent	X	>	>
Staccato	X	>	>
Marcato	X	>	>
Tenuto	X	>	>
Legato	X	>	>
Intonation	X	>	>
Style	X	>	>
Balance	X	>	>
Blend	X	>	>
Arpeggio			
Simile		X	>
Subito			
Divisi		X	>
Unison	X	>	>
L'istesso			

## GRADE 6 BAND CORE KNOWLEDGE MATRIX

	1 <sup>st</sup> Trimester	2 <sup>nd</sup> Trimester	3 <sup>rd</sup> Trimester
Trill			
Grace Note			
Tacet			
Glissando		X	>
8va		X	>
8vb		X	>
Sempre			
Segue			
Ma Non Troppo			
Interval	X	>	>
Triads		X	>
Dynamics	X	>	>
Frequency - Pitch	X	>	>
Timbre – Tone Color	X	>	>
Amplitude - Volume	X	>	>
Duration - Length	X	>	>
Solfege	X	>	>
Transposition	X	>	>



## GRADE 7 BAND CURRICULUM

**National and Connecticut Standard 1: Singing, alone and with others, a varied repertoire of music.**

*How does singing or playing with proper posture affect your sound?*

*Why is it important to be able to sing in harmony?*

*How does matching your pitch vocally, alone and with others help you to play an instrument?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Students will be able to sing accurately and with good breath control throughout their singing ranges, alone and small and large ensembles	<ul style="list-style-type: none"> <li>• Demonstration/Modeling</li> <li>• Individual instruction</li> <li>• Small group instruction</li> <li>• Large group instruction</li> <li>• Supplemental materials</li> <li>• Listening examples</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Pre-assessment</li> <li>• Teacher observations</li> <li>• Weekly lesson observations</li> <li>• Peer assessments</li> <li>• Self-assessments</li> </ul>
Students will be able to sing music written in two and three parts		
Students will be able to sing/hum Major scales		

## GRADE 7 BAND CURRICULUM

**National and Connecticut Standard 2: Performing on instruments, alone and with others, a varied repertoire of music.**

*Why is it important to observe the conductor, play and listen at the same time when you are in an ensemble?*

*How does your part fit in with other parts in an ensemble?*

*Why is it important to be able to play in different musical styles?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Students will perform on at least one instrument accurately and independently, alone and in small and large ensembles, with good posture, good playing position, and good breath, bow or stick control	<ul style="list-style-type: none"> <li>• Demonstration/Modeling</li> <li>• Individual instruction</li> <li>• Small group instruction</li> <li>• Large group instruction</li> <li>• Supplemental materials</li> <li>• Listening examples</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Pre-assessment</li> <li>• Teacher observations</li> <li>• Weekly lesson observations</li> <li>• Peer assessments</li> <li>• Self-assessments</li> <li>• Informal Assessments</li> <li>• Playing Assessments</li> <li>• Small Group Performance</li> <li>• Large Group Performance</li> </ul>
Students will perform with expression and technical accuracy a varied repertoire of instrumental literature with a level of difficulty of 2, on a scale of 1 to 6		
Students will perform music representing diverse genres and cultures, with expression appropriate for the work being performed		
Students will play by ear simple melodies on a melodic instrument and simple accompaniments on a harmonic instrument		

## GRADE 7 BAND CURRICULUM

### National and Connecticut Standard 3: Improvising melodies, variations and accompaniments.

*How does a change in meter affect a variation?*

*What is an ostinato?*

*How can an ostinato accompaniment affect an improvisation or a variation?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Students will improvise simple harmonic accompaniments	<ul style="list-style-type: none"> <li>• Demonstration/Modeling</li> <li>• Individual instruction</li> <li>• Small group instruction</li> <li>• Large group instruction</li> <li>• Supplemental materials</li> <li>• Listening examples</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Pre-assessment</li> <li>• Teacher observations</li> <li>• Weekly lesson observations</li> <li>• Peer assessments</li> <li>• Self-assessments</li> <li>• Individual Performance</li> <li>• Small Group Performance</li> <li>• Large Group Performance</li> </ul>
Students will improvise melodic embellishments and simple rhythmic and melodic variations on given pentatonic melodies and melodies in Major keys		
Students will improvise short melodies, unaccompanied and over given rhythmic accompaniments, each in a consistent style, meter and tonality		

### National and Connecticut Standard 4: Composing and arranging music within specified guidelines.

*What is meant by the term “style”?*

*How can you use rhythmic patterns in composing and arranging?*

*How do composers create musical works?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Students will compose short pieces within specific guidelines, demonstrating how the elements of music are used to achieve unity and variety, tension and release, and balance	<ul style="list-style-type: none"> <li>• Demonstration/Modeling.</li> <li>• Individual instruction</li> <li>• Small group instruction</li> <li>• Large group instruction</li> <li>• Supplemental materials</li> <li>• Listening examples</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Pre-assessment</li> <li>• Teacher observations</li> <li>• Weekly lesson observations</li> <li>• Peer assessments</li> <li>• Self-assessments</li> </ul>
Students will arrange simple pieces for voices or instruments other than those for which the pieces were written		
Students will use a variety of traditional and nontraditional sound sources and electronic media when composing and arranging		

## GRADE 7 BAND CURRICULUM

### National and Connecticut Standard 5: Reading and notating music.

*How are rhythmic patterns used in performing a piece of music?*

*How does the time signature affect the style of a piece of music?*

*Why is it important to know how musical symbols and terms are used in the performance of a piece of music?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Students will be able to read and notate music	<ul style="list-style-type: none"> <li>• Demonstration/Modeling</li> <li>• Individual instruction</li> <li>• Small group instruction</li> <li>• Large group instruction</li> <li>• Supplemental materials</li> <li>• Listening examples</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Pre-assessment</li> <li>• Teacher observations</li> <li>• Weekly lesson observations</li> <li>• Peer assessments</li> <li>• Self-assessments</li> <li>• Common Formative Assessments</li> <li>• Playing Assessments</li> <li>• Informal Assessments</li> <li>• Small Group Performance</li> <li>• Large Group Performance</li> </ul>
Students will be able to read whole, dotted half, half, dotted quarter, quarter, eighth, dotted notes and rests in 2, 3, 4, 4, 4 and 4 time signatures		
Students will be able to read at sight simple melodies in their respective clefs		
Students will identify and define standard notation symbols for pitch, rhythm, dynamics, tempo, articulation and expression		
Students will use standard notation to record their musical ideas and the musical ideas of others		
Students will be able to sight-read, accurately, and expressively, music with a level of difficulty of 1.5 on a scale of 1 to 6		

## GRADE 7 BAND CURRICULUM

### National and Connecticut Standard 6: Listening to, analyzing and describing music.

*What are some forms that appear in music?*  
*What are the characteristics of music that cause someone to like/dislike a particular style?*  
*How does tonality affect music?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Students will describe specific music events in a given aural example, using appropriate terminology	<ul style="list-style-type: none"> <li>• Demonstration/Modeling</li> <li>• Individual instruction</li> <li>• Small group instruction</li> <li>• Large group instruction</li> <li>• Supplemental materials</li> <li>• Listening examples</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Teacher observations</li> <li>• Weekly lesson observations</li> <li>• Peer assessments</li> <li>• Self-assessments</li> <li>• Written assignments</li> </ul>
Students will analyze the uses of elements of music in aural examples representing diverse genres and cultures		
Students will demonstrate knowledge of the basic principles of meter, rhythm, tonality, intervals, chords and harmonic progressions In their analyses of music		

### National and Connecticut Standard 7: Evaluating music and music performances.

*How will evaluating musical performances help you to become a better musician?*  
*What makes one performance more musical than another?*  
*What can you do to make your performance more musical?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Students will develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply the criteria in their personal listening and performing	<ul style="list-style-type: none"> <li>• Demonstration/Modeling</li> <li>• Individual instruction</li> <li>• Small group instruction</li> <li>• Large group instruction</li> <li>• Supplemental materials</li> <li>• Listening examples</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Teacher observations</li> <li>• Weekly lesson observations</li> <li>• Peer assessments</li> <li>• Self-assessments</li> <li>• Written assignments</li> </ul>
Students will 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		

## GRADE 7 BAND CURRICULUM

**National and Connecticut Standard 8: Understanding relationships between music, the other arts and disciplines outside the arts.**

*How is mathematics used in music?*

*How does music affect different people in different ways?*

*How can acoustics change the sound of a performance of piece of music?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Students will compare in two or more arts how the characteristic materials of each art (that is, sound in music, visual stimuli in visual arts, movement in dance, human relationships in theatre) can be used to transform similar events, scenes, emotions or ideas into works of art	<ul style="list-style-type: none"> <li>• Demonstration/Modeling</li> <li>• Individual instruction</li> <li>• Small group instruction</li> <li>• Large group instruction</li> <li>• Supplemental materials</li> <li>• Listening examples</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Teacher observations</li> <li>• Weekly lesson observations</li> <li>• Peer assessments</li> <li>• Self-assessments</li> <li>• Written assignments</li> </ul>
Students will describe ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music		

## GRADE 7 BAND CURRICULUM

### National and Connecticut Standard 9: Understanding music in relation to history and culture.

*How is music and literature linked in history?*

*How can the various characteristics of various cultures affect the music of those cultures?*

*How is music an integral part of various cultural activities and traditions?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Students will describe distinguishing characteristics of representative music genres and styles from a variety of cultures	<ul style="list-style-type: none"> <li>• Demonstration/Modeling</li> <li>• Individual instruction</li> <li>• Small group instruction</li> <li>• Large group instruction</li> <li>• Supplemental materials</li> <li>• Listening examples</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Teacher observations</li> <li>• Weekly lesson observations</li> <li>• Peer assessments</li> <li>• Self-assessments</li> <li>• Written assignments</li> </ul>
Students will 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		
Students will be able to compare, in several cultures of the world, functions music serves, roles of musicians and conditions under which music is typically performed		

## GRADE 7 BAND RESOURCES

- Teaching Music Through Performance in Band, GIA Publishing
- Essential Elements Book 1, Hal Leonard Publications
- Essential Elements Book 2, Hal Leonard Publications
- Essential Elements for Jazz Ensemble, Hal Leonard Publications
- Alfred Learn To Play, Alfred Music Publications
- Yamaha Band Series, Alfred Music Publications
- Haskell Harr Method for Drums Book 1, Ludwig Publications
- Haskell Harr Method for Drums Book 2, Ludwig Publications
- Selected Band Arrangements
- Supplemental Manuscript Materials
- iTunes Professional Recordings
- Essentials of Music Theory Books 1 & 2, Alfred Publications

## GRADE 7 BAND EXPECTATIONS

All levels of this class share the grade level expectations. The following matrix is a breakdown of the scope and amount of typical learning experiences as well as the shared assessments that all teachers of similar classes will implement.

	By the end Grade 7 Band, students will be able to:	As evidenced by:
<b>Technical Facility</b>	Demonstrate improvement in reading at sight simple melodies in both the treble and bass clefs.	Playing assessments. Concert performances. Self-assessments. Peer assessments. Listening assessments. Written assessments.
	Demonstrate an increased ability to accurately play various articulations.	
	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.	
<b>Performance Level</b>	Perform with expression and technical accuracy a repertoire of instrumental literature with a level of difficulty of 2, on a scale of 1 to 6.	Playing assessments. Concert performances. Self-assessments. Peer assessments. Written assessments.
	Identify and define additional standard notation symbols for pitch, rhythm, dynamics, tempo, articulation and expression.	
	Read whole, dotted half, half, dotted quarter, quarter, eighth, dotted notes and rests in $\frac{2}{4}$ , $\frac{3}{4}$ , $\frac{4}{4}$ and $\frac{6}{8}$ time signatures.	
<b>Instrument Fundamentals</b>	Demonstrate improvement in performing on at least one instrument accurately and independently, alone and in small and large ensembles, with good posture, good playing position, and good breath, or stick control.	Playing assessments. Concert performances. Self-assessments. Peer assessments. Written assessments.
	Consistently demonstrate proper instrument care.	
	Read and notate music of different levels of difficulty.	
<b>Practice Expectations</b>	Practice a minimum of 210 minutes per week on a regular basis.	Practice calendars passed in weekly. Concert performances. Individual performance. Self-assessments. Peer assessments. Playing assessments.
	Use concepts taught in lessons and rehearsals in their home practicing.	
	Demonstrate improvement on all concepts taught.	



## GRADE 7 BAND PACING GUIDE

Grade Level Expectation	1 <sup>st</sup> Trimester	2 <sup>nd</sup> Trimester	3 <sup>rd</sup> Trimester
<b>National Content Standard 1: Singing, alone and with others, a varied repertoire of music.</b>			
Students will be able to sing accurately and with good breath control throughout their singing	>	>	>
Students will be able to sing music written in two and three parts	X	>	>
Students will be able to sing/hum Major scales	>	>	>
<b>National Content Standard 2: Performing on instruments, alone and with others, a varied repertoire of music.</b>			
Students will perform on at least one instrument accurately and independently, alone and in small and large ensembles, with good posture, good playing position, and good breath, bow or stick control	>	>	>
Students will perform with expression and technical accuracy a repertoire of instrumental literature with a level of difficulty of 2 on a scale of 1 to 6	>	>	>
<b>National Content Standard 3: Improvising melodies, variations and accompaniments.</b>			
Students will improvise simple harmonic accompaniments	>	>	>
Students will improvise melodic embellishments and simple rhythmic and melodic variations on given pentatonic melodies and melodies in Major keys	>	>	>
Students will improvise short melodies, unaccompanied and over given rhythmic accompaniments, each in a consistent style, meter and tonality	>	>	>
<b>National Content Standard 4: Composing and arranging music within specified guidelines.</b>			
Students will compose short pieces within specific guidelines, demonstrating how the elements of music are used to achieve unity and variety, tension and release, and balance	>	>	>
Students will arrange simple pieces for voices or instruments other than those for which the pieces were written	>	>	>
Students will use a variety of traditional and nontraditional sound sources and electronic media when composing and arranging	>	>	>
<b>National Content Standard 5: Reading and notating music.</b>			
Students will be able to read and notate music	>	>	>
Students will be able to read whole, dotted half, half, dotted quarter, quarter, eighth, dotted notes and rests in $\frac{2}{4}$ , $\frac{3}{4}$ and $\frac{4}{4}$ time signatures	>	>	>
Students will be able to read at sight simple melodies in their respective clefs	>	>	>
Students will identify and define standard notation symbols for pitch, rhythm, dynamics, tempo, articulation and expression	>	>	>
Students will use standard notation to record their musical ideas and the musical ideas of others.	>	>	>
Students will be able to sight-read, accurately, and expressively, music with a level of difficulty of 1.5 on a scale of 1 to 6.	>	>	>

## GRADE 7 BAND PACING GUIDE

Grade Level Expectation	1 <sup>st</sup> Trimester	2 <sup>nd</sup> Trimester	3 <sup>rd</sup> Trimester
<b>National Content Standard 6: Listening to, analyzing and describing music.</b>			
Students will describe specific music events in a given aural example	>	>	>
Students will analyze the uses of elements of music in aural examples representing diverse genres and cultures	>	>	>
Students will demonstrate knowledge of the basic principles of meter, rhythm, tonality, intervals, chords and harmonic progressions In their analyses of music	>	>	>
<b>National Content Standard 7: Evaluating music and music performances.</b>			
Students will develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply the criteria in their personal listening and performing	>	>	>
Students will 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.	>	>	>
<b>National Content Standard 8: Understanding relationships between music, the other arts and disciplines outside the arts.</b>			
Students will compare in two or more arts how the characteristic materials of each art (that is, sound in music, visual stimuli in visual arts, movement in dance, human relationships in theatre) can be used to transform similar events, scenes, emotions or ideas into works of art	>	>	>
Students will describe ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music	>	>	>
<b>National Content Standard 9: Understanding music in relation to history and culture.</b>			
Students will describe distinguishing characteristics of representative music genres and styles from a variety of cultures	>	>	>
Students will 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	>	>	>
Students will be able to compare, in several cultures of the world, functions music serves, roles of musicians and conditions under which music is typically performed	>	>	>

## GRADE 7 BAND CORE KNOWLEDGE MATRIX

	1 <sup>st</sup> Trimester	2 <sup>nd</sup> Trimester	3 <sup>rd</sup> Trimester
<b>GENERAL INSTRUMENT SKILLS</b>			
Posture	>	>	>
Hand/Finger Position	>	>	>
Instrument Position	>	>	>
Breathing	>	>	>
Instrument Assembly	>	>	>
Care and Maintenance	>	>	>
Embouchure	>	>	>
Basic Fingerings	>	>	>
Tone Production/Quality	>	>	>
Counting	>	>	>
Tapping Foot/Steady Beat	>	>	>
Intonation	>	>	>
Alternate Fingerings	>	>	>
Single Tonguing	>	>	>
Double Tonguing			
Triple Tonguing			
<b>TEMPO MARKS</b>			
Tempo	>	>	>
Metronome Markings	>	>	>
Allegro	>	>	>
Andante	>	>	>
Andantino	X	>	>
Adagio	X	>	>
Moderato	>	>	>
Allegretto	>	>	>
Grave			
Lento	X	>	>
Largo	X	>	>
Larghetto			
Presto			
Vivace			

## GRADE 7 BAND CORE KNOWLEDGE MATRIX

	1 <sup>st</sup> Trimester	2 <sup>nd</sup> Trimester	3 <sup>rd</sup> Trimester
Vivo			
<b>COMPOSITIONAL DEVICES</b>			
Solo/Duet/Trio/Quartet	X	>	>
Introduction	X	>	>
Melody	X	>	>
Harmony	>	>	>
Accompaniment	>	>	>
Counter melody	>	>	>
Motive	>	>	>
Phrase	>	>	>
Call and Response	>	>	>
Sequence	>	>	>
Theme	>	>	>
Coda	>	>	>
Ostinato			
Anacrusis	X	>	>
Cadence	X	>	>
Tension and Release	>	>	>
<b>COMPOSITIONAL STRUCTURES</b>			
Form	>	>	>
Form: Binary	>	>	>
Form: Ternary	>	>	>
Form: Rondo			
Form: Theme and Variations	>	>	>
Form: Round	>	>	>
Form: Canon	>	>	>
Form: Sonata Allegro			
Form: Fugue			
March	>	>	>
Waltz	>	>	>
Hymn	>	>	>
Overture	>	>	>

## GRADE 7 BAND CORE KNOWLEDGE MATRIX

	1 <sup>st</sup> Trimester	2 <sup>nd</sup> Trimester	3 <sup>rd</sup> Trimester
Novelty			
Chorale	>	>	>
Ballad	>	>	>
Suite	>	>	>
12 Bar Blues			
<b>CONCEPTS OF EXPRESSION</b>			
<i>piano, forte</i>	>	>	>
<i>mezzo piano, mezzo forte</i>	>	>	>
<i>pianissimo, fortissimo</i>	>	>	>
<i>pianississimo, fortississimo</i>			
<i>forte-piano</i>	>	>	>
<i>sforzando</i>	>	>	>
Crescendo	>	>	>
Diminuendo	>	>	>
Climax	>	>	>
Cadence	>	>	>
Tension and Release	>	>	>
Slur	>	>	>
Staccato	>	>	>
Accent	>	>	>
Legato	>	>	>
Marcato	>	>	>
Tenuto	>	>	>
Rallantando	>	>	>
Ritardando (Ritard)	>	>	>
Accelerando	>	>	>
Poco a Poco	>	>	>
Rubato	>	>	>
Loco			
Con Moto		X	>
Piu			
Meno			

## GRADE 7 BAND CORE KNOWLEDGE MATRIX

	1 <sup>st</sup> Trimester	2 <sup>nd</sup> Trimester	3 <sup>rd</sup> Trimester
Mosso			
Morendo			
Cantabile			X
Maestoso	>	>	>
Dolce			
Espressivo	>	>	>
Animato			
Con Spirito			
Grandioso			
Sostentuto	>	>	>
Brillante			
Pesante			
Leggiero			
Tranquillo			
Furioso	>	>	>
Scherzando			
<b>SCALES (in concert pitch)</b>			
C			X
a			X
F	>		
d			
B-flat	>	>	>
g	X	>	>
E-flat		X	>
c		X	>
A-flat	>	>	>
f	X	>	>
D-flat			
b-flat			
G	>		
e			
D			

## GRADE 7 BAND CORE KNOWLEDGE MATRIX

	1 <sup>st</sup> Trimester	2 <sup>nd</sup> Trimester	3 <sup>rd</sup> Trimester
b			
Chromatic	>	>	>
<b>PERCUSSION REQUIREMENTS</b>			
Snare Drum: Multiple Bounce Roll	>	>	>
Snare Drum: Double Stroke Roll			
Snare Drum: Five Stroke Roll	>	>	>
Snare Drum: Seven Stroke Roll			
Snare Drum: Nine Stroke Roll			
Snare Drum: Flam	>	>	>
Snare Drum: Ruff		X	>
Bass Drum Technique	>	>	>
Crash Cymbal Technique	>	>	>
Suspended Cymbal Technique	>	>	>
Timpani Technique	>	>	>
Drum Set Technique	X	>	>
Keyboard Percussion Technique	>	>	>
Tambourine Technique	>	>	>
Triangle Technique	>	>	>
Castanet Technique			
Shaker Technique	>	>	>
Temple Block Technique	>	>	>
Wood Block Technique	>	>	>
Concert Tom Technique	>	>	>
<b>KEY SIGNATURES (concert pitch)</b>			
C			X
a			X
F	>	>	>
d			
B-flat	>	>	>
g	X	>	>
E-flat	>	>	>
c		X	>

## GRADE 7 BAND CORE KNOWLEDGE MATRIX

	1 <sup>st</sup> Trimester	2 <sup>nd</sup> Trimester	3 <sup>rd</sup> Trimester
A-flat	>	>	>
f	X	>	>
D-flat			
b-flat			
G-flat			
e-flat			
C-flat			
a-flat			
G	>	>	>
e			
D			
b			
A			
f#			
E			
c#			
B			
g#			
F#			
d#			
C#			
a#			
<b>ENSEMBLE PERFORMANCE AND LISTENING SKILLS</b>			
Breathing	>	>	>
Listening to other parts	>	>	>
Enter together	>	>	>
Release together	>	>	>
Balance	>	>	>
Blend	>	>	>
Intonation	>	>	>
Section tone quality	>	>	>
Pulse of ensemble	>	>	>



## GRADE 7 BAND CORE KNOWLEDGE MATRIX

	1 <sup>st</sup> Trimester	2 <sup>nd</sup> Trimester	3 <sup>rd</sup> Trimester
Interpretation of music	>	>	>
Follow conductor	>	>	>
Expressive performing	>	>	>
Conduct patterns in 4, 3, and 2	>	>	>
Ensemble performance evaluation	>	>	>
Aesthetic response	>	>	>
<b>NOTES AND RESTS</b>			
Note Part: Body	>	>	>
Note Part: Stem	>	>	>
Note Part: Flag	>	>	>
Note Part: Beam	>	>	>
Breve Note			
Whole Note	>	>	>
Half Note	>	>	>
Quarter Note	>	>	>
Eighth Note	>	>	>
Sixteenth Note	>	>	>
Breve Rest			
Whole Rest	>	>	>
Half Rest	>	>	>
Quarter Rest	>	>	>
Eighth Rest	>	>	>
Sixteenth Rest			
Dotted Whole Note			
Dotted Half Note	>	>	>
Dotted Quarter Note	>	>	>
Dotted Eighth Note	>	>	>
Dotted Whole Rest			
Dotted Half Rest			
Dotted Quarter Rest			
Dotted Eighth Rest			
Double Dotted Notes and Rests			

## GRADE 7 BAND CORE KNOWLEDGE MATRIX

	1 <sup>st</sup> Trimester	2 <sup>nd</sup> Trimester	3 <sup>rd</sup> Trimester
<b>TIME SIGNATURES</b>			
$\frac{2}{4}$	>	>	>
$\frac{3}{4}$	>	>	>
$\frac{4}{4}$	>	>	>
$\frac{5}{4}$		X	>
$\frac{6}{4}$			
$\frac{7}{4}$			
$\frac{2}{2}$ Cut Time or $\frac{2}{2}$			
$\frac{2}{2}$			
$\frac{3}{2}$			
$\frac{4}{2}$			
$\frac{5}{2}$			
$\frac{6}{2}$			
$\frac{3}{8}$			
$\frac{4}{8}$			
$\frac{5}{8}$			
$\frac{6}{8}$	X	>	>
$\frac{7}{8}$			
$\frac{9}{8}$			
$\frac{12}{8}$			
<b>RHYTHMIC CONCEPTS</b>			
Duplet	>	>	>
Triplet	X	>	>

## GRADE 7 BAND CORE KNOWLEDGE MATRIX

	1 <sup>st</sup> Trimester	2 <sup>nd</sup> Trimester	3 <sup>rd</sup> Trimester
Irregular Groupings			
Syncopation	>	>	>
Effect Notation			
Rhythmic Abbreviations	>	>	>
Meter Changes	>	>	>
<b>SIGNS, SYMBOLS, AND TERMINOLOGY</b>			
Treble Clef	>	>	>
Bass Clef	>	>	>
Staff	>	>	>
Grand Staff	>	>	>
Measure	>	>	>
Bar Line	>	>	>
Double Bar Line	>	>	>
End Line	>	>	>
Repeat Signs	>	>	>
One Measure Repeat	>	>	>
Multiple Measure Repeat	>	>	>
First and Second Endings	>	>	>
Fine	>	>	>
Ledger Line	>	>	>
Ledger Space	>	>	>
Breath Mark	>	>	>
Tie	>	>	>
Slur	>	>	>
Accidentals	>	>	>
Sharp	>	>	>
Flat	>	>	>
Natural	>	>	>
Double Sharp			
Double Flat			
Fermata	>	>	>
Caesura	X	>	>

## GRADE 7 BAND CORE KNOWLEDGE MATRIX

	1 <sup>st</sup> Trimester	2 <sup>nd</sup> Trimester	3 <sup>rd</sup> Trimester
Da Capo	>	>	>
Dal Segno	>	>	>
Coda	>	>	>
Coda Sign	>	>	>
A Tempo	>	>	>
Multiple Rests	>	>	>
Soli	>	>	>
Tutti	>	>	>
Half Step	>	>	>
Whole Step	>	>	>
Chromatic	>	>	>
Enharmonic	>	>	>
Meter	>	>	>
Time Signature	>	>	>
Alla Breve			
Common Time	>	>	>
Articulation	>	>	>
Accent	>	>	>
Staccato	>	>	>
Marcato	>	>	>
Tenuto	>	>	>
Legato	>	>	>
Intonation	>	>	>
Style	>	>	>
Balance	>	>	>
Blend	>	>	>
Arpeggio	>	>	>
Simile	>	>	>
Subito		X	>
Divisi	>	>	>
Unison	>	>	>
L'istesso			

## GRADE 7 BAND CORE KNOWLEDGE MATRIX

	1 <sup>st</sup> Trimester	2 <sup>nd</sup> Trimester	3 <sup>rd</sup> Trimester
Trill	X	>	>
Grace Note			
Tacet			
Glissando	>	>	>
8va	>	>	>
8vb	>	>	>
Sempre			
Segue			
Ma Non Troppo			
Interval	>	>	>
Triads	>	>	>
Dynamics	>	>	>
Frequency - Pitch	>	>	>
Timbre – Tone Color	>	>	>
Amplitude - Volume	>	>	>
Duration - Length	>	>	>
Solfege	>	>	>
Transposition	>	>	>

## GRADE 8 BAND CURRICULUM

**National and Connecticut Standard 1: Singing, alone and with others, a varied repertoire of music.**

*Why is it important to sing minor scales?*

*How does singing in harmony help you to play in tune?*

*How does singing in harmony relate to the chordal structure of the music you are performing?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Students will be able to sing accurately and with good breath control throughout their singing ranges, alone and in small and large ensembles	<ul style="list-style-type: none"> <li>• Demonstration/Modeling</li> <li>• Individual instruction</li> <li>• Small group instruction</li> <li>• Large group instruction</li> <li>• Supplemental materials</li> <li>• Listening examples</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Pre-assessment</li> <li>• Teacher observations</li> <li>• Weekly lesson observations</li> <li>• Peer assessments</li> <li>• Self-assessments</li> </ul>
Students will be able to sing music written in two and three parts		
Students will be able to sing/hum Major/minor scales		

## GRADE 8 BAND CURRICULUM

**National and Connecticut Standard 2: Performing on instruments, alone and with others, a varied repertoire of music.**

*What determines the level of difficulty in a piece of music?*

*Why is it important to have various levels of difficulty in music repertoire?*

*How does playing a varied repertoire of music help you to grow as a musician?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Students will perform on at least one instrument accurately and independently, alone and in small and large ensembles, with good posture, good playing position, and good breath, bow or stick control	<ul style="list-style-type: none"> <li>• Demonstration/Modeling</li> <li>• Individual instruction</li> <li>• Small group instruction</li> <li>• Large group instruction</li> <li>• Supplemental materials</li> <li>• Listening examples</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Pre-assessment</li> <li>• Teacher observations</li> <li>• Weekly lesson observations</li> <li>• Peer assessments</li> <li>• Self-assessments</li> <li>• Informal Assessments</li> <li>• Playing Assessments</li> <li>• Small group Assessments</li> <li>• Large Group Assessments</li> </ul>
Students will perform with expression and technical accuracy a repertoire of instrumental literature with a level of difficulty of 2 1/2 on a scale of 1 to 6		
Students will perform music representing diverse genres and cultures, with expression appropriate for the work being performed		
Students will play by ear simple melodies on a melodic instrument and simple accompaniments on a harmonic instrument		

## GRADE 8 BAND CURRICULUM

### National and Connecticut Standard 3: Improvising melodies, variations and accompaniments.

*Why is it important to know different scales when you are improvising?*

*How does the style of the composition influence your improvisation?*

*What are some of the ways you can change rhythm in a variation?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Students will improvise simple harmonic accompaniments	<ul style="list-style-type: none"> <li>• Demonstration/Modeling</li> <li>• Individual instruction</li> <li>• Small group instruction</li> <li>• Large group instruction</li> <li>• Supplemental materials</li> <li>• Listening examples</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Pre-assessment</li> <li>• Teacher observations</li> <li>• Weekly lesson observations</li> <li>• Peer assessments</li> <li>• Self-assessments</li> <li>• Individual Performance</li> <li>• Small Group Performance</li> <li>• Large Group Performance</li> </ul>
Students will improvise melodic embellishments and simple rhythmic and melodic variations on given pentatonic melodies and melodies in Major keys		
Students will improvise short melodies, unaccompanied and over given rhythmic accompaniments, each in a consistent style, meter and tonality		

### National and Connecticut Standard 4: Composing and arranging music within specified guidelines.

*How does the original style of the composition influence your arrangement?*

*From what sources does a composer gain ideas for a composition?*

*How important are 4 or 8 bar phrases in a composition?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Students will compose short pieces within specific guidelines, demonstrating how the elements of music are used to achieve unity and variety, tension and release, and balance	<ul style="list-style-type: none"> <li>• Demonstration/Modeling</li> <li>• Individual instruction</li> <li>• Small group instruction</li> <li>• Large group instruction</li> <li>• Supplemental materials</li> <li>• Listening examples</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Pre-assessment</li> <li>• Teacher observations</li> <li>• Weekly lesson observations</li> <li>• Peer assessments</li> <li>• Self-assessments</li> </ul>
Students will arrange simple pieces for voices or instruments other than those for which the pieces were written		
Students will use a variety of traditional and nontraditional sound sources and electronic media when composing and arranging		



## GRADE 8 BAND CURRICULUM

### National and Connecticut Standard 5: Reading and notating music.

*Why is it important to be able to sight-read music?  
How does sight-reading help you to improve your musicianship?  
How has notation changed in the history of music?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Students will be able to read and notate music	<ul style="list-style-type: none"> <li>• Demonstration/Modeling</li> <li>• Individual instruction</li> <li>• Small group instruction</li> <li>• Large group instruction</li> <li>• Supplemental materials</li> <li>• Listening examples</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Pre-assessment</li> <li>• Teacher observations</li> <li>• Weekly lesson observations</li> <li>• Peer assessments</li> <li>• Self-assessments</li> <li>• Common Formative Assessments</li> <li>• Playing Assessments</li> <li>• Informal Assessments</li> <li>• Small Group Performance</li> <li>• Large Group Performance</li> </ul>
Students will be able to read whole, dotted half, half, dotted quarter, quarter, eighth, dotted notes and rests in 2, 3, 4, 4, 4 and 4 time signatures		
Students will be able to read at sight simple melodies in their respective clefs		
Students will identify and define standard notation symbols for pitch, rhythm, dynamics, tempo, articulation and expression		
Students will use standard notation to record their musical ideas and the musical ideas of others		
Students will be able to sight-read, accurately, and expressively, music with a level of difficulty of 2 on a scale of 1 to 6		

## GRADE 8 BAND CURRICULUM

### National and Connecticut Standard 6: Listening to, analyzing and describing music.

*Why is it important to analyze music based on the musical elements?*

*What was the composer trying to convey in this piece?*

*What do you have to do as a musician to make the music come to life?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Students will describe specific music events in a given aural example, using appropriate terminology	<ul style="list-style-type: none"> <li>• Demonstration/Modeling</li> <li>• Individual instruction</li> <li>• Small group instruction</li> <li>• Large group instruction</li> <li>• Supplemental materials</li> <li>• Listening examples</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Teacher observations</li> <li>• Weekly lesson observations</li> <li>• Peer assessments</li> <li>• Self-assessments</li> <li>• Written assignments</li> </ul>
Students will analyze the uses of elements of music in aural examples representing diverse genres and cultures		
Students will demonstrate knowledge of the basic principles of meter, rhythm, tonality, intervals, chords and harmonic progressions in their analyses of music		

### National and Connecticut Standard 7: Evaluating music and music performances.

*Why is it important to differentiate between different styles of music?*

*How does evaluative listening affect your listening skills as a musician?*

*What criterion qualifies a musical performance as exemplary?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Students will develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply the criteria in their personal listening and performing	<ul style="list-style-type: none"> <li>• Demonstration/Modeling</li> <li>• Individual instruction</li> <li>• Small group instruction</li> <li>• Large group instruction</li> <li>• Supplemental materials</li> <li>• Listening examples</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Teacher observations</li> <li>• Weekly lesson observations</li> <li>• Peer assessments</li> <li>• Self-assessments</li> <li>• Written assignments</li> </ul>
Students will 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		

## GRADE 8 BAND CURRICULUM

**National and Connecticut Standard 8: Understanding relationships between music, the other arts and disciplines outside the arts.**

*What are some aesthetic qualities of music?*

*How is the music we are currently studying related to other subject areas in your grade level?*

*How can personal choices in music be enhanced by a greater depth of knowledge of the relationships between music, the other arts and disciplines outside the arts?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Students will compare in two or more arts how the characteristic materials of each art (that is, sound in music, visual stimuli in visual arts, movement in dance, human relationships in theatre) can be used to transform similar events, scenes, emotions or ideas into works of art	<ul style="list-style-type: none"> <li>• Demonstration/Modeling</li> <li>• Individual instruction</li> <li>• Small group instruction</li> <li>• Large group instruction</li> <li>• Supplemental materials</li> <li>• Listening examples</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Teacher observations</li> <li>• Weekly lesson observations</li> <li>• Peer assessments</li> <li>• Self-assessments</li> <li>• Written assignments</li> </ul>
Students will describe ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music		

## GRADE 8 BAND CURRICULUM

### National and Connecticut Standard 9: Understanding music in relation to history and culture.

*What general criteria might be applied to music from all cultures and genre?*

*How is meter in a piece of music a reflection of history and culture?*

*How are the musical elements used in various pieces of music in history and in different cultures?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Students will describe distinguishing characteristics of representative music genres and styles from a variety of cultures	<ul style="list-style-type: none"> <li>• Demonstration/Modeling</li> <li>• Individual instruction</li> <li>• Small group instruction</li> <li>• Large group instruction</li> <li>• Supplemental materials</li> <li>• Listening examples</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Teacher observations</li> <li>• Weekly lesson observations</li> <li>• Peer assessments</li> <li>• Self-assessments</li> <li>• Written assignments</li> </ul>
Students will 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		
Students will be able to compare, in several cultures of the world, functions music serves, roles of musicians and conditions under which music is typically performed		

## **GRADE 8 BAND RESOURCES**

- Teaching Music Through Performance in Band, GIA Publishing
- Essential Elements Book 1, Hal Leonard Publications
- Essential Elements Book 2, Hal Leonard Publications
- Essential Elements for Jazz Ensemble, Hal Leonard Publications
- Alfred Learn To Play, Alfred Music Publications
- Yamaha Band Series, Alfred Music Publications
- Haskell Harr Method for Drums Book 1, Ludwig Publications
- Haskell Harr Method for Drums Book 2, Ludwig Publications
- Selected Band Arrangements
- Supplemental Manuscript Materials
- iTunes Professional Recordings
- Essentials of Music Theory Books 1 & 2, Alfred Publications

## GRADE 8 BAND EXPECTATIONS

All levels of this class share the grade level expectations. The following matrix is a breakdown of the scope and amount of typical learning experiences as well as the shared assessments that all teachers of similar classes will implement.

	By the end Grade 8 Band, students will be able to:	As evidenced by:
<b>Technical Facility</b>	Demonstrate improvement in reading at sight simple melodies in both the treble and bass clefs.	Playing assessments. Concert performances. Self-assessments. Peer assessments. Listening assessments. Written assessments.
	Demonstrate an increased ability to accurately play various articulations.	
	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.	
<b>Performance Level</b>	Perform with expression and technical accuracy a repertoire of instrumental literature with a level of difficulty of 2.5, on a scale of 1 to 6.	Playing assessments. Concert performances. Self-assessments. Peer assessments. Written assessments.
	Identify and define more advanced standard notation symbols for pitch, rhythm, dynamics, tempo, articulation and expression.	
	Read more difficult rhythms containing whole, dotted half, half, dotted quarter, quarter, eighth, dotted notes and rests in $\frac{2}{4}$ , $\frac{3}{4}$ , $\frac{4}{4}$ and $\frac{6}{8}$ time signatures.	
<b>Instrument Fundamentals</b>	Demonstrate improvement in performing on at least one instrument accurately and independently, alone and in small and large ensembles, with good posture, good playing position, and good breath, or stick control.	Playing assessments. Concert performances. Self-assessments. Peer assessments. Written assessments.
	Consistently demonstrate proper instrument care.	
	Read and notate music of different levels of difficulty.	
<b>Practice Expectations</b>	Practice a minimum of 210 minutes per week on a regular basis.	Practice calendars passed in weekly. Concert performances. Individual performance. Self-assessments. Peer assessments. Playing assessments.
	Use concepts taught in lessons and rehearsals in their home practicing.	
	Demonstrate improvement on all concepts taught.	

## GRADE 8 BAND PACING GUIDE

Grade Level Expectation	1 <sup>st</sup> Trimester	2 <sup>nd</sup> Trimester	3 <sup>rd</sup> Trimester
<b>National Content Standard 1: Singing, alone and with others, a varied repertoire of music.</b>			
Students will be able to sing accurately and with good breath control throughout their singing	>	>	>
Students will be able to sing music written in two and three parts	>	>	>
Students will be able to sing/hum Major/minor scales	X	>	>
<b>National Content Standard 2: Performing on instruments, alone and with others, a varied repertoire of music.</b>			
Students will perform on at least one instrument accurately and independently, alone and in small and large ensembles, with good posture, good playing position, and good breath, bow or stick control	>	>	>
Students will perform with expression and technical accuracy a repertoire of instrumental literature with a level of difficulty of 2 1/2 on a scale of 1 to 6	>	>	>
<b>National Content Standard 3: Improvising melodies, variations and accompaniments.</b>			
Students will improvise simple harmonic accompaniments	>	>	>
Students will improvise melodic embellishments and simple rhythmic and melodic variations on given pentatonic melodies and melodies in Major keys	>	>	>
Students will improvise short melodies, unaccompanied and over given rhythmic accompaniments, each in a consistent style, meter and tonality	>	>	>
<b>National Content Standard 4: Composing and arranging music within specified guidelines.</b>			
Students will compose short pieces within specific guidelines, demonstrating how the elements of music are used to achieve unity and variety, tension and release, and balance	>	>	>
Students will arrange simple pieces for voices or instruments other than those for which the pieces were written	>	>	>
Students will use a variety of traditional and nontraditional sound sources and electronic media when composing and arranging	>	>	>
<b>National Content Standard 5: Reading and notating music.</b>			
Students will be able to read and notate music	>	>	>
Students will be able to read whole, dotted half, half, dotted quarter, quarter, eighth, dotted notes and rests in $\frac{2}{4}$ , $\frac{3}{4}$ and $\frac{4}{4}$ time signatures	>	>	>
Students will be able to read at sight simple melodies in their respective clefs	>	>	>
Students will identify and define standard notation symbols for pitch, rhythm, dynamics, tempo, articulation and expression	>	>	>
Students will use standard notation to record their musical ideas and the musical ideas of others	>	>	>
Students will be able to sight-read, accurately, and expressively, music with a level of difficulty of 2 on a scale of 1 to 6	>	>	>

## GRADE 8 BAND PACING GUIDE

Grade Level Expectation	1 <sup>st</sup> Trimester	2 <sup>nd</sup> Trimester	3 <sup>rd</sup> Trimester
<b>National Content Standard 6: Listening to, analyzing and describing music.</b>			
Students will describe specific music events in a given aural example	>	>	>
Students will analyze the uses of elements of music in aural examples representing diverse genres and cultures	>	>	>
Students will demonstrate knowledge of the basic principles of meter, rhythm, tonality, intervals, chords and harmonic progressions In their analyses of music	>	>	>
<b>National Content Standard 7: Evaluating music and music performances.</b>			
Students will develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply the criteria in their personal listening and performing	>	>	>
Students will 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	>	>	>
<b>National Content Standard 8: Understanding relationships between music, the other arts and disciplines outside the arts.</b>			
Students will compare in two or more arts how the characteristic materials of each art (that is, sound in music, visual stimuli in visual arts, movement in dance, human relationships in theatre) can be used to transform similar events, scenes, emotions or ideas into works of art	>	>	>
Students will describe ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music	>	>	>
<b>National Content Standard 9: Understanding music in relation to history and culture.</b>			
Students will describe distinguishing characteristics of representative music genres and styles from a variety of cultures	X	>	>
Students will 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	>	>	>
Students will be able to compare, in several cultures of the world, functions music serves, roles of musicians and conditions under which music is typically performed	>	>	>



## GRADE 8 BAND CORE KNOWLEDGE MATRIX

	1 <sup>st</sup> Trimester	2 <sup>nd</sup> Trimester	3 <sup>rd</sup> Trimester
<b>GENERAL INSTRUMENT SKILLS</b>			
Posture	>	>	>
Hand/Finger Position	>	>	>
Instrument Position	>	>	>
Breathing	>	>	>
Instrument Assembly	>	>	>
Care and Maintenance	>	>	>
Embouchure	>	>	>
Basic Fingerings	>	>	>
Tone Production/Quality	>	>	>
Counting	>	>	>
Tapping Foot/Steady Beat	>	>	>
Intonation	>	>	>
Alternate Fingerings	>	>	>
Single Tonguing	>	>	>
Double Tonguing			
Triple Tonguing			
<b>TEMPO MARKS</b>			
Tempo	>	>	>
Metronome Markings	>	>	>
Allegro	>	>	>
Andante	>	>	>
Andantino	>	>	>
Adagio	>	>	>
Moderato	>	>	>
Allegretto	>	>	>
Grave			
Lento	>	>	>
Largo	>	>	>
Larghetto			
Presto		X	>
Vivace	X	>	>

## GRADE 8 BAND CORE KNOWLEDGE MATRIX

	1 <sup>st</sup> Trimester	2 <sup>nd</sup> Trimester	3 <sup>rd</sup> Trimester
Vivo			
<b>COMPOSITIONAL DEVICES</b>			
Solo/Duet/Trio/Quartet	>	>	>
Introduction	>	>	>
Melody	>	>	>
Harmony	>	>	>
Accompaniment	>	>	>
Counter melody	>	>	>
Motive	>	>	>
Phrase	>	>	>
Call and Response	>	>	>
Sequence	>	>	>
Theme	>	>	>
Coda	>	>	>
Ostinato			
Anacrusis	>	>	>
Cadence	>	>	>
Tension and Release	>	>	>
<b>COMPOSITIONAL STRUCTURES</b>			
Form	>	>	>
Form: Binary	>	>	>
Form: Ternary	>	>	>
Form: Rondo			
Form: Theme and Variations	>	>	>
Form: Round	>	>	>
Form: Canon	>	>	>
Form: Sonata Allegro			
Form: Fugue			
March	>	>	>
Waltz	>	>	>
Hymn	>	>	>
Overture	>	>	>

## GRADE 8 BAND CORE KNOWLEDGE MATRIX

	1 <sup>st</sup> Trimester	2 <sup>nd</sup> Trimester	3 <sup>rd</sup> Trimester
Novelty			
Chorale	>	>	>
Ballad	>	>	>
Suite	>	>	>
12 Bar Blues			
<b>CONCEPTS OF EXPRESSION</b>			
<i>piano, forte</i>	>	>	>
<i>mezzo piano, mezzo forte</i>	>	>	>
<i>pianissimo, fortissimo</i>	>	>	>
<i>pianississimo, fortississimo</i>	X	>	>
<i>forte-piano</i>	>	>	>
<i>sforzando</i>	>	>	>
Crescendo	>	>	>
Diminuendo	>	>	>
Climax	>	>	>
Cadence	>	>	>
Tension and Release	>	>	>
Slur	>	>	>
Staccato	>	>	>
Accent	>	>	>
Legato	>	>	>
Marcato	>	>	>
Tenuto	>	>	>
Rallantando	>	>	>
Ritardando (Ritard)	>	>	>
Accelerando	>	>	>
Poco a Poco	>	>	>
Rubato	>	>	>
Loco			
Con Moto	>	>	>
Piu	X	>	>
Meno	X	>	>

## GRADE 8 BAND CORE KNOWLEDGE MATRIX

	1 <sup>st</sup> Trimester	2 <sup>nd</sup> Trimester	3 <sup>rd</sup> Trimester
Mosso	X	>	>
Morendo			
Cantabile	>	>	>
Maestoso	>	>	>
Dolce			
Espressivo	>	>	>
Animato			
Con Spirito	X	>	>
Grandioso			
Sostentuto	>	>	>
Brillante			
Pesante			
Leggiero			
Tranquillo			
Furioso	>	>	>
Scherzando			
<b>SCALES (in concert pitch)</b>			
C	>	>	>
a	>	>	>
F	X	>	>
d	X	>	>
B-flat	>	>	>
g	>	>	>
E-flat	>	>	>
c	>	>	>
A-flat	>	>	>
f	>	>	>
D-flat			X
b-flat			X
G		X	>
e		X	>
D			X

## GRADE 8 BAND CORE KNOWLEDGE MATRIX

	1 <sup>st</sup> Trimester	2 <sup>nd</sup> Trimester	3 <sup>rd</sup> Trimester
b			X
Chromatic	>	>	>
<b>PERCUSSION REQUIREMENTS</b>			
Snare Drum: Multiple Bounce Roll	>	>	>
Snare Drum: Double Stroke Roll	X	>	>
Snare Drum: Five Stroke Roll	>	>	>
Snare Drum: Seven Stroke Roll	X	>	>
Snare Drum: Nine Stroke Roll	X	>	>
Snare Drum: Flam	>	>	>
Snare Drum: Ruff	>	>	>
Bass Drum Technique	>	>	>
Crash Cymbal Technique	>	>	>
Suspended Cymbal Technique	>	>	>
Timpani Technique	>	>	>
Drum Set Technique	>	>	>
Keyboard Percussion Technique	>	>	>
Tambourine Technique	>	>	>
Triangle Technique	>	>	>
Castanet Technique			
Shaker Technique	>	>	>
Temple Block Technique	>	>	>
Wood Block Technique	>	>	>
Concert Tom Technique	>	>	>
<b>KEY SIGNATURES (concert pitch)</b>			
C	>	>	>
a	>	>	>
F	>	>	>
d	X	>	>
B-flat	>	>	>
g	>	>	>
E-flat	>	>	>
c	>	>	>

## GRADE 8 BAND CORE KNOWLEDGE MATRIX

	1 <sup>st</sup> Trimester	2 <sup>nd</sup> Trimester	3 <sup>rd</sup> Trimester
A-flat	>	>	>
f	>	>	>
D-flat			X
b-flat			X
G-flat			
e-flat			
C-flat			
a-flat			
G	>	>	>
e		X	>
D			X
b			X
A			
f#			
E			
c#			
B			
g#			
F#			
d#			
C#			
a#			
<b>ENSEMBLE PERFORMANCE AND LISTENING SKILLS</b>			
Breathing	>	>	>
Listening to other parts	>	>	>
Enter together	>	>	>
Release together	>	>	>
Balance	>	>	>
Blend	>	>	>
Intonation	>	>	>
Section tone quality	>	>	>
Pulse of ensemble	>	>	>

## GRADE 8 BAND CORE KNOWLEDGE MATRIX

	1 <sup>st</sup> Trimester	2 <sup>nd</sup> Trimester	3 <sup>rd</sup> Trimester
Interpretation of music	>	>	>
Follow conductor	>	>	>
Expressive performing	>	>	>
Conduct patterns in 4, 3, and 2	>	>	>
Ensemble performance evaluation	>	>	>
Aesthetic response	>	>	>
<b>NOTES AND RESTS</b>			
Note Part: Body	>	>	>
Note Part: Stem	>	>	>
Note Part: Flag	>	>	>
Note Part: Beam	>	>	>
Breve Note			
Whole Note	>	>	>
Half Note	>	>	>
Quarter Note	>	>	>
Eighth Note	>	>	>
Sixteenth Note	>	>	>
Breve Rest			
Whole Rest	>	>	>
Half Rest	>	>	>
Quarter Rest	>	>	>
Eighth Rest	>	>	>
Sixteenth Rest		X	>
Dotted Whole Note			
Dotted Half Note	>	>	>
Dotted Quarter Note	>	>	>
Dotted Eighth Note	>	>	>
Dotted Whole Rest			
Dotted Half Rest			
Dotted Quarter Rest			
Dotted Eighth Rest			
Double Dotted Notes and Rests			

## GRADE 8 BAND CORE KNOWLEDGE MATRIX

	1 <sup>st</sup> Trimester	2 <sup>nd</sup> Trimester	3 <sup>rd</sup> Trimester
<b>TIME SIGNATURES</b>			
$\frac{2}{4}$	>	>	>
$\frac{3}{4}$	>	>	>
$\frac{4}{4}$	>	>	>
$\frac{5}{4}$	>	>	>
$\frac{6}{4}$			
$\frac{7}{4}$			
$\frac{2}{2}$ Cut Time or $\frac{2}{2}$	X	>	>
$\frac{2}{2}$	X	>	>
$\frac{3}{2}$			
$\frac{4}{2}$			
$\frac{5}{2}$			
$\frac{6}{2}$			
$\frac{3}{4}$			
$\frac{8}{4}$			
$\frac{5}{8}$			
$\frac{6}{8}$	>	>	>
$\frac{7}{8}$			
$\frac{9}{8}$			X
$\frac{12}{8}$			X
<b>RHYTHMIC CONCEPTS</b>			
Duplet	>	>	>
Triplet	>	>	>



## GRADE 8 BAND CORE KNOWLEDGE MATRIX

	1 <sup>st</sup> Trimester	2 <sup>nd</sup> Trimester	3 <sup>rd</sup> Trimester
Irregular Groupings			
Syncopation	>	>	>
Effect Notation			
Rhythmic Abbreviations	>	>	>
Meter Changes	>	>	>
<b>SIGNS, SYMBOLS, AND TERMINOLOGY</b>			
Treble Clef	>	>	>
Bass Clef	>	>	>
Staff	>	>	>
Grand Staff	>	>	>
Measure	>	>	>
Bar Line	>	>	>
Double Bar Line	>	>	>
End Line	>	>	>
Repeat Signs	>	>	>
One Measure Repeat	>	>	>
Multiple Measure Repeat	>	>	>
First and Second Endings	>	>	>
Fine	>	>	>
Ledger Line	>	>	>
Ledger Space	>	>	>
Breath Mark	>	>	>
Tie	>	>	>
Slur	>	>	>
Accidentals	>	>	>
Sharp	>	>	>
Flat	>	>	>
Natural	>	>	>
Double Sharp			
Double Flat			
Fermata	>	>	>
Caesura	>	>	>

## GRADE 8 BAND CORE KNOWLEDGE MATRIX

	1 <sup>st</sup> Trimester	2 <sup>nd</sup> Trimester	3 <sup>rd</sup> Trimester
Da Capo	>	>	>
Dal Segno	>	>	>
Coda	>	>	>
Coda Sign	>	>	>
A Tempo	>	>	>
Multiple Rests	>	>	>
Soli	>	>	>
Tutti	>	>	>
Half Step	>	>	>
Whole Step	>	>	>
Chromatic	>	>	>
Enharmonic	>	>	>
Meter	>	>	>
Time Signature	>	>	>
Alla Breve	>	>	>
Common Time	>	>	>
Articulation	>	>	>
Accent	>	>	>
Staccato	>	>	>
Marcato	>	>	>
Tenuto	>	>	>
Legato	>	>	>
Intonation	>	>	>
Style	>	>	>
Balance	>	>	>
Blend	>	>	>
Arpeggio	>	>	>
Simile	>	>	>
Subito	>	>	>
Divisi	>	>	>
Unison	>	>	>
L'istesso			

## GRADE 8 BAND CORE KNOWLEDGE MATRIX

	1 <sup>st</sup> Trimester	2 <sup>nd</sup> Trimester	3 <sup>rd</sup> Trimester
Trill	>	>	>
Grace Note		X	>
Tacet			
Glissando	>	>	>
8va	>	>	>
8vb	>	>	>
Sempre			
Segue			
Ma Non Troppo			
Interval	>	>	>
Triads	>	>	>
Dynamics	>	>	>
Frequency - Pitch	>	>	>
Timbre – Tone Color	>	>	>
Amplitude - Volume	>	>	>
Duration - Length	>	>	>
Solfege	>	>	>
Transposition	>	>	>

## **GRADES 6–8 CHORUS OVERVIEW**

Middle School Choruses are open to students in grades 6 through 8. The Choruses are designed to improve students' vocal and critical listening skills, foster a love of singing, increase knowledge of music theory, develop sight-singing abilities, and give performing experience. Vocal techniques involving a variety of styles and languages are examined in depth. Membership requires enthusiasm and focused participation during rehearsals. Students are required to participate in our Winter and Spring concerts.

## GRADE 6 CHORUS CURRICULUM

### National and Connecticut Standard 1: Singing alone, and with others, a varied repertoire of music.

*Is music a form of communication?*

*Why do we sing in groups?*

*What sort of musical experience can we gain only from choral singing?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Activate prior knowledge from grades K-5	<ul style="list-style-type: none"> <li>Lecture</li> <li>Large group instruction</li> <li>Small group instruction</li> <li>Individual instruction</li> <li>Demonstrate/model</li> <li>Class discussion</li> <li>Technology</li> </ul>	<ul style="list-style-type: none"> <li>Performance Assessment</li> <li>Small group performances</li> <li>Large group performances</li> <li>Teacher observation</li> <li>Common assessments</li> <li>Informal assessments</li> </ul>
Students sing accurately and with good breath control throughout their singing ranges, alone and in small and large ensembles		
Students sing music representing diverse genres and cultures, with expression appropriate for the work being performed		
Students sing music written in one and two parts		
Students sing with expression and technical accuracy a varied repertoire of vocal literature with a level of difficulty of 2, on a scale of 1 to 6, including some songs performed from memory		

### National and Connecticut Standard 4: Composing and arranging music within specified guidelines.

*Can we arrange our own music to sing?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Activate prior knowledge from grades K-5	<ul style="list-style-type: none"> <li>Demonstrate/model</li> <li>Large group instruction</li> <li>Class discussion</li> <li>Individual/group collaboration time</li> <li>Technology</li> </ul>	<ul style="list-style-type: none"> <li>Class performance</li> <li>Teacher observation</li> </ul>
Students arrange simple pieces for voices		

## GRADE 6 CHORUS CURRICULUM

### National and Connecticut Standard 5: Reading and notating music.

*Why do I need to read music?  
How will reading music help me be a better musician?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Activate prior knowledge from grades K-5	<ul style="list-style-type: none"> <li>Review</li> <li>Lecture</li> <li>Small group instruction</li> <li>Large group instruction</li> <li>Demonstrate/model</li> <li>Individual practice</li> <li>Classwork</li> <li>Homework</li> <li>Technology</li> </ul>	<ul style="list-style-type: none"> <li>Common assessment</li> <li>Sight reading quizzes</li> <li>Informal assessments</li> <li>Classwork</li> </ul>
Students read whole, half, quarter, eighth, sixteenth, and dotted notes and rests in $\frac{2}{4}$ , $\frac{3}{4}$ , and $\frac{4}{4}$ time signatures		
Students read at sight simple 5-note melodies in the treble clef		
Students identify and define standard notation symbols for pitch, rhythm, dynamics, tempo, (as per Core Knowledge Guide)		

### National and Connecticut Standard 6: Listening to, analyzing, and describing music.

*Can you put into words how music makes you feel?  
Can you put into words what is happening in a given piece of music?  
Can you describe the form of the pieces we study?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Activate prior knowledge from grades K-5	<ul style="list-style-type: none"> <li>Lecture</li> <li>Large group instruction</li> <li>Small group instruction</li> <li>Demonstrate/model</li> <li>Class discussion</li> <li>Technology</li> </ul>	<ul style="list-style-type: none"> <li>Teacher observation</li> <li>Student feedback</li> <li>Quizzes—aural and written</li> <li>Informal assessments</li> <li>Textual meaning assessment</li> </ul>
Students describe specific music events (e.g., entry of voice part, change of meter, return of refrain) in a given aural example, using appropriate terminology		
Students demonstrate knowledge of the basic principles of meter, rhythm, and tonality in their analyses of music		

## GRADE 6 CHORUS CURRICULUM

### National and Connecticut Standard 7: Evaluating music and music performances.

*Is every performance of the same piece done the same way?  
How does a piece of music change with each interpretation?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Activate prior knowledge from grades K-5	<ul style="list-style-type: none"> <li>• Lecture</li> <li>• Large group instruction</li> <li>• Small group instruction</li> <li>• Class discussion</li> <li>• Demonstrate/model</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Written evaluation</li> <li>• Common assessment</li> <li>• Teacher observation</li> <li>• Listening rubric</li> <li>• Large group performance</li> <li>• Small group performance</li> <li>• Individual performance</li> <li>• Informal assessments</li> <li>• Listening assessment</li> </ul>
Students develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply the criteria in their personal listening and performing		
Students 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		

### National and Connecticut Standard 8: Understanding relationships between music, the other arts, and disciplines outside the arts.

*What other arts are similar to our music?  
How can music be used in your other classes?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Activate prior knowledge from grades K-5	<ul style="list-style-type: none"> <li>• Lecture</li> <li>• Small group instruction</li> <li>• Demonstrate/model</li> <li>• Class discussion</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Student feedback</li> <li>• Teacher observation</li> <li>• Large group performance</li> <li>• Small group performance</li> <li>• Informal assessments</li> </ul>
Students compare in two or more arts how the characteristic materials of each art (that is, sound in music, visual stimuli in visual arts, movement in dance, human interrelationships in theatre) can be used to transform similar events, scenes, emotions, or ideas into works of art		

## GRADE 6 CHORUS CURRICULUM

**National and Connecticut Standard 9: Understanding music in relation to history and culture.**

*Where does our music come from?  
What else was going on in the world when this music was created?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Activate prior knowledge from grades K-5 Students compare, in several cultures of the world, functions music serves, roles of musicians, and conditions under which music is typically performed	<ul style="list-style-type: none"> <li>• Lecture</li> <li>• Small group instruction</li> <li>• Demonstrate/model</li> <li>• Class discussion</li> <li>• Guest speaker/video</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Written assessments</li> <li>• Teacher observation</li> <li>• Large group performance</li> <li>• Informal assessments</li> </ul>

## GRADE 6 CHORUS RESOURCES

- Jordan, James. Evoking Sound: The Choral Warm-Up: Method, Procedures, Planning, and Core Vocal Exercises. Philadelphia: GIA Publications, Inc., 2005.
- Telfer, Nancy. Successful Warmups, Book 1. San Diego: Neil A. Kjos Music Company, 1995.
- Telfer, Nancy. Successful Warmups, Book 2. San Diego: Neil A. Kjos Music Company, 1995.
- Telfer, Nancy. Successful Performing, Book 1. San Diego: Kjos Music Press, 2005.
- Crocker, Emily and Eilers, Joyce. The Choral Approach to Sight-Singing for 3-Part Mixed Voices, Volume 1. Milwaukee: Hal Leonard Corporation, 1990.
- Kodály, Zoltán. Let Us Sing Correctly. Boosey & Hawkes.



## GRADE 6 CHORUS EXPECTATIONS

By the end of Grade 6 Chorus, students will be able to:	As evidenced by:
Sing a Major scale (d-r-m-f-s) in tune	Solo singing assessment, grade 6
Sing music representing diverse genres and cultures, with expression appropriate for the work being performed.	Solo singing assessment, grade 6
Sing music written in one and two parts.	Solo singing assessment, grade 6
Sing with expression and technical accuracy a varied repertoire of vocal literature with a level of difficulty of 2 on a scale of 1 to 6, including some songs performed from memory.	Solo singing assessment, grade 6
Read whole, half, quarter, eighth, sixteenth, and dotted notes and rests in $\frac{2}{4}$ , $\frac{3}{4}$ , and $\frac{4}{4}$ time signatures.	Benchmark assessment
Sight-sing simple melodies in the treble clef.	Sight-singing assessment, grade 6
Identify and define standard notation symbols for pitch, rhythm, dynamics, and tempo (as per Core Knowledge guide).	Benchmark assessment
Describe specific music events (e.g., entry of voice part, change of meter, return of refrain) in a given aural example, using appropriate terminology	Listening assessment, grade 6
Demonstrate knowledge of the basic principles of meter, rhythm, and tonality in their analyses of music.	Benchmark assessment
Develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply the criteria in their personal listening and performing.	Performance reflection #1
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.	Performance reflection #2

## GRADE 6 CHORUS PACING GUIDE

Grade Level Expectations	1 <sup>st</sup> Trimester	2 <sup>nd</sup> Trimester	3 <sup>rd</sup> Trimester
Students sing accurately and with good breath control throughout their singing ranges, alone and in small and large ensembles	X	>	>
Students sing music representing diverse genres and cultures, with expression appropriate for the work being performed	X	>	>
Students sing music written in one and two parts	X	>	>
Students sing with expression and technical accuracy a varied repertoire of vocal literature with a level of difficulty of 2, on a scale of 1 to 6, including some songs performed from memory		X	>
Students arrange simple pieces for voices		X	>
Students read whole, half, quarter, eighth, sixteenth, and dotted notes and rests in $\frac{2}{4}$ , $\frac{3}{4}$ , and $\frac{4}{4}$ time signatures		X	>
Students read at sight simple five-note melodies in the treble clef		X	>
Students identify and define standard notation symbols for pitch, rhythm, dynamics, and tempo (as per Core Knowledge guide)		X	>
Students describe specific music events (e.g., entry of voice part, change of meter, return of refrain) in a given aural example, using appropriate terminology		X	>
Students demonstrate knowledge of the basic principles of meter, rhythm, and tonality in their analyses of music		X	>
Students develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply the criteria in their personal listening and performing		X	>
Students 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		X	>
Students compare in two or more arts how the characteristic materials of each art (that is, sound in music, visual stimuli in visual arts, movement in dance, human interrelationships in theatre) can be used to transform similar events, scenes, emotions, or ideas into works of art			X
Compare, in two to three cultures of the world, the functions music serves, roles of musicians, and conditions under which music is typically performed			X

## GRADE 7 CHORUS CURRICULUM

### National and Connecticut Standard 1: Singing alone, and with others, a varied repertoire of music.

*Is music a form of communication?*

*Why do we sing in groups?*

*What sort of musical experience can we gain only from choral singing?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Activate knowledge from grades K-6	<ul style="list-style-type: none"> <li>• Lecture</li> <li>• Large group instruction</li> <li>• Small group instruction</li> <li>• Individual instruction</li> <li>• Demonstrate/model</li> <li>• Class discussion</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Performance Assessment</li> <li>• Small group performances</li> <li>• Large group performances</li> <li>• Teacher observation</li> <li>• Common assessments</li> <li>• Informal assessments</li> </ul>
Students sing accurately and with good breath control throughout their singing ranges, alone and in small and large ensembles		
Students sing music representing diverse genres and cultures, with expression appropriate for the work being performed		
Students sing music written in two parts		
Students sing with expression and technical accuracy a varied repertoire of vocal literature with a level of difficulty of 2, on a scale of 1 to 6, including some songs performed from memory		

### National and Connecticut Standard 4: Composing and arranging music within specified guidelines.

*Why are there rules to composition?*

*How can we make changes within a composition that sound like the composer wrote it?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Activate knowledge from grades K-6	<ul style="list-style-type: none"> <li>• Demonstrate/model</li> <li>• Large group instruction</li> <li>• Class discussion</li> <li>• Individual/group collaboration time</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Class performance</li> <li>• Teacher observation</li> </ul>
Students arrange simple pieces for voices		
Students use a variety of traditional and nontraditional sound sources and electronic media when composing and arranging		

## GRADE 7 CHORUS CURRICULUM

### National and Connecticut Standard 5: Reading and notating music.

*Why do I need to read music?  
How will reading music help me be a better musician?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Activate knowledge from grades K-6	<ul style="list-style-type: none"> <li>• Review</li> <li>• Lecture</li> <li>• Small group instruction</li> <li>• Large group instruction</li> <li>• Demonstrate/model</li> <li>• Individual practice</li> <li>• Classwork</li> <li>• Homework</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Common assessment</li> <li>• Sight reading quizzes</li> <li>• Informal assessments</li> <li>• Classwork</li> </ul>
In addition to rhythms and meters learned in sixth grade, students read triplets, dotted whole and dotted eighth notes and rests in $\frac{6}{8}$ and $\frac{2}{4}$ time signatures		
Students will read and perform rhythmic syncopation		
Students will read at sight simple melodies in both treble and bass clefs		
Students identify and define standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression (as per Core Knowledge Guide)		
Students sight-read, accurately and expressively, music with a level of difficulty of 1.5, on a scale of 1 to 6		

## GRADE 7 CHORUS CURRICULUM

### National and Connecticut Standard 6: Listening to, analyzing, and describing music.

*Can you put into words how music makes you feel?*  
*Can you put into words what is happening in a given piece of music?*  
*Can you describe the form of the pieces we study?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Activate knowledge from grades K-6	<ul style="list-style-type: none"> <li>Lecture</li> <li>Large group instruction</li> <li>Small group instruction</li> <li>Demonstrate/model</li> <li>Class discussion</li> <li>Technology</li> </ul>	<ul style="list-style-type: none"> <li>Teacher observation</li> <li>Student feedback</li> <li>Quizzes—aural and written</li> <li>Informal assessments</li> <li>Textual meaning assessment</li> </ul>
Students describe specific music events (e.g., entry of voice part, change of meter, return of refrain) in a given aural example, using appropriate terminology		
Students demonstrate knowledge of the basic principles of meter, rhythm, tonality, and intervals in their analyses of music		

### National and Connecticut Standard 7: Evaluating music and music performances.

*Is every performance of the same piece done the same way?*  
*How does a piece of music change with each iteration?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Activate knowledge from grades K-6	<ul style="list-style-type: none"> <li>Lecture</li> <li>Large group instruction</li> <li>Small group instruction</li> <li>Class discussion</li> <li>Demonstrate/model</li> <li>Technology</li> </ul>	<ul style="list-style-type: none"> <li>Written evaluation</li> <li>Common assessment</li> <li>Teacher observation</li> <li>Listening rubric</li> <li>Large group performance</li> <li>Small group performance</li> <li>Individual performance</li> <li>Informal assessments</li> <li>Listening assessment</li> </ul>
Students develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply the criteria in their personal listening and performing		
Students 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		

## GRADE 7 CHORUS CURRICULUM

**National and Connecticut Standard 8: Understanding relationships between music, the other arts, and disciplines outside the arts.**

*What other arts are similar to our music?  
How can music be used in your other classes?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Activate knowledge from grades K-6 Students describe ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music (e.g., language arts: issues to be considered in setting texts to music)	<ul style="list-style-type: none"> <li>• Lecture</li> <li>• Large group instruction</li> <li>• Demonstrate/model</li> <li>• Class discussion</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Student feedback</li> <li>• Teacher observation</li> <li>• Large group performance</li> <li>• Small group performance</li> <li>• Informal assessments</li> <li>• Textual meaning assessment</li> </ul>

**National and Connecticut Standard 9: Understanding music in relation to history and culture.**

*Where does our music come from?  
What else was going on in the world when this music was created?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Activate knowledge from grades K-6 Students describe distinguishing characteristics of representative music genres and styles from a variety of cultures	<ul style="list-style-type: none"> <li>• Lecture</li> <li>• Large group instruction</li> <li>• Demonstrate/model</li> <li>• Class discussion</li> <li>• Provide aural examples</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Teacher observation</li> <li>• Large group performance</li> <li>• Informal assessments</li> </ul>

## **GRADE 7 CHORUS RESOURCES**

- Jordan, James. *Evoking Sound: The Choral Warm-Up: Method, Procedures, Planning, and Core Vocal Exercises*. Philadelphia: GIA Publications, Inc., 2005.
- Telfer, Nancy. *Successful Warmups, Book 1*. San Diego: Neil A. Kjos Music Company, 1995.
- Telfer, Nancy. *Successful Warmups, Book 2*. San Diego: Neil A. Kjos Music Company, 1995.
- Telfer, Nancy. *Successful Performing, Book 1*. San Diego: Kjos Music Press, 2005.
- Crocker, Emily and Eilers, Joyce. *The Choral Approach to Sight-Singing for 3-Part Mixed Voices, Volume 1*. Milwaukee: Hal Leonard Corporation, 1990.
- Kodály, Zoltán. *Let Us Sing Correctly*. Boosey & Hawkes.

## GRADE 7 CHORUS EXPECTATIONS

By the end of Grade 7 Chorus, students will be able to:	As evidenced by:
Sing accurately and with good breath control throughout their singing ranges, alone and in small and large ensembles.	Solo singing assessment, Major scale, grade 7
Sing music representing diverse genres and cultures, with expression appropriate for the work being performed.	Solo singing assessment, grade 7
Sing with expression and technical accuracy a varied repertoire of vocal literature with a level of difficulty of 2 on a scale of 1 to 6, including some songs performed from memory.	Solo singing assessment, grade 7
Arrange simple pieces for voices.	Performance project assessment
Use a variety of traditional and nontraditional sound sources and electronic media when composing and arranging	Performance project assessment
Read triplets, dotted whole and dotted eighth notes and rests in $\frac{6}{8}$ and $\frac{2}{2}$ time signatures.	Benchmark Assessment
Sight-read simple melodies in both treble and bass clefs.	Sight singing assessment, grade 7
Sight-read, accurately and expressively, music with a level of difficulty of 1.5 on a scale of 1 to 6	Sight singing assessment, grade 7
Identify and define standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression (as per Core Knowledge Guide).	Benchmark Assessment
Describe specific music events (e.g., entry of voice part, change of meter, return of refrain) in a given aural example, using appropriate terminology	Listening assessment, grade 7
Demonstrate knowledge of the basic principles of meter, rhythm, tonality, and intervals in their analyses of music.	Benchmark Assessment
Develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply the criteria in their personal listening and performing	Performance reflection #1
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	Performance reflection #1
Describe distinguishing characteristics of representative music genres and styles from a variety of cultures	Listening assessment, grade 7



## GRADE 7 CHORUS PACING GUIDE

Grade Level Expectations	1 <sup>st</sup> Trimester	2 <sup>nd</sup> Trimester	3 <sup>rd</sup> Trimester
Students sing accurately and with good breath control throughout their singing ranges, alone and in small and large ensembles	X	>	>
Students sing music representing diverse genres and cultures, with expression appropriate for the work being performed	X	>	>
Students sing music written in two parts	X	>	>
Students sing with expression and technical accuracy a varied repertoire of vocal literature with a level of difficulty of 2, on a scale of 1 to 6, including some songs performed from memory	X	>	>
Students arrange simple pieces for voices		X	>
Students use a variety of traditional and nontraditional sound sources and electronic media when composing and arranging			X
In addition to rhythms and meters learned in sixth grade, students will read triplets, dotted whole and dotted eighth notes and rests in $\frac{6}{8}$ and $\frac{2}{2}$ time signatures		X	>
Students will read and perform rhythmic syncopation		X	>
Students read at sight simple melodies in both treble and bass clefs			X
Students sight-read, accurately and expressively, music with a level of difficulty of 1.5, on a scale of 1 to 6			X
Students identify and define standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression (as per Core Knowledge Guide)		X	>
Students describe specific music events (e.g., entry of voice part, change of meter, return of refrain) in a given aural example, using appropriate terminology	X	>	>
Students demonstrate knowledge of the basic principles of meter, rhythm, tonality, and intervals in their analyses of music		X	>
Students develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply the criteria in their personal listening and performing		X	>
Students 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		X	>
Students describe ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music (e.g., language arts: issues to be considered in setting texts to music)			X
Students describe distinguishing characteristics of representative music genres and styles from a variety of cultures		X	>

## GRADE 8 CHORUS CURRICULUM

### National and Connecticut Standard 1: Singing alone, and with others, a varied repertoire of music.

*Is music a form of communication?*

*Why do we sing in groups?*

*What sort of musical experience can we gain only from choral singing?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Activate knowledge from grades K-7	<ul style="list-style-type: none"> <li>• Lecture</li> <li>• Large group instruction</li> <li>• Small group instruction</li> <li>• Individual instruction</li> <li>• Demonstrate/model</li> <li>• Class discussion</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Performance Assessment</li> <li>• Small group performances</li> <li>• Large group performances</li> <li>• Teacher observation</li> <li>• Common assessments</li> <li>• Informal assessments</li> </ul>
Students sing accurately and with good breath control throughout their singing ranges, alone and in small and large ensembles		
Students sing music representing diverse genres and cultures, with expression appropriate for the work being performed		
Students sing music written in two and three parts		
Students sing with expression and technical accuracy a varied repertoire of vocal literature with a level of difficulty of 3, on a scale of 1 to 6, including some songs performed from memory		

### National and Connecticut Standard 3: Improvising melodies, variations, and accompaniments.

*How can we make music individual?*

*How can we create new sounds within old songs?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Activate knowledge from grades K-7	<ul style="list-style-type: none"> <li>• Lecture</li> <li>• Demonstrate/model</li> <li>• Class discussion</li> <li>• Large group instruction</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Teacher observation</li> <li>• Small group performance</li> <li>• Individual performance</li> </ul>
Students improvise short melodies, unaccompanied and over given rhythmic accompaniments, each in a consistent style, meter, and tonality		

## GRADE 8 CHORUS CURRICULUM

### National and Connecticut Standard 4: Composing and arranging music within specified guidelines.

*Why are there rules to composition?*

*How can we make changes within a composition that sound like the composer wrote it?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Activate knowledge from grades K-7	<ul style="list-style-type: none"> <li>• Demonstrate/model</li> <li>• Large group instruction</li> <li>• Class discussion</li> <li>• Individual/group collaboration time</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Class performance</li> <li>• Teacher observation</li> </ul>
Students arrange simple pieces for voices		
Students use a variety of traditional and nontraditional sound sources and electronic media when composing and arranging		

### National and Connecticut Standard 5: Reading and notating music.

*Why do I need to read music?*

*How will reading music help me be a better musician?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Activate knowledge from grades K-7	<ul style="list-style-type: none"> <li>• Review</li> <li>• Lecture</li> <li>• Small group instruction</li> <li>• Large group instruction</li> <li>• Demonstrate/model</li> <li>• Individual practice</li> <li>• Classwork</li> <li>• Homework</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Common assessment</li> <li>• Sight reading quizzes</li> <li>• Informal assessments</li> <li>• Classwork</li> </ul>
In addition to rhythms and meters learned in sixth and seventh grade, students read double dotted and breve notes 9 12 and rests in 8 and 8 time signatures		
Students read at sight simple melodies in both the treble and bass clefs		
Students identify and define standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression (as per Core Knowledge Guide)		
Students sight-read, accurately and expressively, music with a level of difficulty of 2, on a scale of 1 to 6		

## GRADE 8 CHORUS CURRICULUM

### National and Connecticut Standard 6: Listening to, analyzing, and describing music.

*Can you put into words how music makes you feel?*  
*Can you put into words what is happening in a given piece of music?*  
*Can you describe the form of the pieces we study?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Activate knowledge from grades K-7	<ul style="list-style-type: none"> <li>• Lecture</li> <li>• Large group instruction</li> <li>• Small group instruction</li> <li>• Demonstrate/model</li> <li>• Class discussion</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Teacher observation</li> <li>• Student feedback</li> <li>• Quizzes—aural and written</li> <li>• Informal assessments</li> <li>• Textual meaning assessment</li> </ul>
Students describe specific music events (e.g., entry of a voice part, change of meter, return of refrain) in a given aural example, using appropriate terminology		
Students analyze the uses of elements of music in aural examples representing diverse genres and cultures		
Students demonstrate knowledge of the basic principles of meter, rhythm, tonality, intervals, chords, and harmonic progressions in their analyses of music		

### National and Connecticut Standard 7: Evaluating music and music performances.

*Is every performance of the same piece done the same way?*  
*How does a piece of music change with each reiteration?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Activate knowledge from grades K-7	<ul style="list-style-type: none"> <li>• Lecture</li> <li>• Large group instruction</li> <li>• Small group instruction</li> <li>• Class discussion</li> <li>• Demonstrate/model</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Written evaluation</li> <li>• Common assessment</li> <li>• Teacher observation</li> <li>• Listening rubric</li> <li>• Large group performance</li> <li>• Small group performance</li> <li>• Individual performance</li> <li>• Informal assessments</li> <li>• Listening assessment</li> </ul>
Students develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply the criteria in their personal listening and performing		
Students 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		

## GRADE 8 CHORUS CURRICULUM

**National and Connecticut Standard 8: Understanding relationships between music, the other arts, and disciplines outside the arts.**

*What other arts are similar to our music?  
How can music be used in your other classes?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Activate knowledge from grades K-7 Students 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	<ul style="list-style-type: none"> <li>• Lecture</li> <li>• Large group instruction</li> <li>• Demonstrate/model</li> <li>• Aural examples</li> <li>• Class discussion</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Student feedback</li> <li>• Teacher observation</li> <li>• Informal assessments</li> </ul>

**National and Connecticut Standard 9: Understanding music in relation to history and culture.**

*Where does our music come from?  
What else was going on in the world when this music was created?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Activate knowledge from grades K-7 Students identify a variety of music-related careers	<ul style="list-style-type: none"> <li>• Lecture</li> <li>• Demonstrate/model</li> <li>• Class discussion</li> <li>• Guest lecturers/video</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Written assessments</li> <li>• Student feedback</li> <li>• Teacher observation</li> <li>• Informal assessments</li> </ul>

## **GRADE 8 CHORUS RESOURCES**

- Jordan, James. *Evoking Sound: The Choral Warm-Up: Method, Procedures, Planning, and Core Vocal Exercises*. Philadelphia: GIA Publications, Inc., 2005.
- Telfer, Nancy. *Successful Warmups, Book 1*. San Diego: Neil A. Kjos Music Company, 1995.
- Telfer, Nancy. *Successful Warmups, Book 2*. San Diego: Neil A. Kjos Music Company, 1995.
- Telfer, Nancy. *Successful Performing, Book 1*. San Diego: Kjos Music Press, 2005.
- Crocker, Emily and Eilers, Joyce. *The Choral Approach to Sight-Singing for 3-Part Mixed Voices, Volume 1*. Milwaukee: Hal Leonard Corporation, 1990.
- Kodály, Zoltán. *Let Us Sing Correctly*. Boosey & Hawkes.

## GRADE 8 CHORUS EXPECTATIONS

By the end of Grade 8 Chorus, students will be able to:	As evidenced by:
Sing a minor scale (ascending and descending, on Solfège) in tune and with accurate breath control.	Solo singing assessment, minor scale, grade 8
Sing music representing diverse genres and cultures, with expression appropriate for the work being performed.	Performance Assessment
Sing with expression and technical accuracy a varied repertoire of vocal literature with a level of difficulty of 3 on a scale of 1 to 6, including some songs performed from memory.	Solo singing assessment, grade 8
Arrange simple pieces for voices.	Performance project assessment
Read double dotted and breve notes and rests in $\frac{9}{8}$ and $\frac{12}{8}$ time signatures.	Benchmark Assessment
Read at sight diatonic melodies in both the treble and bass clefs.	Sight-singing assessment, grade 8
Sight-read, accurately and expressively, music with a level of difficulty of 2 on a scale of 1 to 6.	Sight-singing assessment, grade 8
Identify and define standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression (as per Core Knowledge guide).	Benchmark Assessment
Describe specific music events (e.g., entry of a voice part, change of meter, return of refrain) in a given aural example, using appropriate terminology.	Listening assessment, grade 8
Analyze the uses of elements of music in aural examples representing diverse genres and cultures.	Listening assessment, grade 8
Demonstrate knowledge of the basic principles of meter, rhythm, tonality, intervals, chords, and harmonic progressions in their analyses of music.	Benchmark Assessment
Develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply the criteria in their personal listening and performing.	Performance reflection #1
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.	Performance reflection #2

## GRADE 8 CHORUS PACING GUIDE

Grade Level Expectations	1 <sup>st</sup> Trimester	2 <sup>nd</sup> Trimester	3 <sup>rd</sup> Trimester
Students sing accurately and with good breath control throughout their singing ranges, alone and in small and large ensembles	X	>	>
Students sing music representing diverse genres and cultures, with expression appropriate for the work being performed	X	>	>
Students sing music written in two and three parts	X	>	>
Students sing with expression and technical accuracy a varied repertoire of vocal literature with a level of difficulty of 3, on a scale of 1 to 6, including some songs performed from memory		X	>
Students improvise short melodies, unaccompanied and over given rhythmic accompaniments, each in a consistent style, meter, and tonality			X
Students arrange simple pieces for voices		X	
Students use a variety of traditional and nontraditional sound sources and electronic media when composing and arranging			X
In addition to rhythms and meters learned in sixth grade students will read double dotted and breve notes and rests in $\frac{9}{8}$ and $\frac{12}{8}$ time signatures	X	>	>
Students read at sight diatonic melodies in both the treble and bass clefs			X
Students sight-read, accurately and expressively, music with a level of difficulty of 2, on a scale of 1 to 6		X	>
Students identify and define standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression (as per Core Knowledge guide)		>	>
Students describe specific music events (e.g., entry of a voice part, change of meter, return of refrain) in a given aural example, using appropriate terminology		X	>
Students analyze the uses of elements of music in aural examples representing diverse genres and cultures		X	>
Students demonstrate knowledge of the basic principles of meter, rhythm, tonality, intervals, chords, and harmonic progressions in their analyses of music	X	>	>
Students develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply the criteria in their personal listening and performing		X	>
Students 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		X	>
Students classify by genre and style (and, if applicable, by historical period, composer, and title) a varied body of exemplary (high-quality and characteristic) musical works and explain the characteristics that cause each work to be considered exemplary			X
Identify a variety of music-related careers			X



## GRADES 6–8 CHORUS CORE KNOWLEDGE MATRIX

Grade:	6 T1	6 T2	6 T3	7 T1	7 T2	7 T3	8 T1	8 T2	8 T3
<b>GENERAL VOCAL SKILLS</b>									
Breathing	>	>	>	>	>	>	>	>	>
Posture	>	>	>	>	>	>	>	>	>
Tone Production/Quality	>	>	>	>	>	>	>	>	>
Intonation	>	>	>	>	>	>	>	>	>
Match Pitch	>	>	>	>	>	>	>	>	>
Diction	>	>	>	>	>	>	>	>	>
Vowel Unification	X	>	>	>	>	>	>	>	>
Vibrato									X
<b>TEMPO MARKS</b>									
Tempo	>	>	>	>	>	>	>	>	>
Metronome Markings	X	>	>	>	>	>	>	>	>
Allegro	X	>	>	>	>	>	>	>	>
Andante	X	>	>	>	>	>	>	>	>
Andantino						X	>	>	>
Adagio	X	>	>	>	>	>	>	>	>
Moderato						X	>	>	>
Allegretto						X	>	>	>
Grave						X	>	>	>
Lento						X	>	>	>
Largo						X	>	>	>
Larghetto								X	>
Presto						X	>	>	>
Vivace							X	>	>
Vivo							X	>	>
<b>COMPOSITIONAL DEVICES</b>									
Solo/Duet/Trio/Quartet	X	>	>	>	>	>	>	>	>
Introduction	>	>	>	>	>	>	>	>	>
Melody	>	>	>	>	>	>	>	>	>
Harmony	>	>	>	>	>	>	>	>	>
Accompaniment	>	>	>	>	>	>	>	>	>
Counter melody	X	>	>	>	>	>	>	>	>

## GRADES 6–8 CHORUS CORE KNOWLEDGE MATRIX

Grade:	6 T1	6 T2	6 T3	7 T1	7 T2	7 T3	8 T1	8 T2	8 T3
Motive					X	>	>	>	>
Phrase		X	>	>	>	>	>	>	>
Call and Response	X	>	>	>	>	>	>	>	>
Sequence						X	>	>	>
Theme			X	>	>	>	>	>	>
Coda	>	>	>	>	>	>	>	>	>
Ostinato	>	>	>	>	>	>	>	>	>
Cadence						X	>	>	>
Anacrusis					X	>	>	>	>
Tension and Release							X	>	>
<b>COMPOSITIONAL STRUCTURES</b>									
Form	>	>	>	>	>	>	>	>	>
Form: Binary		X	>	>	>	>	>	>	>
Form: Ternary		X	>	>	>	>	>	>	>
Form: Rondo				X	>	>	>	>	>
Form: Theme and Variations	X	>	>	>	>	>	>	>	>
Form: Round	>	>	>	>	>	>	>	>	>
Form: Canon	X	>	>	>	>	>	>	>	>
Form: Sonata Allegro									
Form: Fugue									
March									
Waltz	X	>	>	>	>	>	>	>	>
Hymn				X	>	>	>	>	>
Overture									
Novelty									
Chorale							X	>	>
Ballad	X	>	>	>	>	>	>	>	>
Suite									
12 Bar Blues						X	>	>	>
<b>CONCEPTS OF EXPRESSION</b>									
<i>piano, forte</i>	>	>	>	>	>	>	>	>	>
<i>mezzo piano, mezzo forte</i>	>	>	>	>	>	>	>	>	>

## GRADES 6–8 CHORUS CORE KNOWLEDGE MATRIX

Grade:	6 T1	6 T2	6 T3	7 T1	7 T2	7 T3	8 T1	8 T2	8 T3
<i>pianissimo, fortissimo</i>	X	>	>	>	>	>	>	>	>
<i>pianississimo, fortississimo</i>	X	>	>	>	>	>	>	>	>
<i>forte-piano</i>	X	>	>	>	>	>	>	>	>
<i>sforzando</i>	X	>	>	>	>	>	>	>	>
Crescendo	>	>	>	>	>	>	>	>	>
Diminuendo	>	>	>	>	>	>	>	>	>
Climax						X	>	>	>
Tension and Release				X	>	>	>	>	>
Slur	X	>	>	>	>	>	>	>	>
Staccato	>	>	>	>	>	>	>	>	>
Accent	>	>	>	>	>	>	>	>	>
Legato	X	>	>	>	>	>	>	>	>
Marcato						X	>	>	>
Tenuto						X	>	>	>
Rallantando									X
Ritardando (Ritard)	X	>	>	>	>	>	>	>	>
Accelerando	X	>	>	>	>	>	>	>	>
Poco a Poco	X	>	>	>	>	>	>	>	>
Rubato			X	>	>	>	>	>	>
Loco								X	>
Con Moto							X	>	>
Piu							X	>	>
Meno					X	>	>	>	>
Mosso					X	>	>	>	>
Maestoso	X	>	>	>	>	>	>	>	>
Dolce	X	>	>	>	>	>	>	>	>
Espressivo	X	>	>	>	>	>	>	>	>
Animato							X	>	>
Con Spirito							X	>	>
Grandioso							X	>	>
<b>SCALE PERFORMANCE</b>									
Major				X	>	>	>	>	>

## GRADES 6–8 CHORUS CORE KNOWLEDGE MATRIX

Grade:	6 T1	6 T2	6 T3	7 T1	7 T2	7 T3	8 T1	8 T2	8 T3
Natural Minor						X	>	>	>
Harmonic Minor								X	>
Chromatic									
Pentatonic	>	>	>	>	>	>	>	>	>
<b>KEY SIGNATURES</b>									
C			X	>	>	>	>	>	>
a								X	>
F					X	>	>	>	>
d								X	>
B-flat									
g									
E-flat									
c									
A-flat									
f									
D-flat									
b-flat									
G-flat									
e-flat									
C-flat									
a-flat									
G					X	>	>	>	>
e								X	>
D									X
b									
A									
f#									
E									
c#									
B									
g#									
F#									

## GRADES 6–8 CHORUS CORE KNOWLEDGE MATRIX

Grade:	6 T1	6 T2	6 T3	7 T1	7 T2	7 T3	8 T1	8 T2	8 T3
d#									
C#									
a#									
<b>CHORAL SKILLS</b>									
Breathing	>	>	>	>	>	>	>	>	>
Listening to other parts	>	>	>	>	>	>	>	>	>
Enter together	>	>	>	>	>	>	>	>	>
Release together	>	>	>	>	>	>	>	>	>
Balance	X	>	>	>	>	>	>	>	>
Blend			X	>	>	>	>	>	>
Intonation	>	>	>	>	>	>	>	>	>
Section tone quality				X	>	>	>	>	>
Pulse of ensemble	X	>	>	>	>	>	>	>	>
Interpretation of music		X	>	>	>	>	>	>	>
Follow conductor	>	>	>	>	>	>	>	>	>
Expressive performing	>	>	>	>	>	>	>	>	>
Conduct patterns in 4, 3, and 2			X	>	>	>	>	>	>
Ensemble performance evaluation		X	>	>	>	>	>	>	>
Aesthetic response	X	>	>	>	>	>	>	>	>
<b>NOTES AND RESTS</b>									
Note Part: Body		X	>	>	>	>	>	>	>
Note Part: Stem		X	>	>	>	>	>	>	>
Note Part: Flag		X	>	>	>	>	>	>	>
Note Part: Beam		X	>	>	>	>	>	>	>
Breve Note								X	>
Whole Note		X	>	>	>	>	>	>	>
Half Note		X	>	>	>	>	>	>	>
Quarter Note		X	>	>	>	>	>	>	>
Eighth Note		X	>	>	>	>	>	>	>
Sixteenth Note		X	>	>	>	>	>	>	>
Breve Rest								X	>
Whole Rest		X	>	>	>	>	>	>	>

## GRADES 6–8 CHORUS CORE KNOWLEDGE MATRIX

Grade:	6 T1	6 T2	6 T3	7 T1	7 T2	7 T3	8 T1	8 T2	8 T3
Half Rest		X	>	>	>	>	>	>	>
Quarter Rest		X	>	>	>	>	>	>	>
Eighth Rest		X	>	>	>	>	>	>	>
Sixteenth Rest			X	>	>	>	>	>	>
Dotted Whole Note					X	>	>	>	>
Dotted Half Note		X	>	>	>	>	>	>	>
Dotted Quarter Note			X	>	>	>	>	>	>
Dotted Eighth Note					X	>	>	>	>
Dotted Whole Rest					X	>	>	>	>
Dotted Half Rest		X	>	>	>	>	>	>	>
Dotted Quarter Rest			X	>	>	>	>	>	>
Dotted Eighth Rest					X	>	>	>	>
Double Dotted Notes and Rests							X	>	>
<b>TIME SIGNATURES</b>									
$\frac{2}{4}$	X	>	>	>	>	>	>	>	>
$\frac{3}{4}$	X	>	>	>	>	>	>	>	>
$\frac{4}{4}$ (common time)	X	>	>	>	>	>	>	>	>
$\frac{5}{4}$									
$\frac{6}{4}$									
$\frac{7}{4}$									
Cut Time, $\frac{2}{2}$ alla breve, $\frac{2}{2}$					X	>	>	>	>
$\frac{3}{2}$									
$\frac{4}{2}$									
$\frac{5}{2}$									
$\frac{6}{2}$									
$\frac{3}{8}$									
$\frac{6}{8}$									

## GRADES 6–8 CHORUS CORE KNOWLEDGE MATRIX

Grade:	6 T1	6 T2	6 T3	7 T1	7 T2	7 T3	8 T1	8 T2	8 T3
4									
8									
5								X	>
8									
6					X	>	>	>	>
8									
7									
8									
9							X	>	>
8									
12							X	>	>
8									
<b>RHYTHMIC CONCEPTS</b>									
Duplet						X	>	>	>
Triplet						X	>	>	>
Irregular Groupings							X	>	>
Syncopation				X	>	>	>	>	>
Effect Notation									
Rhythmic Abbreviations									
Meter Changes									X
<b>SIGNS, SYMBOLS, AND TERMINOLOGY</b>									
Treble Clef	X	>	>	>	>	>	>	>	>
Bass Clef						X	>	>	>
Staff	>	>	>	>	>	>	>	>	>
Grand Staff					X	>	>	>	>
Measure	>	>	>	>	>	>	>	>	>
Bar Line	>	>	>	>	>	>	>	>	>
Double Bar Line	>	>	>	>	>	>	>	>	>
Final Bar Line/End Line	X	>	>	>	>	>	>	>	>
Repeat Signs	X	>	>	>	>	>	>	>	>
One Measure Repeat			X	>	>	>	>	>	>
Multiple Measure Repeat			X	>	>	>	>	>	>
First and Second Endings		X	>	>	>	>	>	>	>
Fine					X	>	>	>	>
Ledger Line				X	>	>	>	>	>

## GRADES 6–8 CHORUS CORE KNOWLEDGE MATRIX

Grade:	6 T1	6 T2	6 T3	7 T1	7 T2	7 T3	8 T1	8 T2	8 T3
Ledger Space							X	>	>
Breath Mark			X	>	>	>	>	>	>
Tie				X	>	>	>	>	>
Slur				X	>	>	>	>	>
Accidentals		X	>	>	>	>	>	>	>
Sharp		X	>	>	>	>	>	>	>
Flat		X	>	>	>	>	>	>	>
Natural		X	>	>	>	>	>	>	>
Double Sharp									
Double Flat									
Fermata				X	>	>	>	>	>
Caesura								X	>
Da Capo				X	>	>	>	>	>
Dal Segno				X	>	>	>	>	>
Coda				X	>	>	>	>	>
Coda Sign				X	>	>	>	>	>
A Tempo					X	>	>	>	>
Multiple Rests									
Soli									
Tutti	X	>	>	>	>	>	>	>	>
Half Step		X	>	>	>	>	>	>	>
Whole Step		X	>	>	>	>	>	>	>
Chromatic						X	>	>	>
Enharmonic						X	>	>	>
Meter	X	>	>	>	>	>	>	>	>
Time Signature	>	>	>	>	>	>	>	>	>
Articulation									
Accent		X	>	>	>	>	>	>	>
Staccato	X	>	>	>	>	>	>	>	>
Marcato					X	>	>	>	>
Tenuto									
Legato	X	>	>	>	>	>	>	>	>



## GRADES 6–8 CHORUS CORE KNOWLEDGE MATRIX

Grade:	6 T1	6 T2	6 T3	7 T1	7 T2	7 T3	8 T1	8 T2	8 T3
Intonation	>	>	>	>	>	>	>	>	>
Style									
Balance	>	>	>	>	>	>	>	>	>
Blend	X	>	>	>	>	>	>	>	>
Arpeggio			X	>	>	>	>	>	>
Simile									
Subito			X	>	>	>	>	>	>
Divisi									
Unison	>	>	>	>	>	>	>	>	>
L'istesso									
Trill									
Grace Note									
Tacet									
Glissando									
8 <sup>va</sup>									X
8 <sup>vb</sup>									X
Sempre									
Segue									
Ma Non Troppo									
Interval						X	>	>	>
Triads								X	>
Dynamics	>	>	>	>	>	>	>	>	>
Frequency – Pitch									
Timbre – Tone Color									
Amplitude – Volume									
Duration – Length									
Solfège	>	>	>	>	>	>	>	>	>
Transposition									X

## **GRADES 9–12 MUSIC FUNDAMENTALS OVERVIEW**

This course examines the fundamentals of music and its analysis. Topics to include: properties of sound, basic notation, terms, symbols, rhythms, meter, scales, key signatures, intervals, and chords (triads).

## GRADES 9–12 MUSIC FUNDAMENTALS CURRICULUM

**National and Connecticut Standard 5: Students will read and notate music.**

*Why is the ability to read music important?*

*What signifies good notation?*

*How does a composer use notation to get the performer to perform with the composer's intent?*

*What is the correct performance practice given different situations?*

*Why notate music?*

*Why is good sight-reading important?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Activate knowledge from grades K-8	<ul style="list-style-type: none"> <li>• Lecture</li> <li>• Small Group Instruction</li> <li>• Individual Instruction</li> <li>• Demonstrate/Model</li> <li>• Class Discussion</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Teacher Observation</li> <li>• Common Assessments</li> <li>• Quizzes – Aural and Written</li> <li>• Tests – Aural and Written</li> <li>• Rubric</li> <li>• Small Group Performance</li> <li>• Large Group Performance</li> <li>• Individual Performance</li> <li>• Summative Assessment</li> <li>• Informal Assessments</li> <li>• Pre-, Peer- and Self- Assessments</li> </ul>
Demonstrate the ability to read an instrumental or vocal score by describing how the elements of music are used		
Sight-read, accurately and expressively, music with a difficulty level of 3, on a scale of 1 to 6		
Use standard and other notational systems to record their musical ideas and the musical ideas of others		

## GRADES 9–12 MUSIC FUNDAMENTALS CURRICULUM

**National and Connecticut Standard 6: Students will listen to, analyze and describe music.**

*Why do we need a music vocabulary?*

*What devices help categorize music genres and cultures?*

*What compositional devices are used to provide unity and variety and tension and release?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Activate knowledge from grades K-8	<ul style="list-style-type: none"> <li>• Lecture</li> <li>• Small Group Instruction</li> <li>• Individual Instruction</li> <li>• Demonstrate/Model</li> <li>• Class Discussion</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Teacher Observation</li> <li>• Common Assessments</li> <li>• Quizzes – Aural and Written</li> <li>• Tests – Aural and Written</li> <li>• Rubric</li> <li>• Small Group Performance</li> <li>• Large Group Performance</li> <li>• Individual Performance</li> <li>• Summative Assessment</li> <li>• Informal Assessments</li> <li>• Pre-, Peer- and Self- Assessments</li> </ul>
Analyze aural examples of a varied repertoire of music representing diverse genres and cultures by describing the uses of elements of music and expressive devices		
Demonstrate extensive knowledge of the technical vocabulary of music		
Identify and explain compositional devices and techniques used to provide unity and variety and tension and release in a musical work		
Give examples of other works that make similar uses of these devices and techniques		

## GRADES 9–12 MUSIC FUNDAMENTALS RESOURCES

- Fundamentals of Music: Opus 1, Schirmer Books
- Harvard Dictionary of Music, Harvard University Press
- Basic Materials in Music Theory: A Programmed Course, Prentice Hall
- Essentials of Music Theory, Books 1, 2, and 3, Alfred Publishing
- Supplemental Manuscript Materials

## GRADES 9–12 MUSIC FUNDAMENTALS EXPECTATIONS

By the end of this course, students will be able to:	As evidenced by:
Demonstrate the ability to read an instrumental or vocal score by describing how the elements of music are used.	Performance, Aural and Written Assessment
Sight-read, accurately and expressively, music with a difficulty level of 3, on a scale of 1 to 6.	Performance, Aural and Written Assessment
Use standard and other notational systems to record their musical ideas and the musical ideas of others.	Performance, Aural and Written Assessment
Analyze aural examples of a varied repertoire of music representing diverse genres and cultures, by describing the uses of elements of music and expressive devices.	Performance, Aural and Written Assessment
Demonstrate extensive knowledge of the technical vocabulary of music.	Performance, Aural and Written Assessment
Identify and explain compositional devices and techniques used to provide unity and variety and tension and release in a musical work.	Performance, Aural and Written Assessment
Give examples of other works that make similar uses of these devices and techniques.	Performance, Aural and Written Assessment
Define, describe and apply these elements of music:	
Properties of Sound	Performance, Aural and Written Assessment
Basic Notation	Performance, Aural and Written Assessment
Terms	Performance, Aural and Written Assessment
Symbols	Performance, Aural and Written Assessment
Rhythms	Performance, Aural and Written Assessment
Meter/Time Signatures	Performance, Aural and Written Assessment
Scales	Performance, Aural and Written Assessment
Key Signatures	Performance, Aural and Written Assessment
Intervals	Performance, Aural and Written Assessment
Triads	Performance, Aural and Written Assessment

## GRADES 9–12 MUSIC FUNDAMENTALS PACING GUIDE

Grade Level Expectations	Q1 1 <sup>st</sup> Half	Q1 2 <sup>nd</sup> Half	Q2 1 <sup>st</sup> Half	Q2 2 <sup>nd</sup> Half
Demonstrate the ability to read an instrumental or vocal score by describing how the elements of music are used				X
Sight-read, accurately and expressively, music with a difficulty level of 3, on a scale of 1 to 6				X
Use standard and other notational systems to record their musical ideas and the musical ideas of others			X	>
Analyze aural examples of a varied repertoire of music representing diverse genres and cultures, by describing the uses of elements of music and expressive devices			X	>
Demonstrate extensive knowledge of the technical vocabulary of music		X	>	>
Identify and explain compositional devices and techniques used to provide unity and variety and tension and release in a musical work		X	>	>
Give examples of other works that make similar uses of these devices and techniques	X	>	>	>
Specific Elements:				
Properties of Sound	X	>	>	>
Basic Notation	X	>	>	>
Terms	X	>	>	>
Symbols	X	>	>	>
Rhythms		X	>	>
Meter/Time Signatures			X	>
Scales			X	>
Key Signatures			X	>
Intervals				X
Triads				X

## **GRADES 9–12 WE WILL ROCK YOU: MUSIC AND MODERN CULTURE OVERVIEW**

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

## GRADES 9–12 WE WILL ROCK YOU: MUSIC AND MODERN CULTURE CURRICULUM

**National and Connecticut Standard 6: Students will listen to, analyze and describe music.**

*Why do we need a music vocabulary?*

*What devices help categorize music genres and cultures?*

*What compositional devices are used to provide unity and variety and tension and release?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Analyze aural examples of a varied repertoire of music representing diverse genres and cultures, by describing the uses of elements of music and expressive devices.	<ul style="list-style-type: none"> <li>• Lecture</li> <li>• Small Group Instruction</li> <li>• Individual Instruction</li> <li>• Demonstrate/Model</li> <li>• Class Discussion</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Teacher Observation</li> <li>• Common Assessments</li> <li>• Quizzes – Aural and Written</li> <li>• Tests – Aural and Written</li> <li>• Rubric</li> <li>• Small Group Performance</li> <li>• Large Group Performance</li> <li>• Individual Performance</li> <li>• Summative Assessment</li> <li>• Informal Assessments</li> <li>• Pre-, Peer- and Self- Assessments</li> </ul>
Demonstrate extensive knowledge of the technical vocabulary of music		
Identify and explain compositional devices and techniques used to provide unity and variety and tension and release in a musical work		
Give examples of other works that make similar uses of these devices and techniques		



## GRADES 9–12 WE WILL ROCK YOU: MUSIC AND MODERN CULTURE CURRICULUM

**National and Connecticut Standard 7: Students will evaluate music and music performances.**

*What does a great performance sound like?*

*What makes a great performance?*

*What are the criteria for making an informed judgment of a performance?*

*How does one performance compare to another?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
<p>Evolve specific criteria for making informed, critical evaluations of the quality and effectiveness of performances, compositions, arrangements and improvisations and apply the criteria in their personal participation in music</p> <p>Evaluate a performance, composition, arrangement or improvisation by comparing it to similar or exemplary models</p>	<ul style="list-style-type: none"> <li>• Lecture</li> <li>• Small Group Instruction</li> <li>• Individual Instruction</li> <li>• Demonstrate/Model</li> <li>• Class Discussion</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Teacher Observation</li> <li>• Common Assessments</li> <li>• Quizzes – Aural and Written</li> <li>• Tests – Aural and Written</li> <li>• Rubric</li> <li>• Small Group Performance</li> <li>• Large Group Performance</li> <li>• Individual Performance</li> <li>• Summative Assessment</li> <li>• Informal Assessments</li> <li>• Pre-, Peer- and Self- Assessments</li> </ul>

## GRADES 9–12 WE WILL ROCK YOU: MUSIC AND MODERN CULTURE CURRICULUM

**National and Connecticut Standard 8: Students will make connections between music, other disciplines and daily life.**

*How does music compare to the other arts?  
What elements that are used in music will you find in the other arts?  
How are all the arts interrelated?  
What music skills can be used in other careers?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Activate prior knowledge from grades 4 through 8	<ul style="list-style-type: none"> <li>• Lecture</li> <li>• Small Group Instruction</li> <li>• Individual Instruction</li> <li>• Demonstrate/Model</li> <li>• Class Discussion</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Teacher Observation</li> <li>• Common Assessments</li> <li>• Quizzes – Aural and Written</li> <li>• Tests – Aural and Written</li> <li>• Rubric</li> <li>• Small Group Performance</li> <li>• Large Group Performance</li> <li>• Individual Performance</li> <li>• Summative Assessment</li> <li>• Informal Assessments</li> <li>• Pre-, Peer- and Self- Assessments</li> </ul>
Explain how elements, artistic processes (such as imagination or craftsmanship) and organizational principles (such as unity and variety or repetition and contrast) are used in similar and distinctive ways in the various arts and cite examples		
Compare characteristics of two or more arts within a particular historical period or style and cite examples from various cultures		
Explain ways in which the principles and subject matter and various disciplines outside the arts are interrelated		
Apply music skills and understandings to solve problems relevant to a variety of careers		

## GRADES 9–12 WE WILL ROCK YOU: MUSIC AND MODERN CULTURE CURRICULUM

**National and Connecticut Standard 9: Students will understand music in relation to history and culture.**

*What elements of music are used to classify it?*

*What is the evolution of a specific genre?*

*What roles do musicians play?*

*What changes resulted from these musicians?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Classify by genre or style and by historical period or culture unfamiliar but representative aural examples of music and explain the reasoning behind their classifications	<ul style="list-style-type: none"> <li>• Lecture</li> <li>• Small Group Instruction</li> <li>• Individual Instruction</li> <li>• Demonstrate/Model</li> <li>• Class Discussion</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Teacher Observation</li> <li>• Common Assessments</li> <li>• Quizzes – Aural and Written</li> <li>• Tests – Aural and Written</li> <li>• Rubric</li> <li>• Small Group Performance</li> <li>• Large Group Performance</li> <li>• Individual Performance</li> <li>• Summative Assessment</li> <li>• Informal Assessments</li> <li>• Pre-, Peer- and Self- Assessments</li> </ul>
Identify sources of American music genres, trace the evolution of those genres and cite well-known musicians associated with them		
Identify various roles musicians perform, cite representative individuals who have functioned in each role and describe their activities and achievements		

## GRADES 9–12 WE WILL ROCK YOU: MUSIC AND MODERN CULTURE RESOURCES

- Music, An Appreciation (with accompanying CD set), Roger Kamien, McGraw Hill, seventh brief edition
- Supplemental reading materials
- Supplemental listening materials
- iTunes Professional Recordings
- Fioravanti, T. (2012). *Music Terminology*. Waterford, Connecticut: Tim Fioravanti Music
- Music! It's Role and Importance in Our Lives (2009). Fowler, Gerbee and Lawrence. Glencoe, McGraw-Hill.

## GRADES 9–12 WE WILL ROCK YOU: MUSIC AND MODERN CULTURE EXPECTATIONS

All levels of this class share the grade level expectations. The following matrix is a breakdown of the scope and amount of typical writing and literary experiences as well as the shared benchmarks that all teachers of similar classes will implement.

	Important Topics	Assessments
Analysis	Analyze aural examples of a varied repertoire of music representing diverse genres and cultures, by describing the uses of elements of music and expressive devices.	Aural Assessments Written Assessments
	Identify and explain compositional devices and techniques used to provide unity and variety and tension and release in a musical work.	Essays Projects
Evaluation	Evolve specific criteria for making informed, critical evaluations of the quality and effectiveness of performances, compositions, arrangements and improvisations and apply the criteria in their personal participation in music.	Aural Assessments Written Assessments Essays Projects
	Evaluate a performance, composition, arrangement or improvisation by comparing it to similar or exemplary models.	
Connections	Explain how elements, artistic processes (such as imagination or craftsmanship) and organizational principles (such as unity and variety or repetition and contrast) are used in similar and distinctive ways in the various arts and cite examples.	Aural Assessments Written Assessments Essays Projects
	Compare characteristics of two or more arts within a particular historical period or style and cite examples from various cultures.	
Culture	Classify by genre or style and by historical period or culture unfamiliar but representative aural examples of music and explain the reasoning behind their classifications.	Aural Assessments Written Assessments Essays Projects
	Identify sources of American music genres, trace the evolution of those genres and cite well-known musicians associated with them.	
	Identify various roles musicians perform, cite representative individuals who have functioned in each role and describe their activities and achievements.	
Homework Expectations	15-30 min/ assignment. Reading (10-20 pgs/wk) and writing for many assignments; students are expected to manage long-term assignments independently.	

## GRADES 9–12 WE WILL ROCK YOU: MUSIC AND MODERN CULTURE PACING GUIDE

Grade Level Expectations	Q1 1 <sup>st</sup> Half	Q1 2 <sup>nd</sup> Half	Q2 1 <sup>st</sup> Half	Q2 2 <sup>nd</sup> Half
Analyze aural examples of a varied repertoire of music representing diverse genres and cultures, by describing the uses of elements of music and expressive devices	X	>	>	>
Demonstrate extensive knowledge of the technical vocabulary of music		X	>	>
Identify and explain compositional devices and techniques used to provide unity and variety and tension and release in a musical work			X	>
Give examples of other works that make similar uses of these devices and techniques			X	>
Evolve specific criteria for making informed, critical evaluations of the quality and effectiveness of performances, compositions, arrangements and improvisations and apply the criteria in their personal participation in music				X
Evaluate a performance, composition, arrangement or improvisation by comparing it to similar or exemplary models	X	>	>	>
Explain how elements, artistic processes (such as imagination or craftsmanship) and organizational principles (such as unity and variety or repetition and contrast) are used in similar and distinctive ways in the various arts and cite examples		X	>	>
Compare characteristics of two or more arts within a particular historical period or style and cite examples from various cultures		X	>	>
Explain ways in which the principles and subject matter and various disciplines outside the arts are interrelated			X	>
Apply music skills and understandings to solve problems relevant to a variety of careers				X
Classify by genre or style and by historical period or culture unfamiliar but representative aural examples of music and explain the reasoning behind their classifications			X	>
Identify sources of American music genres, trace the evolution of those genres and cite well-known musicians associated with them		X	>	>
Identify various roles musicians perform, cite representative individuals who have functioned in each role and describe their activities and achievements	X	>	>	>

## GRADES 9–12 STRING ORCHESTRA OVERVIEW

Grades 9-12 String Orchestra is a year-long class where student musicians rehearse and perform quality music of all styles appropriate to the ensemble. Students will learn the vocabulary, technical skills, and performance practices to become proficient and contributing members to the musical life of the school and community. Daily practice is essential, and private lesson instruction as well as festival participation is highly recommended.

***Requirement: String Orchestra students must have at least two (2) years of middle school orchestra experience.***

## GRADES 9–12 STRING ORCHESTRA CURRICULUM

### National and Connecticut Content Standard 1: Singing alone and with others.

*What is the importance of humming/singing Major and minor scales?  
What is the significance of humming non-melodic lines in the ensemble?  
How does humming the harmony relate to the chord structure of the piece of music?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Students will be able to sing/hum accurately within their voice range, alone and in small/large group ensembles	<ul style="list-style-type: none"> <li>• Lecture</li> <li>• Small and large group instruction</li> <li>• Individual instruction</li> <li>• Teacher/student demonstrations</li> <li>• Class discussion</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Pre-assessment</li> <li>• Teacher observation</li> <li>• Weekly lesson observation</li> <li>• Peer assessment</li> <li>• Self-assessment</li> </ul>
Students will sing/hum their ensemble part		
Students will sing/hum Major and minor scales		
Activate prior knowledge from grades 3-8		

### National and Connecticut Standard 2: Performing on instruments, alone and with others, a varied repertoire of music.

*How does one determine the level of difficulty in a piece of music?  
How does challenging music affect your growth as a musician?  
Why should you be able to be able to play/perform all levels of music repertoire?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Students will perform on at least 1 instrument accurately and independently, alone and in small and large ensembles, with good posture, good playing position, and good bow control	<ul style="list-style-type: none"> <li>• Lecture</li> <li>• Small group instruction</li> <li>• Individual instruction</li> <li>• Teacher demonstration</li> <li>• Class discussion</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Pre-assessment</li> <li>• Teacher observation</li> <li>• Weekly lesson instruction</li> <li>• Peer assessment</li> <li>• Self-assessment</li> <li>• Small and large group performance</li> </ul>
Students will perform with expression and technical accuracy a varied repertoire on instrumental literature with a level of difficulty of 2.5- 3.5, on a scale of .5-6		
Students will perform music representing diverse genres and cultures		
Students will play by ear simple melodies on their instrument(s) and simple accompaniments on a harmonic instrument(s)		

## GRADES 9–12 STRING ORCHESTRA CURRICULUM

### National and Connecticut Standard 5: Reading and notating music.

*How does knowledge of terms and symbols benefit future music performances?*

*How does a proficient sight-reader benefit in his/her musical progress?*

*What is the benefit of understanding terms and symbols when reading and notating music?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Students will be able to read notes and rests in various simple time signatures, from eighth notes up until whole notes	<ul style="list-style-type: none"> <li>• Lecture</li> <li>• Small Group instruction</li> <li>• Individual Instruction</li> <li>• Demonstrate/Model</li> <li>• Class discussion</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Pre-assessment</li> <li>• Teacher observation</li> <li>• Weekly lesson observation</li> <li>• Peer assessment</li> <li>• Self-assessment</li> </ul>
Students will be able to read at sight simple melodies in either the treble, bass or alto clefs		
Students will identify and define standard notation symbols for pitch, rhythm, dynamic, tempo, articulation and expression		
Students will use standard notation to record their musical ideas and the musical ideas of others		
Students will be able to sight-read, accurately and expressive, music with a level of difficulty of 2.5-3 on a scale of .5-6		



## GRADES 9–12 STRING ORCHESTRA CURRICULUM

### National and Connecticut Standard 6: Listening to, analyzing and describing music.

*How is music analyzed and understood?*

*How will listening to, analyzing and describing music help someone become a better musician?*

*Why is it important to cite specific musical details when making judgments about a piece of music?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Students will describe specific music events in a given aural example, using appropriate musical terminology	<ul style="list-style-type: none"> <li>• Lecture</li> <li>• Small and Large group instruction</li> <li>• Demonstrate/Model</li> <li>• Class discussion</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Pre-assessment</li> <li>• Teacher observation</li> <li>• Weekly lesson/orchestra observations</li> <li>• Peer assessment</li> <li>• Self-assessment</li> </ul>
Students will analyze the uses of elements of music in aural examples representing different genres and cultures		
Students will demonstrate knowledge of the basic principles of meter, rhythm, texture and instrumentation in their analysis of the music		

### National and Connecticut Standard 7: Evaluating music and music performances.

*How is a music performance evaluated?*

*What kind of personal viewpoints or concerns might prevent an objective aesthetic evaluation of a musical work or performance?*

*How does evaluative listening affect your listening skills as a musician?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Students will develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply the criteria in their personal listening and performing	<ul style="list-style-type: none"> <li>• Lecture</li> <li>• Small group instruction</li> <li>• Individual Instruction</li> <li>• Demonstrate/Model</li> <li>• Class Discussion</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Teacher Observations</li> <li>• Weekly lesson and orchestra observations</li> <li>• Peer assessment</li> <li>• Self-assessment</li> </ul>
Students will evaluate the quality and effectiveness of their own and others' performances and compositions		

## GRADES 9–12 STRING ORCHESTRA CURRICULUM

### National and Connecticut Standard 9: Understanding music in relation to history and culture.

*How does music reflect as well as shape history and culture?  
What general criteria might be applied to music from all cultures and genres?  
Why should people examine music from cultures other than their own?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Students will describe distinguishing characteristics of various music genres and styles from a variety of cultures	<ul style="list-style-type: none"> <li>• Lecture</li> <li>• Small Group Instruction</li> <li>• Individual Instruction</li> <li>• Demonstrate/Model</li> <li>• Class Discussion</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Teacher observations</li> <li>• Weekly lesson and orchestra observations</li> <li>• Peer assessment</li> <li>• Self-assessment</li> </ul>
Students will classify by genre, style, historical period, composer, and title, a varied body of musical works		
Students will be able to compare functions music serves, roles of the musicians, and conditions under which music is typically performed		

## GRADES 9–12 STRING ORCHESTRA RESOURCES

- ASTA (American String Teachers Association) String Curriculum
- Scales for Strings, Book 1 & 2, Forest Etling
- Scales Plus for Strings, W. Starr, Summy-Birchard, Inc.
- Making Music Cooperatively, Carol Huffman
- Melody Flashcards, C. Lavender, Hal Leonard Publishing
- Rhythm Flashcards, C. Lavender, Hal Leonard Corporation
- Essential Elements, Book 1 & 2, Hal Leonard Publishing
- Essential Technique, M. Allen, R. Gillespie, P. Hayes, Hal Leonard Publications
- Teaching Music Through Performance in Orchestra, David Littrell and Laura Reed
- You Tube in Music Education, Thomas Rudolph and James Frankel
- *STRINGS* Magazine
- The String Teacher's Cookbook, Joanne May, Meredith Music
- Fun Improvisation for Violin, Viola, Cello, and Piano, Alice Kay Kanack
- Jazz Philharmonic, Sabien and Phillips, KJOS Publishing
- String Player's Guide to Orchestra, Susan Brown
- Alfred Theory Books 1 & 2, Alfred Publishing
- Alfred's Music Playing Cards: Classical Composers, Karen & Andrew Surmani
- Resources: Fun Improvisation for Violin, Viola, Cello, Piano, Alice Kay Kanack
- String Groove: Ideas for Improvising, E. Gabriel, String Groove Publishing
- The History of Western Music, Donald Grout
- Workbook for Strings, Book 1 & 2, Forest Etling
- The Oxford Handbook of Philosophy in Music Education, Wayne Bowman & Ana Frega
- iTunes Professional recordings
- [www.youtube.com](http://www.youtube.com)

## GRADE 12 STRING ORCHESTRA EXPECTATIONS

	By the end of Grade 12 String Orchestra, students will be able to:	As evidenced by:
<b>Instrument Fundamentals</b>	Possess the knowledge to properly maintain and care for instrument and bow.	Student demonstration
	Possess the knowledge to change the strings of the instrument.	Self-assessment
<b>Practice Expectations</b>	Practice a minimum of 4 hours per week.	Personal CD recordings of assignments Grading rubric
<b>Technical Facility</b>	Perform most Major scales and arpeggios, in addition to some relative minor scales.	Pre-assessments
	Continue refinement of left hand technique, with enhanced knowledge of finger patterns.	Self-assessment
	Continue refinement of the bow/right hand technique.	Teacher observation
	Proficiency in 1 <sup>st</sup> -3 <sup>rd</sup> positions.	Technique rubric
<b>Performance Level</b>	Perform music in various musical styles, appropriate to the ability of the ensemble, with goal being 2.5-3.5 level.	Solo playing assessment with rubric Ensemble performance with rubric

## GRADES 9–12 STRING ORCHESTRA PACING GUIDE

Grade Level Expectations	Q1	Q2	Q3	Q4
Students will be able to sing/hum accurately within their voice range, alone and in small/large group ensembles	X	>	>	>
Students will sing/hum their ensemble part	X	>	>	>
Students will sing/hum Major and minor scales	X	>	>	>
Activate prior knowledge from grades 3-8	X	>	>	>
Students will perform on at least 1 instrument accurately and independently, alone and in small and large ensembles, with good posture, good playing position, and good bow control	X	>	>	>
Students will perform with expression and technical accuracy a varied repertoire on instrumental literature with a level of difficulty of 2.5- 3 , on a scale of .5-6		X	>	>
Students will perform music representing diverse genres and cultures		X	>	>
Students will play by ear simple melodies on their instrument(s) and simple accompaniments on a harmonic instrument(s)		X	>	>
Students will be able to read notes and rests in various simple time signatures, from eighth notes up until whole notes		X	>	>
Students will be able to read at sight simple melodies in both the treble, bass, and alto clefs			X	>
Students will identify and define standard notation symbols for pitch, rhythm, dynamic, tempo, articulation and expression			X	>
Students will use standard notation to record their musical ideas and the musical ideas of others		X	>	>
Students will be able to sight-read, accurately and expressive, music with a level of difficulty of 2.5-3 on a scale of .5-6	X	>	>	>
Students will describe specific music events in a given aural example, using appropriate musical terminology	X	>		>
Students will analyze the uses of elements of music in aural examples representing different genres and cultures	X	>	>	>
Students will demonstrate knowledge of the basic principles of meter, rhythm, texture and instrumentation in their analysis of the music		X	>	>
Students will develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply the criteria in their personal listening and performing		X	>	>

## GRADES 9–12 STRING ORCHESTRA PACING GUIDE

Grade Level Expectations	Q1	Q2	Q3	Q4
Students will evaluate the quality and effectiveness of their own and others' performances and compositions		X	>	>
Students will describe distinguishing characteristics of various music genres and styles from a variety of cultures			X	>
Students will classify by genre, style, historical period, composer, and title, a varied body of musical works			X	>
Students will be able to compare functions music serves, roles of the musicians, and conditions under which music is typically performed	X	>	>	>

## GRADES 9–12 CHAMBER ORCHESTRA OVERVIEW

Grade 9-12 Chamber Orchestra is a year-long class where student musicians rehearse and perform quality music of all styles encompassing all periods of music, using non-edited and unabridged music when possible. The orchestra will publicly perform in evening performances and other social events. Students will learn the vocabulary, technical skills, and performance practices to become proficient and contributing members of the orchestra and contribute to the musical life of the school and community. Daily practice is essential, and private lesson instruction as well as festival participation is highly recommended.

***Requirement: Membership in this group is by teacher recommendation and/or audition.***

## GRADES 9–12 CHAMBER ORCHESTRA CURRICULUM

### National and Connecticut Standard 1: Improvising melodies, variations and accompaniments.

*What is the importance of humming/singing Major and minor scales?  
What is the significance of humming non-melodic lines in the ensemble?  
How does humming the harmony relate to the chord structure of the piece of music?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Students will be able to sing/hum accurately within their voice range, alone and in small/large group ensembles	<ul style="list-style-type: none"> <li>• Lecture</li> <li>• Small and large group instruction</li> <li>• Individual instruction</li> <li>• Teacher/student demonstrations</li> <li>• Class discussion</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Pre-assessment</li> <li>• Teacher observation</li> <li>• Weekly lesson observation</li> <li>• Peer assessment</li> <li>• Self-assessment</li> </ul>
Students will sing/hum their ensemble part		
Students will sing/hum Major and minor scales		
Activate prior knowledge from grades 3-8 and string orchestra		

### National and Connecticut Standard 2: Performing on instruments, alone and with others, a varied repertoire of music.

*How does one determine the level of difficulty in a piece of music?  
How does challenging music affect your growth as a musician?  
Why should you be able to be able to play/perform all levels of music repertoire?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Students will perform on at least 1 instrument accurately and independently, alone and in small and large ensembles, with good posture, good playing position, and good bow control	<ul style="list-style-type: none"> <li>• Lecture</li> <li>• Small group instruction</li> <li>• Individual instruction</li> <li>• Teacher demonstration</li> <li>• Class discussion</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Pre-assessment</li> <li>• Teacher observation</li> <li>• Weekly lesson instruction</li> <li>• Peer assessment</li> <li>• Self-assessment</li> <li>• Small and large group performance</li> </ul>
Students will perform with expression and technical accuracy a varied repertoire on instrumental literature with a level of difficulty of 3-5 , on a scale of .5-6		
Students will perform music representing diverse genres and cultures		
Students will play by ear simple melodies on their instrument(s) and simple accompaniments on a harmonic instrument(s)		



## GRADES 9–12 CHAMBER ORCHESTRA CURRICULUM

### National and Connecticut Standard 4: Composing and arranging music within specified guidelines.

*Why and how do people create music?*

*What are the necessary tools one needs for composing and arranging music?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Students will compose short pieces within specific guidelines, demonstrating how the elements of music are used to achieve unity and variety, tension and release, and balance	<ul style="list-style-type: none"> <li>• Lecture</li> <li>• Small Group Instruction</li> <li>• Individual instruction</li> <li>• Demonstrate and Model</li> <li>• Class Discussion</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Teacher Observation</li> <li>• Common Assessment</li> <li>• Pre-assessment</li> <li>• Teacher observation</li> <li>• Weekly Lesson observation</li> <li>• Peer assessment</li> <li>• Self-assessment</li> </ul>
Students will arrange simple pieces for voices or instruments other than those for which the pieces were written		
Students will use a variety of traditional and non-traditional sound sources and electronic medium when composing and arranging		

### National and Connecticut Standard 5: Reading and notating music.

*How does knowledge of terms and symbols benefit future music performances?*

*How does a proficient sight-reader benefit in his/her musical progress?*

*What is the benefit of understanding terms and symbols when reading and notating music?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Students will be able to read notes and rests in various simple time signatures, from eighth notes up until whole notes	<ul style="list-style-type: none"> <li>• Lecture</li> <li>• Small Group instruction</li> <li>• Individual Instruction</li> <li>• Demonstrate/Model</li> <li>• Class discussion</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Pre-assessment</li> <li>• Teacher observation</li> <li>• Weekly lesson observation</li> <li>• Peer assessment</li> <li>• Self-assessment</li> </ul>
Students will be able to read at sight simple melodies in both the treble, bass, and alto clefs		
Students will identify and define standard notation symbols for pitch, rhythm, dynamic, tempo, articulation and expression		
Students will use standard notation to record their musical ideas and the musical ideas of others		
Students will be able to sight-read, accurately and expressive, music with a level of difficulty of 2-4 on a scale of .5-6		

## GRADES 9–12 CHAMBER ORCHESTRA CURRICULUM

### National and Connecticut Standard 6: Listening to, analyzing and describing music.

*How is music analyzed and understood?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Students will describe specific music events in a given aural example, using appropriate musical terminology	<ul style="list-style-type: none"> <li>• Lecture</li> <li>• Small and Large group instruction</li> <li>• Demonstrate/Model</li> <li>• Class discussion</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Pre-assessment</li> <li>• Teacher observation</li> <li>• Weekly lesson/orchestra observations</li> <li>• Peer assessment</li> <li>• Self-assessment</li> </ul>
Students will analyze the uses of elements of music in aural examples representing different genres and cultures		
Students will demonstrate knowledge of the basic principles of meter, rhythm, texture and instrumentation in their analysis of the music		

### National Content Standard 7: Evaluating music and music performances

*How is a music performance evaluated?*

*What kind of personal viewpoints or concerns might prevent an objective aesthetic evaluation of a musical work or performance?*

*How does evaluative listening affect your listening skills as a musician?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Students will develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply the criteria in their personal listening and performing	<ul style="list-style-type: none"> <li>• Lecture</li> <li>• Small group instruction</li> <li>• Individual instruction</li> <li>• Demonstrate/model</li> <li>• Class Discussion</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Teacher Observation</li> <li>• Weekly lesson and orchestra observations</li> <li>• Peer assessment</li> <li>• Self-assessment</li> </ul>
Students will evaluate the quality and effectiveness of their own and others' performances		

## GRADES 9–12 CHAMBER ORCHESTRA CURRICULUM

### National Content Standard 9: Understanding music in relation to history and culture

*How does music reflect as well as shape history and culture?  
What general criteria might be applied to music from all cultures and genres?  
Why should people examine music from cultures other than their own?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Students will describe distinguishing characteristics of various music genres and styles from a variety of cultures	<ul style="list-style-type: none"> <li>• Lecture</li> <li>• Small group instruction</li> <li>• Individual instruction</li> <li>• Demonstrate/model</li> <li>• Class Discussion</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Teacher Observation</li> <li>• Orchestra observations</li> <li>• Peer assessment</li> <li>• Self-assessment</li> </ul>
Students will classify by genre, style, historical period, composer, and title, a varied body of musical works		
Students will be able to compare functions music serves, roles of the musicians, and conditions under which music is typically performed		

## GRADES 9–12 CHAMBER ORCHESTRA RESOURCES

- ASTA (American String Teachers Association) String Curriculum
- Scales for Strings, Book 1 & 2, Forest Etling
- Scales Plus for Strings, W. Starr, Summy-Birchard, Inc.
- Making Music Cooperatively, Carol Huffman
- Melody Flashcards, C. Lavender, Hal Leonard Publishing
- Rhythm Flashcards, C. Lavender, Hal Leonard Corporation
- Essential Elements, Book 1 & 2, Hal Leonard Publishing
- Essential Technique, M. Allen, R. Gillespie, P. Hayes, Hal Leonard Publications
- Teaching Music Through Performance in Orchestra, David Littrell and Laura Reed
- You Tube in Music Education, Thomas Rudolph and James Frankel
- *STRINGS* Magazine
- The String Teacher's Cookbook, Joanne May, Meredith Music
- Fun Improvisation for Violin, Viola, Cello ,and Piano, Alice Kay Kanack
- Jazz Philharmonic, Sabien and Phillips, KJOS Publishing
- String Player's Guide to Orchestra, Susan Brown
- Alfred Theory Books 1 & 2, Alfred Publishing
- Alfred's Music Playing Cards: Classical Composers , Karen & Andrew Surmani
- Resources: Fun Improvisation for Violin, Viola, Cello, Piano, Alice Kay Kanack
- String Groove: Ideas for Improvising, E. Gabriel, String Groove Publishing
- The History of Western Music, Donald Grout
- Workbook for Strings, Book 1 & 2, Forest Etling
- The Oxford Handbook of Philosophy in Music Education, Wayne Bowman & Ana Frega
- iTunes Professional recordings
- [www.youtube.com](http://www.youtube.com)

## GRADE 12 CHAMBER ORCHESTRA EXPECTATIONS

	By the end of Grade 12 Chamber Orchestra, students will be able to:	As evidenced by:
<b>Instrument Fundamentals</b>	Possess the knowledge to properly maintain and care for instrument and bow.	<ul style="list-style-type: none"> <li>• Student demonstration</li> <li>• Self-assessment</li> </ul>
	Possess the knowledge to change the strings of the instrument.	
<b>Practice Expectations</b>	Practice daily, with a weekly total of at least 6 hours.	<ul style="list-style-type: none"> <li>• Personal CD recordings of assignments</li> <li>• Grading rubric</li> </ul>
<b>Technical Facility</b>	Perform all Major scales and 3 forms of minor scales, including chromatic scales	<ul style="list-style-type: none"> <li>• Pre-assessments</li> <li>• Self-assessment</li> </ul>
	Be able to utilize upper positions for all instruments.	
	Be able to utilize sophisticated extremes of dynamic expression and bow arm technique.	
<b>Performance Level</b>	Perform authentic, un-abridged literature from various musical styles appropriate for the ensemble, with goal being 3-5 level.	<ul style="list-style-type: none"> <li>• Solo playing assessment with rubric</li> <li>• Ensemble performance with rubric</li> </ul>
	Participate in the Chamber Music program for independent ensemble playing.	

## GRADES 9–12 CHAMBER ORCHESTRA PACING GUIDE

Grade Level Expectations	Q1	Q2	Q3	Q4
Students will be able to sing/hum accurately within their voice range, alone and in small/large group ensembles	X	>	>	>
Students will sing/hum their ensemble part	X	>	>	>
Students will sing/hum Major and minor scales	X	>	>	>
Activate prior knowledge from grades 3-8 and string orchestra	X	>	>	>
Students will perform on at least 1 instrument accurately and independently, alone and in small and large ensembles, with good posture, good playing position, and good bow control	X	>	>	>
Students will perform with expression and technical accuracy a varied repertoire on instrumental literature with a level of difficulty of 3-5 , on a scale of .5-6	X	>	>	>
Students will perform music representing diverse genres and cultures		X	>	>
Students will play by ear simple melodies on their instrument(s) and simple accompaniments on a harmonic instrument(s)		X	>	>
Students will compose short pieces within specific guidelines, demonstrating how the elements of music are used to achieve unity and variety, tension and release, and balance		X	>	>
Students will arrange simple pieces for voices or instruments other than those for which the pieces were written		X	>	>
Students will use a variety of traditional and non-traditional sound sources and electronic medium when composing and arranging		X	>	>
Students will be able to read notes and rests in various simple time signatures, from eighth notes up until whole notes	X	>	>	>
Students will be able to read at sight simple melodies in either the treble, bass or alto clefs	X	>	>	>
Students will identify and define standard notation symbols for pitch, rhythm, dynamic, tempo, articulation and expression	X	>	>	>
Students will use standard notation to record their musical ideas and the musical ideas of others	X	>	>	>
Students will be able to sight-read, accurately and expressive, music with a level of difficulty of 3-4 on a scale of .5-6	X	>	>	>
Students will describe specific music events in a given aural example, using appropriate musical terminology	X	>	>	>

## GRADES 9–12 CHAMBER ORCHESTRA PACING GUIDE

Grade Level Expectations	Q1	Q2	Q3	Q4
Students will analyze the uses of elements of music in aural examples representing different genres and cultures		X	>	>
Students will demonstrate knowledge of the basic principles of meter, rhythm, texture and instrumentation in their analysis of the music		X	>	>
Students will develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply the criteria in their personal listening and performing		X	>	>
Students will evaluate the quality and effectiveness of their own and others' performances and compositions		X	>	>
Students will describe distinguishing characteristics of various music genres and styles from a variety of cultures		X	>	>
Students will classify by genre, style, historical period, composer, and title, a varied body of musical works	X	>	>	>
Students will be able to compare functions music serves, roles of the musicians, and conditions under which music is typically performed		X	>	>

## GRADES 9–12 STRING ORCHESTRA & CHAMBER ORCHESTRA CORE KNOWLEDGE MATRIX

	9-12
<b>GENERAL INSTRUMENT SKILLS</b>	
Posture	>
Hand/Finger Position	>
Instrument Position	>
Care and Maintenance	>
Basic Fingerings	>
Tone Production/Quality	>
Counting	>
Intonation	>
Enharmonics	>
<b>TEMPO MARKS</b>	
Tempo	>
Metronome Markings	>
Allegro	>
Andante	>
Andantino	>
Adagio	>
Moderato	>
Allegretto	>
Lento	>
Largo	>
Larghetto	>
Presto	>
Vivace	>
Vivo	>
<b>COMPOSITIONAL DEVICES</b>	
Solo/Duet/Trio/Quartet	>
Introduction	>
Melody	>
Counter melody	>
Motive	>
Phrase	>



## GRADES 9–12 STRING ORCHESTRA & CHAMBER ORCHESTRA CORE KNOWLEDGE MATRIX

	9-12
Sequence	>
Theme	>
Coda	>
Ostinato	X
Cadence	>
<b>COMPOSITIONAL STRUCTURES</b>	
Form	>
Form: Binary	X
Form: Ternary	X
Form: Rondo	X
Form: Theme and Variations	>
Form: Round	>
Form: Canon	>
Form: Sonata Allegro	X
Form: Fugue	X
March	>
Hymn	X
Overture	>
Suite	>
Waltz	>
<b>CONCEPTS OF EXPRESSION</b>	
<i>piano, forte</i>	>
<i>mezzo piano, mezzo forte</i>	>
<i>pianissimo, fortissimo</i>	>
<i>pianississimo, fortississimo</i>	>
<i>forte-piano</i>	>
<i>sforzando</i>	>
Crescendo	>
Diminuendo	>
Slur	>
Staccato	>
Accent	>

## GRADES 9–12 STRING ORCHESTRA & CHAMBER ORCHESTRA CORE KNOWLEDGE MATRIX

	9-12
Legato	>
Marcato	>
Tenuto	>
Rallantando	>
Ritardando	>
Accelerando	>
Poco a Poco	>
Rubato	>
Con Moto	>
Piu Mosso	>
Meno Mosso	>
Morendo	>
Cantabile	>
Maestoso	>
Dolce	>
Espressivo	>
Animato	X
Con Spirito	X
Grandioso	X
Sostentuto	>
Pesante	>
Tranquillo	>
Furioso	X
Scherzando	>
<b>SCALES (number of octaves)</b>	
C	>
A	>
F	>
D	>
B-flat	>
G	>
E-flat	>

## GRADES 9–12 STRING ORCHESTRA & CHAMBER ORCHESTRA CORE KNOWLEDGE MATRIX

	9-12
A minor	>
E minor	>
B minor	>
D minor	>
G minor	>
E	X
<b>KEY SIGNATURES</b>	
C	>
A	>
F	>
D	>
B-flat	>
G	>
E flat	>
E	X
<b>ENSEMBLE PERFORMANCE AND LISTENING SKILLS</b>	
Listening to other parts	>
Balance	>
Interpretation of music	>
Follow conductor	>
Expressive performing	>
Conduct patterns in 4, 3, and 2	>
Ensemble performance evaluation	>
Intonation	>
<b>NOTES AND RESTS</b>	
Note Part: Body	>
Note Part: Stem	>
Note Part: Flag	>
Note Part: Beam	>
Whole Note	>
Half Note	>

## GRADES 9–12 STRING ORCHESTRA & CHAMBER ORCHESTRA CORE KNOWLEDGE MATRIX

	9-12
Quarter Note	>
Eighth Note	>
Sixteenth Note	>
Whole Rest	>
Half Rest	>
Quarter Rest	>
Eighth Rest	>
Sixteenth Rest	>
Dotted Whole Note	>
Dotted Half Note	>
Dotted Quarter Note	>
Dotted Eighth Note	>
Dotted Whole Rest	X
Dotted Half Rest	X
Double Dotted Notes and Rests	X
<b>TIME SIGNATURES</b>	
$\frac{2}{4}$	>
$\frac{3}{4}$	>
$\frac{4}{4}$	>
$\frac{5}{4}$	X
$\frac{6}{4}$	>
$\frac{7}{4}$	X
Cut Time or $\frac{2}{2}$	>
$\frac{2}{2}$	>
$\frac{3}{2}$	X

## GRADES 9–12 STRING ORCHESTRA & CHAMBER ORCHESTRA CORE KNOWLEDGE MATRIX

	9-12
4 2	X
3 8	>
4 8	>
6 8	>
7 8	X
9 8	X
12 8	X
<b>RHYTHMIC CONCEPTS</b>	
Duplet	>
Triplet	>
Irregular Groupings	X
Syncopation	>
Meter Changes	>
<b>SIGNS, SYMBOLS, AND TERMINOLOGY</b>	
Treble Clef	>
Bass Clef	>
Staff	>
Measure	>
Bar Line	>
Double Bar Line	>
End Line	>
Repeat Signs	>
One Measure Repeat	>
Multiple Measure Repeat	>
First and Second Endings	>
Fine	>
Ledger Line	>

## GRADES 9–12 STRING ORCHESTRA & CHAMBER ORCHESTRA CORE KNOWLEDGE MATRIX

	9-12
Tie	>
Slur	>
Accidentals	>
Sharp	>
Flat	>
Natural	>
Double Sharp	X
Double Flat	X
Fermata	>
Caesura	>
Da Capo	>
Dal Segno	>
Coda	>
Coda Sign	>
A Tempo	>
Multiple Rests	>
Soli	>
Tutti	>
Half Step	>
Whole Step	>
Chromatic	
Enharmonic	>
Meter	>
Time Signature	>
Alla Breve	X
Common Time	>
Articulation	>
Accent	>
Staccato	>
Marcato	>
Tenuto	>
Legato	>

## GRADES 9–12 STRING ORCHESTRA & CHAMBER ORCHESTRA CORE KNOWLEDGE MATRIX

	9-12
Intonation	>
Style	X
Balance	>
Arpeggio	>
Simile	>
Subito	>
Divisi	>
Unison	>
L'istesso	X
Trill	>
Grace Note	>
Tacet	>
Glissando	>
8va	X
8vb	X
Sempre	X
Segue	X
Ma Non Troppo	X
Interval	>
Triads	>
Dynamics	>
Transposition	X

## GRADES 9–12 JAZZ ENSEMBLE OVERVIEW

Jazz Ensemble is a year-long class. Membership in the Jazz Ensemble is open (by teacher recommendation and/or audition) to all woodwind, brass, piano, guitar, bass guitar and percussion players. Students will learn the language, skills, habits, and techniques necessary for effective musical expression in the jazz ensemble setting through performing music, creating music and responding to music. Quality jazz ensemble literature will be studied and performed. Students are required to attend all concerts, performances and contribute to the musical life of the school. Members will also perform as a member of the Symphonic Band at concerts and events. Private lessons and festival participation are highly recommended.

***Requirement: Students must play a recognized jazz band instrument which includes woodwinds, brass, piano, guitar, bass guitar and percussion.***



## GRADES 9–12 JAZZ ENSEMBLE CURRICULUM

### National and Connecticut Content Standard 1: Singing alone and with others.

*What is the importance of humming/singing Major and minor scales?  
What is the significance of humming non-melodic lines in the ensemble?  
How does humming the harmony relate to the chord structure of the piece of music?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Students will be able to sing/hum accurately within their voice range, alone and in small/large group ensembles	<ul style="list-style-type: none"> <li>• Lecture</li> <li>• Small and large group instruction</li> <li>• Individual instruction</li> <li>• Teacher/student demonstrations</li> <li>• Class discussion</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Pre-assessment</li> <li>• Teacher observation</li> <li>• Weekly lesson observation</li> <li>• Peer assessment</li> <li>• Self-assessment</li> </ul>
Students will sing/hum their ensemble part		
Students will sing/hum Major and minor scales		
Activate prior knowledge from grades 3-8		

### National and Connecticut Standard 2: Students will play, alone and with others, a varied repertoire of instrumental music.

*What makes a good performance?  
What criteria would you use to evaluate a musical performance?  
How does a performer reflect an understanding of the composer's intent in their performance?  
How does a musician know how to perform when the composer gives minimal instruction?  
What do musicians do to get better at performing composer's intent?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Activate prior knowledge from grades K through 8	<ul style="list-style-type: none"> <li>• Lecture</li> <li>• Small Group Instruction</li> <li>• Individual Instruction</li> <li>• Demonstrate/Model</li> <li>• Class Discussion</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Teacher Observation</li> <li>• Common Assessments</li> <li>• Quizzes – Aural and Written</li> <li>• Tests – Aural and Written</li> <li>• Rubric</li> <li>• Small Group Performance</li> <li>• Large Group Performance</li> <li>• Individual Performance</li> <li>• Summative Assessment</li> <li>• Informal Assessments</li> </ul>
Perform with expression and technical accuracy a large and varied repertoire of instrumental literature with a level difficulty of 4, on a scale of 1 to 6		
Perform an appropriate part in an ensemble, demonstrating well-developed ensemble skills		
Perform in small ensembles with one student on a part		

## GRADES 9–12 JAZZ ENSEMBLE CURRICULUM

**National and Connecticut Standard 4: Composing and arranging music within specific guidelines.**

*Why is it important to understand traditional notation when composing music?*

*What are the necessary tools one needs for composing and arranging music?*

*Why does each instrument have its own timbre?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Students will compose short pieces within specific guidelines, demonstrating how the elements of music are used to achieve unity and variety, tension and release, and balance	<ul style="list-style-type: none"> <li>• Lecture</li> <li>• Small Group Instruction</li> <li>• Individual Instruction</li> <li>• Demonstrate/Model</li> <li>• Class Discussion</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Teacher Observation</li> <li>• Common Assessments</li> <li>• Pre-assessment</li> <li>• Teacher observations</li> <li>• Weekly Lesson observation</li> <li>• Peer assessment</li> <li>• Self-assessment</li> </ul>
Students will arrange simple pieces for voices or instruments other than those for which the pieces were written		
Students will use a variety of traditional and non-traditional sound sources and electronic medium when composing and arranging		

## GRADES 9–12 JAZZ ENSEMBLE CURRICULUM

**National and Connecticut Standard 5: Students will read and notate music.**

*Why is the ability to read music important?*

*What signifies good notation?*

*How does a composer use notation to get the performer to perform with the composer's intent?*

*What is the correct performance practice given different situations?*

*Why notate music?*

*Why is good sight-reading important?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Activate prior knowledge from grades K through 8	<ul style="list-style-type: none"> <li>• Lecture</li> <li>• Small Group Instruction</li> <li>• Individual Instruction</li> <li>• Demonstrate/Model</li> <li>• Class Discussion</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Teacher Observation</li> <li>• Common Assessments</li> <li>• Quizzes – Aural and Written</li> <li>• Tests – Aural and Written</li> <li>• Rubric</li> <li>• Small Group Performance</li> <li>• Large Group Performance</li> <li>• Individual Performance</li> <li>• Summative Assessment</li> <li>• Informal Assessments</li> </ul>
Demonstrate the ability to read an instrumental score by describing how the elements of music are used		
Sight-read, accurately and expressively, music with a difficulty level of 3, on a scale of 1 to 6		
Use standard and other notational systems to record their musical ideas and the musical ideas of others		

## GRADES 9–12 JAZZ ENSEMBLE CURRICULUM

**National and Connecticut Standard 6: Students will listen to, analyze and describe music.**

*Why do we need a music vocabulary?*

*What devices help categorize music genres and cultures?*

*What compositional devices are used to provide unity and variety and tension and release?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Activate prior knowledge from grades K through 8	<ul style="list-style-type: none"> <li>• Lecture</li> <li>• Small Group Instruction</li> <li>• Individual Instruction</li> <li>• Demonstrate/Model</li> <li>• Class Discussion</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Teacher Observation</li> <li>• Common Assessments</li> <li>• Quizzes – Aural and Written</li> <li>• Tests – Aural and Written</li> <li>• Rubric</li> <li>• Small Group Performance</li> <li>• Large Group Performance</li> <li>• Individual Performance</li> <li>• Summative Assessment</li> <li>• Informal Assessments</li> </ul>
Analyze aural examples of a varied repertoire of music representing diverse genres and cultures, by describing the uses of elements of music and expressive devices		
Demonstrate extensive knowledge of the technical vocabulary of music		
Identify and explain compositional devices and techniques used to provide unity and variety and tension and release in a musical work		
Give examples of other works that make similar uses of these devices and techniques		

## GRADES 9–12 JAZZ ENSEMBLE CURRICULUM

**National and Connecticut Standard 7: Students will evaluate music and music performances.**

*What does a great performance sound like?*

*What makes a great performance?*

*What are the criteria for making an informed judgment of a performance?*

*How does one performance compare to another?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Activate prior knowledge from grades K through 8	<ul style="list-style-type: none"> <li>• Lecture</li> <li>• Small Group Instruction</li> <li>• Individual Instruction</li> <li>• Demonstrate/Model</li> <li>• Class Discussion</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Teacher Observation</li> <li>• Common Assessments</li> <li>• Quizzes – Aural and Written</li> <li>• Tests – Aural and Written</li> <li>• Rubric</li> <li>• Small Group Performance</li> <li>• Large Group Performance</li> <li>• Individual Performance</li> <li>• Summative Assessment</li> <li>• Informal Assessments</li> </ul>
Evolve specific criteria for making informed, critical evaluations of the quality and effectiveness of performances, compositions, arrangements and improvisations and apply the criteria in their personal participation in music		
Evaluate a performance, composition, arrangement or improvisation by comparing it to similar or exemplary models		

## GRADES 9–12 JAZZ ENSEMBLE CURRICULUM

**National and Connecticut Standard 9: Students will understand music in relation to history and culture.**

*What general criteria might be applied to music from all cultures and genre?*

*How is meter in a piece of music a reflection of history and culture?*

*How are the musical elements used in various pieces of music in history and in different cultures?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Activate prior knowledge from grades K through 8	<ul style="list-style-type: none"> <li>Lecture</li> <li>Small Group Instruction</li> <li>Individual Instruction</li> <li>Demonstrate/Model</li> <li>Class Discussion</li> <li>Technology</li> </ul>	<ul style="list-style-type: none"> <li>Teacher Observation</li> <li>Common Assessments</li> <li>Quizzes – Aural and Written</li> <li>Tests – Aural and Written</li> <li>Rubric</li> <li>Small Group Performance</li> <li>Large Group Performance</li> <li>Individual Performance</li> <li>Summative Assessment</li> <li>Informal Assessments</li> </ul>
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 (high-quality and characteristic) musical works, and explain the characteristics that cause each work to be considered exemplary		

## GRADES 9–12 JAZZ ENSEMBLE RESOURCES

- iTunes Professional Recordings
- [www.JWPepper.com](http://www.JWPepper.com)
- Teaching Music Through performance in Band
- Essentials of Music Theory, Books, 2, 3, Alfred Publishing
- Elledge, R. & Haddad, D. (1992). *Band Technique Step-By-Step*. San Diego: Neil K. Kjos Music Company.
- Starer, R. (1986). *Basic Rhythmic Training*. New York: Alfred Publishing Company.
- 100 Days to Sight Reading Excellence, Book 2, Cotov/Murphy, Music Educator's Resource LLC
- Fioravanti, T. (2010). *Music Performance Practice for Band*. Waterford, Connecticut: Tim Fioravanti Music.
- Fioravanti, T. (2012). *Music Terminology*. Waterford, Connecticut: Tim Fioravanti Music.
- Jamey Aebersold Jazz Books and Recordings
- Selected Jazz Ensemble Arrangements
- Supplemental Manuscript Materials

## GRADES 9–12 SYMPHONIC BAND OVERVIEW

Symphonic Band is a year-long class. Membership in the band is open all woodwind brass, and percussion players. Students will learn the language, skills, habits, and techniques necessary for effective musical expression. Quality band literature will also be studied and performed. Students are required to attend all concerts, performances, and contribute to the musical life of the school. Private lessons and festival participation are highly recommended.

***Requirement: Membership in this group is by teacher recommendation and/or audition. Students must play a recognized woodwind, brass, or percussion instrument.***

## GRADES 9–12 SYMPHONIC BAND CURRICULUM

### National and Connecticut Content Standard 1: Singing alone and with others.

*What is the importance of humming/singing Major and minor scales?  
What is the significance of humming non-melodic lines in the ensemble?  
How does humming the harmony relate to the chord structure of the piece of music?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Students will be able to sing/hum accurately within their voice range, alone and in small/large group ensembles	<ul style="list-style-type: none"> <li>• Lecture</li> <li>• Small and large group instruction</li> <li>• Individual instruction</li> <li>• Teacher/student demonstrations</li> <li>• Class discussion</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Pre-assessment</li> <li>• Teacher observation</li> <li>• Weekly lesson observation</li> <li>• Peer assessment</li> <li>• Self-assessment</li> </ul>
Students will sing/hum their ensemble part		
Students will sing/hum Major and minor scales		
Activate prior knowledge from grades 3-8		

### National and Connecticut Standard 2: Students will play, alone and with others, a varied repertoire of instrumental music.

*What makes a good performance?  
What criteria would you use to evaluate a musical performance?  
How does a performer reflect an understanding of the composer's intent in their performance?  
How does a musician know how to perform when the composer gives minimal instruction?  
What do musicians do to get better at performing composer's intent?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Activate prior knowledge from grades K through 8	<ul style="list-style-type: none"> <li>• Lecture</li> <li>• Small Group Instruction</li> <li>• Individual Instruction</li> <li>• Demonstrate/Model</li> <li>• Class Discussion</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Teacher Observation</li> <li>• Common Assessments</li> <li>• Quizzes – Aural and Written</li> <li>• Tests – Aural and Written</li> <li>• Rubric</li> <li>• Small Group Performance</li> <li>• Large Group Performance</li> <li>• Individual Performance</li> <li>• Summative Assessment</li> <li>• Informal Assessments</li> </ul>
Perform with expression and technical accuracy a large and varied repertoire of instrumental literature with a level difficulty of 4, on a scale of 1 to 6		
Perform an appropriate part in an ensemble, demonstrating well-developed ensemble skills		
Perform in small ensembles with one student on a part		



## GRADES 9–12 SYMPHONIC BAND CURRICULUM

**National and Connecticut Standard 5: Students will read and notate music.**

*Why is the ability to read music important?*

*What signifies good notation?*

*How does a composer use notation to get the performer to perform with the composer's intent?*

*What is the correct performance practice given different situations?*

*Why notate music?*

*Why is good sight-reading important?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Activate prior knowledge from grades K through 8	<ul style="list-style-type: none"> <li>• Lecture</li> <li>• Small Group Instruction</li> <li>• Individual Instruction</li> <li>• Demonstrate/Model</li> <li>• Class Discussion</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Teacher Observation</li> <li>• Common Assessments</li> <li>• Quizzes – Aural and Written</li> <li>• Tests – Aural and Written</li> <li>• Rubric</li> <li>• Small Group Performance</li> <li>• Large Group Performance</li> <li>• Individual Performance</li> <li>• Summative Assessment</li> <li>• Informal Assessments</li> </ul>
Demonstrate the ability to read an instrumental score by describing how the elements of music are used		
Sight-read, accurately and expressively, music with a difficulty level of 3, on a scale of 1 to 6		
Use standard and other notational systems to record their musical ideas and the musical ideas of others		

## GRADES 9–12 SYMPHONIC BAND CURRICULUM

**National and Connecticut Standard 6: Students will listen to, analyze and describe music.**

*Why do we need a music vocabulary?*

*What devices help categorize music genres and cultures?*

*What compositional devices are used to provide unity and variety and tension and release?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Activate prior knowledge from grades K through 8	<ul style="list-style-type: none"> <li>• Lecture</li> <li>• Small Group Instruction</li> <li>• Individual Instruction</li> <li>• Demonstrate/Model</li> <li>• Class Discussion</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Teacher Observation</li> <li>• Common Assessments</li> <li>• Quizzes – Aural and Written</li> <li>• Tests – Aural and Written</li> <li>• Rubric</li> <li>• Small Group Performance</li> <li>• Large Group Performance</li> <li>• Individual Performance</li> <li>• Summative Assessment</li> <li>• Informal Assessments</li> </ul>
Analyze aural examples of a varied repertoire of music representing diverse genres and cultures, by describing the uses of elements of music and expressive devices		
Demonstrate extensive knowledge of the technical vocabulary of music		
Identify and explain compositional devices and techniques used to provide unity and variety and tension and release in a musical work		
Give examples of other works that make similar uses of these devices and techniques		

## GRADES 9–12 SYMPHONIC BAND CURRICULUM

**National and Connecticut Standard 7: Students will evaluate music and music performances.**

*What does a great performance sound like?*

*What makes a great performance?*

*What are the criteria for making an informed judgment of a performance?*

*How does one performance compare to another?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Activate prior knowledge from grades K through 8	<ul style="list-style-type: none"> <li>• Lecture</li> <li>• Small Group Instruction</li> <li>• Individual Instruction</li> <li>• Demonstrate/Model</li> <li>• Class Discussion</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Teacher Observation</li> <li>• Common Assessments</li> <li>• Quizzes – Aural and Written</li> <li>• Tests – Aural and Written</li> <li>• Rubric</li> <li>• Small Group Performance</li> <li>• Large Group Performance</li> <li>• Individual Performance</li> <li>• Summative Assessment</li> <li>• Informal Assessments</li> </ul>
Evolve specific criteria for making informed, critical evaluations of the quality and effectiveness of performances, compositions, arrangements and improvisations and apply the criteria in their personal participation in music		
Evaluate a performance, composition, arrangement or improvisation by comparing it to similar or exemplary models		

## GRADES 9–12 SYMPHONIC BAND CURRICULUM

**National and Connecticut Standard 9: Students will understand music in relation to history and culture.**

*What general criteria might be applied to music from all cultures and genre?*

*How is meter in a piece of music a reflection of history and culture?*

*How are the musical elements used in various pieces of music in history and in different cultures?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Activate prior knowledge from grades K through 8	<ul style="list-style-type: none"> <li>Lecture</li> <li>Small Group Instruction</li> <li>Individual Instruction</li> <li>Demonstrate/Model</li> <li>Class Discussion</li> <li>Technology</li> </ul>	<ul style="list-style-type: none"> <li>Teacher Observation</li> <li>Common Assessments</li> <li>Quizzes – Aural and Written</li> <li>Tests – Aural and Written</li> <li>Rubric</li> <li>Small Group Performance</li> <li>Large Group Performance</li> <li>Individual Performance</li> <li>Summative Assessment</li> <li>Informal Assessments</li> </ul>
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 (high-quality and characteristic) musical works, and explain the characteristics that cause each work to be considered exemplary		

## GRADES 9–12 SYMPHONIC BAND RESOURCES

- iTunes Professional Recordings
- Teaching Music Through Performance in Band, GIA Publishing
- [www.JWPepper.com](http://www.JWPepper.com)
- Essentials of Music Theory, Books, 2, 3, Alfred Publishing
- Elledge, R. & Haddad, D. (1992). *Band Technique Step-By-Step*. San Diego: Neil K. Kjos Music Company.
- Starer, R. (1986). *Basic Rhythmic Training*. New York: Alfred Publishing Company.
- 100 Days to Sight Reading Excellence, Book 2, Cotov/Murphy, Music Educator's Resource LLC
- Fioravanti, T. (2010). *Music Performance Practice for Band*. Waterford, Connecticut: Tim Fioravanti Music.
- Fioravanti, T. (2012). *Music Terminology*. Waterford, Connecticut: Tim Fioravanti Music.
- Selected Symphonic Band Compositions and Arrangements
- Supplemental Manuscript Materials

## GRADES 9–12 JAZZ ENSEMBLE & SYMPHONIC BAND EXPECTATIONS

All levels of this class share the grade level expectations. The following matrix is a breakdown of the scope and amount of typical learning experiences as well as the shared assessments that all teachers of similar classes will implement.

	Important Topics	Assessments
<b>Technical Facility</b>	Students will demonstrate in reading at sight melodies (in their clef), at a level of difficulty of 3, on a scale of 1 to 6.	Playing assessments. Concert performances. Self-assessments. Peer assessments. Listening assessments. Written assessments.
	Students will be able to demonstrate an increased ability to accurately play various articulations.	
	Students will 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.	
<b>Performance Level</b>	Students will perform with expression and technical accuracy a repertoire of instrumental literature with a level of difficulty of 4, on a scale of 1 to 6.	Playing assessments. Concert performances. Self-assessments. Peer assessments. Written assessments.
	Students will identify and define more advanced standard notation symbols for pitch, rhythm, dynamics, tempo, articulation and expression.	
	Students will be able to read more difficult rhythms and meters as prescribed in the Core Knowledge Guide.	
<b>Instrument Fundamentals</b>	Students will demonstrate improvement in performing on at least one instrument accurately and independently, alone and in small and large ensembles, with good posture, good playing position, and good breath, or stick control.	Playing assessments. Concert performances. Self-assessments. Peer assessments. Written assessments.
	Students will consistently demonstrate proper instrument care.	
	Students will be able to demonstrate improvement in reading and notating music of different levels of difficulty.	
<b>Practice Expectations</b>	Students will practice a minimum of 30 minutes per day, 5 days per week.	Practice calendars passed in weekly. Concert performances. Individual performance. Self-assessments. Peer assessments. Playing assessments.
	Students will use concepts taught in class in their home practicing.	
	Students will demonstrate improvement on all concepts taught.	

## GRADES 9–12 JAZZ ENSEMBLE & SYMPHONIC BAND PACING GUIDE

Grade Level Expectations	Q1	Q2	Q3	Q4
Perform with expression and technical accuracy a large and varied repertoire of instrumental literature with a level of difficulty of 4, on a scale of 1 to 6.	X	>	>	>
Perform an appropriate part in an ensemble, demonstrating well-developed ensemble skills.	X	X	>	>
Perform in small ensembles with one student on a part.	X	>	>	>
Demonstrate the ability to read an instrumental score by describing how the elements of music are used.			X	>
Sight-read, accurately and expressively, music with a difficulty level of 3, on a scale of 1 to 6.			X	>
Use standard and other notational systems to record their musical ideas and the musical ideas of others.		X	>	>
Analyze aural examples of a varied repertoire of music representing diverse genres and cultures, by describing the uses of elements of music and expressive devices.	X	>	>	>
Demonstrate extensive knowledge of the technical vocabulary of music.	X	>	>	>
Identify and explain compositional devices and techniques used to provide unity and variety and tension and release in a musical work.		X	>	>
Give examples of other works that make similar uses of these devices and techniques.			X	>
Evolve specific criteria for making informed, critical evaluations of the quality and effectiveness of performances, compositions, arrangements and improvisations and apply the criteria in their personal participation in music.			X	>
Evaluate a performance, composition, arrangement or improvisation by comparing it to similar or exemplary models.	X	>	>	>
Describe distinguishing characteristics of representative music genres and styles from a variety of cultures.				X
Classify by genre and style (and, if applicable, by historical period, composer and title) a varied body of exemplary (high-quality and characteristic) musical works, and explain the characteristics that cause each work to be considered exemplary.			X	>

## GRADES 9–12 JAZZ ENSEMBLE & SYMPHONIC BAND CORE KNOWLEDGE MATRIX

	Q1	Q2	Q3	Q4
<b>GENERAL INSTRUMENT SKILLS</b>				
Posture	>	>	>	>
Hand/Finger Position	>	>	>	>
Instrument Position	>	>	>	>
Breathing	>	>	>	>
Instrument Assembly	>	>	>	>
Care and Maintenance	>	>	>	>
Embouchure	>	>	>	>
Basic Fingerings	>	>	>	>
Tone Production/Quality	>	>	>	>
Counting	>	>	>	>
Tapping Foot/Steady Beat	>	>	>	>
Intonation	>	>	>	>
Alternate Fingerings	>	>	>	>
Single Tonguing	>	>	>	>
Double Tonguing			X	>
Triple Tonguing				X
<b>TEMPO MARKS</b>				
Tempo	>	>	>	>
Metronome Markings	>	>	>	>
Allegro	>	>	>	>
Andante	>	>	>	>
Andantino	>	>	>	>
Adagio	>	>	>	>
Moderato	>	>	>	>
Allegretto	>	>	>	>
Grave			X	>
Lento	>	>	>	>
Largo	>	>	>	>
Larghetto			X	>
Presto	>	>	>	>
Vivace	>	>	>	>

## GRADES 9–12 JAZZ ENSEMBLE & SYMPHONIC BAND CORE KNOWLEDGE MATRIX

	Q1	Q2	Q3	Q4
Vivo				
<b>COMPOSITIONAL DEVICES</b>				
Solo/Duet/Trio/Quartet	>	>	>	>
Introduction	>	>	>	>
Melody	>	>	>	>
Harmony	>	>	>	>
Accompaniment	>	>	>	>
Counter melody	>	>	>	>
Motive	>	>	>	>
Phrase	>	>	>	>
Call and Response	>	>	>	>
Sequence	>	>	>	>
Theme	>	>	>	>
Coda	>	>	>	>
Ostinato			X	>
Anacrusis	>	>	>	>
Cadence	>	>	>	>
Tension and Release	>	>	>	>
<b>COMPOSITIONAL STRUCTURES</b>				
Form	>	>	>	>
Form: Binary	>	>	>	>
Form: Ternary	>	>	>	>
Form: Theme and Variations	>	>	>	>
Form: Round	>	>	>	>
Form: Canon	>	>	>	>
Form: Fugue			X	>
March	>	>	>	>
Waltz	>	>	>	>
Hymn	>	>	>	>
Overture	>	>	>	>
Novelty			X	>
Chorale	>	>	>	>



## GRADES 9–12 JAZZ ENSEMBLE & SYMPHONIC BAND CORE KNOWLEDGE MATRIX

	Q1	Q2	Q3	Q4
Ballad	>	>	>	>
Suite	>	>	>	>
12 Bar Blues				
<b>CONCEPTS OF EXPRESSION</b>				
<i>piano, forte</i>	>	>	>	>
<i>mezzo piano, mezzo forte</i>	>	>	>	>
<i>pianissimo, fortissimo</i>	>	>	>	>
<i>pianississimo, fortississimo</i>	>	>	>	>
<i>forte-piano</i>	>	>	>	>
<i>sforzando</i>	>	>	>	>
Crescendo	>	>	>	>
Diminuendo	>	>	>	>
Climax	>	>	>	>
Cadence	>	>	>	>
Tension and Release	>	>	>	>
Slur	>	>	>	>
Staccato	>	>	>	>
Accent	>	>	>	>
Legato	>	>	>	>
Marcato	>	>	>	>
Tenuto	>	>	>	>
Rallantando	>	>	>	>
Ritardando (Ritard)	>	>	>	>
Accelerando	>	>	>	>
Poco a Poco	>	>	>	>
Rubato	>	>	>	>
Loco	X	>	>	>
Con Moto	>	>	>	>
Piu	>	>	>	>
Meno	>	>	>	>
Mosso	>	>	>	>
Morendo		X	>	>

## GRADES 9–12 JAZZ ENSEMBLE & SYMPHONIC BAND CORE KNOWLEDGE MATRIX

	Q1	Q2	Q3	Q4
Cantabile	>	>	>	>
Maestoso	>	>	>	>
Dolce		X	>	>
Espressivo	>	>	>	>
Animato			X	>
Con Spirito	>	>	>	>
Grandioso			X	>
Sostentuto	>	>	>	>
Brillante			X	>
Pesante			X	>
Leggiero			X	>
Tranquillo			X	>
Furioso	>	>	>	>
Scherzando				
<b>SCALES (in concert pitch)</b>				
C	>	>	>	>
a	>	>	>	>
F	>	>	>	>
d	>	>	>	>
B-flat	>	>	>	>
g	>	>	>	>
E-flat	>	>	>	>
c	>	>	>	>
A-flat	>	>	>	>
f	>	>	>	>
D-flat	>	>	>	>
b-flat	>	>	>	>
G	>	>	>	>
e	>	>	>	>
D	X	X	X	X
b	>	>	>	>
Chromatic	>	>	>	>

## GRADES 9–12 JAZZ ENSEMBLE & SYMPHONIC BAND CORE KNOWLEDGE MATRIX

	Q1	Q2	Q3	Q4
<b>PERCUSSION REQUIREMENTS</b>				
Snare Drum: Multiple Bounce Roll	>	>	>	>
Snare Drum: Double Stroke Roll	>	>	>	>
Snare Drum: Five Stroke Roll	>	>	>	>
Snare Drum: Seven Stroke Roll	>	>	>	>
Snare Drum: Nine Stroke Roll	>	>	>	>
Snare Drum: Flam	>	>	>	>
Snare Drum: Ruff	>	>	>	>
Bass Drum Technique	>	>	>	>
Crash Cymbal Technique	>	>	>	>
Suspended Cymbal Technique	>	>	>	>
Timpani Technique	>	>	>	>
Drum Set Technique	>	>	>	>
Keyboard Percussion Technique	>	>	>	>
Tambourine Technique	>	>	>	>
Triangle Technique	>	>	>	>
Castanet Technique		X	>	>
Shaker Technique	>	>	>	>
Temple Block Technique	>	>	>	>
Wood Block Technique	>	>	>	>
Concert Tom Technique	>	>	>	>
<b>KEY SIGNATURES (concert pitch)</b>				
C	>	>	>	>
a	>	>	>	>
F	>	>	>	>
d	>	>	>	>
B-flat	>	>	>	>
g	>	>	>	>
E-flat	>	>	>	>
c	>	>	>	>
A-flat	>	>	>	>
f	>	>	>	>

## GRADES 9–12 JAZZ ENSEMBLE & SYMPHONIC BAND CORE KNOWLEDGE MATRIX

	Q1	Q2	Q3	Q4
D-flat	X	>	>	>
b-flat	X	>	>	>
G-flat			X	>
e-flat				X
C-flat			X	>
a-flat				X
G	>	>	>	>
e	>	>	>	>
D	>	>	>	X
b	>	>	>	>
A			X	>
f#				X
E			X	>
c#				X
B			X	>
g#				X
F#			X	>
d#				X
C#			X	>
a#				X
<b>ENSEMBLE PERFORMANCE AND LISTENING SKILLS</b>				
Breathing	>	>	>	>
Listening to other parts	>	>	>	>
Enter together	>	>	>	>
Release together	>	>	>	>
Balance	>	>	>	>
Blend	>	>	>	>
Intonation	>	>	>	>
Section tone quality	>	>	>	>
Pulse of ensemble	>	>	>	>
Interpretation of music	>	>	>	>
Follow conductor	>	>	>	>

## GRADES 9–12 JAZZ ENSEMBLE & SYMPHONIC BAND CORE KNOWLEDGE MATRIX

	Q1	Q2	Q3	Q4
Expressive performing	>	>	>	>
Conduct patterns in 4, 3, and 2	>	>	>	>
Ensemble performance evaluation	>	>	>	>
Aesthetic response	>	>	>	>
<b>NOTES AND RESTS</b>				
Note Part: Body	>	>	>	>
Note Part: Stem	>	>	>	>
Note Part: Flag	>	>	>	>
Note Part: Beam	>	>	>	>
Breve Note			X	>
Whole Note	>	>	>	>
Half Note	>	>	>	>
Quarter Note	>	>	>	>
Eighth Note	>	>	>	>
Sixteenth Note	>	>	>	>
Breve Rest			X	>
Whole Rest	>	>	>	>
Half Rest	>	>	>	>
Quarter Rest	>	>	>	>
Eighth Rest	>	>	>	>
Sixteenth Rest	>	>	>	>
Dotted Whole Note			X	>
Dotted Half Note	>	>	>	>
Dotted Quarter Note	>	>	>	>
Dotted Eighth Note	>	>	>	>
Dotted Whole Rest		X	>	>
Dotted Half Rest	X	>	>	>
Dotted Quarter Rest	X	>	>	>
Dotted Eighth Rest		X	>	>
Double Dotted Notes and Rests			X	>
<b>TIME SIGNATURES</b>				
<sup>2</sup>	>	>	>	>
<sup>4</sup>				

## GRADES 9–12 JAZZ ENSEMBLE & SYMPHONIC BAND CORE KNOWLEDGE MATRIX

	Q1	Q2	Q3	Q4
$\frac{3}{4}$	>	>	>	>
$\frac{4}{4}$	>	>	>	>
$\frac{5}{4}$	>	>	>	>
$\frac{6}{4}$				
$\frac{7}{4}$				
$\frac{2}{\text{Cut Time or } 2}$	>	>	>	>
$\frac{2}{3}$	>	>	>	>
$\frac{3}{2}$		X	>	>
$\frac{4}{2}$		X	>	>
$\frac{5}{2}$			X	>
$\frac{6}{2}$			X	>
$\frac{3}{8}$		X	>	>
$\frac{8}{4}$			X	?
$\frac{5}{8}$		X	>	>
$\frac{6}{8}$	>	>	>	>
$\frac{7}{8}$		X	>	>
$\frac{9}{8}$	X	>	>	>
$\frac{12}{8}$	X	>	>	>
<b>RHYTHMIC CONCEPTS</b>				
Duplet	>	>	>	>
Triplet	>	>	>	>
Irregular Groupings			X	>
Syncopation	>	>	>	>

## GRADES 9–12 JAZZ ENSEMBLE & SYMPHONIC BAND CORE KNOWLEDGE MATRIX

	Q1	Q2	Q3	Q4
Effect Notation			X	>
Rhythmic Abbreviations	>	>	>	>
Meter Changes	>	>	>	>
<b>SIGNS, SYMBOLS, AND TERMINOLOGY</b>				
Treble Clef	>	>	>	>
Bass Clef	>	>	>	>
Staff	>	>	>	>
Grand Staff	>	>	>	>
Measure	>	>	>	>
Bar Line	>	>	>	>
Double Bar Line	>	>	>	>
End Line	>	>	>	>
Repeat Signs	>	>	>	>
One Measure Repeat	>	>	>	>
Multiple Measure Repeat	>	>	>	>
First and Second Endings	>	>	>	>
Fine	>	>	>	>
Ledger Line	>	>	>	>
Ledger Space	>	>	>	>
Breath Mark	>	>	>	>
Tie	>	>	>	>
Slur	>	>	>	>
Accidentals	>	>	>	>
Sharp	>	>	>	>
Flat	>	>	>	>
Natural	>	>	>	>
Double Sharp			X	>
Double Flat			X	>
Fermata	>	>	>	>
Caesura	>	>	>	>
Da Capo	>	>	>	>
Dal Segno	>	>	>	>

## GRADES 9–12 JAZZ ENSEMBLE & SYMPHONIC BAND CORE KNOWLEDGE MATRIX

	Q1	Q2	Q3	Q4
Coda	>	>	>	>
Coda Sign	>	>	>	>
A Tempo	>	>	>	>
Multiple Rests	>	>	>	>
Soli	>	>	>	>
Tutti	>	>	>	>
Half Step	>	>	>	>
Whole Step	>	>	>	>
Chromatic	>	>	>	>
Enharmonic	>	>	>	>
Meter	>	>	>	>
Time Signature	>	>	>	>
Alla Breve	>	>	>	>
Common Time	>	>	>	>
Articulation	>	>	>	>
Accent	>	>	>	>
Staccato	>	>	>	>
Marcato	>	>	>	>
Tenuto	>	>	>	>
Legato	>	>	>	>
Intonation	>	>	>	>
Style	>	>	>	>
Balance	>	>	>	>
Blend	>	>	>	>
Arpeggio	>	>	>	>
Simile	>	>	>	>
Subito	>	>	>	>
Divisi	>	>	>	>
Unison	>	>	>	>
L'istesso			X	>
Trill	>	>	>	>
Grace Note	>	>	>	>



## GRADES 9–12 JAZZ ENSEMBLE & SYMPHONIC BAND CORE KNOWLEDGE MATRIX

	Q1	Q2	Q3	Q4
Tacet	X	>	>	>
Glissando	>	>	>	>
8va	>	>	>	>
8vb	>	>	>	>
Sempre		X	>	>
Segue			X	>
Ma Non Troppo			X	>
Interval	>	>	>	>
Triads	>	>	>	>
Dynamics	>	>	>	>
Frequency - Pitch	>	>	>	>
Timbre – Tone Color	>	>	>	>
Amplitude - Volume	>	>	>	>
Duration - Length	>	>	>	>
Solfege	>	>	>	>
Transposition	>	>	>	>

## GRADES 9–12 CHORUS OVERVIEW

Membership in this choral group is open to any student who has the desire to sing in a group setting. Students will learn proper vocal techniques required for effective performance of selected literature. Students will study and perform music ranging from Broadway to the classics. Students are required to participate in all concerts, extra rehearsals and special events that contribute to the musical life of the school.

***Requirement: Students must be able to recognize and sing notes and pitches.***

## GRADES 9–12 CHORUS CURRICULUM

**National and Connecticut Standard 1: Students will sing, alone and with others, a varied repertoire of instrumental music.**

*What makes a good performance?*

*What criteria would you use to evaluate a musical performance?*

*How does a performer reflect an understanding of the composer's intent in their performance?*

*How does a musician know how to perform when the composer gives minimal instruction?*

*What do musicians do to get better at performing composer's intent?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Activate prior knowledge from grades K through 8	<ul style="list-style-type: none"> <li>• Lecture</li> <li>• Small Group Instruction</li> <li>• Individual Instruction</li> <li>• Demonstrate/Model</li> <li>• Class Discussion</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Teacher Observation</li> <li>• Common Assessments</li> <li>• Quizzes – Aural and Written</li> <li>• Tests – Aural and Written</li> <li>• Rubric</li> <li>• Small Group Performance</li> <li>• Large Group Performance</li> <li>• Individual Performance</li> <li>• Summative Assessment</li> <li>• Informal Assessments</li> </ul>
Sing with expression and technical accuracy a large and varied repertoire of vocal literature with a difficulty of level 4, on a scale of 1 to 6, including some songs performed from memory		
Sing music ensemble music for up to four parts, with and without accompaniment		
Demonstrate well-developed ensemble skills		
Sing in small ensembles, with one student on a part		

## GRADES 9–12 CHORUS CURRICULUM

**National and Connecticut Standard 5: Students will read and notate music.**

*Why is the ability to read music important?*

*What signifies good notation?*

*How does a composer use notation to get the performer to perform with the composer's intent?*

*What is the correct performance practice given different situations?*

*Why notate music?*

*Why is good sight-reading important?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Activate prior knowledge from grades K through 8	<ul style="list-style-type: none"> <li>• Lecture</li> <li>• Small Group Instruction</li> <li>• Individual Instruction</li> <li>• Demonstrate/Model</li> <li>• Class Discussion</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Teacher Observation</li> <li>• Common Assessments</li> <li>• Quizzes – Aural and Written</li> <li>• Tests – Aural and Written</li> <li>• Rubric</li> <li>• Small Group Performance</li> <li>• Large Group Performance</li> <li>• Individual Performance</li> <li>• Summative Assessment</li> <li>• Informal Assessments</li> </ul>
Demonstrate the ability to read a vocal score by describing how the elements of music are used		
Sight-read, accurately and expressively, music with a difficulty level of 3, on a scale of 1 to 6		
Use standard and other notational systems to record their musical ideas and the musical ideas of others		

## GRADES 9–12 CHORUS CURRICULUM

**National and Connecticut Standard 6: Students will listen to, analyze and describe music.**

*Why do we need a music vocabulary?*

*What devices help categorize music genres and cultures?*

*What compositional devices are used to provide unity and variety and tension and release?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Activate prior knowledge from grades K through 8	<ul style="list-style-type: none"> <li>• Lecture</li> <li>• Small Group Instruction</li> <li>• Individual Instruction</li> <li>• Demonstrate/Model</li> <li>• Class Discussion</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Teacher Observation</li> <li>• Common Assessments</li> <li>• Quizzes – Aural and Written</li> <li>• Tests – Aural and Written</li> <li>• Rubric</li> <li>• Small Group Performance</li> <li>• Large Group Performance</li> <li>• Individual Performance</li> <li>• Summative Assessment</li> <li>• Informal Assessments</li> </ul>
Analyze aural examples of a varied repertoire of music representing diverse genres and cultures, by describing the uses of elements of music and expressive devices		
Demonstrate extensive knowledge of the technical vocabulary of music		
Identify and explain compositional devices and techniques used to provide unity and variety and tension and release in a musical work		
Give examples of other works that make similar uses of these devices and techniques		

## GRADES 9–12 CHORUS CURRICULUM

**National and Connecticut Standard 7: Students will evaluate music and music performances.**

*What does a great performance sound like?*

*What makes a great performance?*

*What are the criteria for making an informed judgment of a performance?*

*How does one performance compare to another?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Activate prior knowledge from grades K through 8	<ul style="list-style-type: none"> <li>• Lecture</li> <li>• Small Group Instruction</li> <li>• Individual Instruction</li> <li>• Demonstrate/Model</li> <li>• Class Discussion</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Teacher Observation</li> <li>• Common Assessments</li> <li>• Quizzes – Aural and Written</li> <li>• Tests – Aural and Written</li> <li>• Rubric</li> <li>• Small Group Performance</li> <li>• Large Group Performance</li> <li>• Individual Performance</li> <li>• Summative Assessment</li> <li>• Informal Assessments</li> </ul>
Evolve specific criteria for making informed, critical evaluations of the quality and effectiveness of performances, compositions, arrangements and improvisations and apply the criteria in their personal participation in music		
Evaluate a performance, composition, arrangement or improvisation by comparing it to similar or exemplary models		

## GRADES 9–12 CHORUS CURRICULUM

**National and Connecticut Standard 9: Students will understand music in relation to history and culture.**

*What general criteria might be applied to music from all cultures and genre?*

*How is meter in a piece of music a reflection of history and culture?*

*How are the musical elements used in various pieces of music in history and in different cultures?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Activate prior knowledge from grades K through 8	<ul style="list-style-type: none"> <li>• Lecture</li> <li>• Small Group Instruction</li> <li>• Individual Instruction</li> <li>• Demonstrate/Model</li> <li>• Class Discussion</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Teacher Observation</li> <li>• Common Assessments</li> <li>• Quizzes – Aural and Written</li> <li>• Tests – Aural and Written</li> <li>• Rubric</li> <li>• Small Group Performance</li> <li>• Large Group Performance</li> <li>• Individual Performance</li> <li>• Summative Assessment</li> <li>• Informal Assessments</li> </ul>
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 (high-quality and characteristic) musical works, and explain the characteristics that cause each work to be considered exemplary		

## GRADES 9–12 CHORUS RESOURCES

- iTunes Professional Recordings
- Teaching Music Through Performance in Chorus, GIA Publishing
- [www.JWPepper.com](http://www.JWPepper.com)
- Essentials of Music Theory, Books, 2, 3, Alfred Publishing
- Starer, R. (1986). *Basic Rhythmic Training*. New York: Alfred Publishing Company.
- Fioravanti, T. (2010). *Music Performance Practice for Chorus*. Waterford, Connecticut: Tim Fioravanti Music.
- Fioravanti, T. (2012). *Music Terminology*. Waterford, Connecticut: Tim Fioravanti Music.
- Selected Choral Compositions and Arrangements
- Supplemental Manuscript Materials

## **GRADES 9–12 CHAMBER CHOIR OVERVIEW**

Membership in this auditioned choral group is open to any student who has the desire to sing in a group setting. Students will learn proper vocal techniques required for effective performance of selected literature. Students will study and perform music ranging from Broadway to the classics. Students are required to participate in all concerts extra rehearsals, and special events that contribute to the musical life of the school.

***Membership in this choral group is by teacher recommendation and/or audition.***



## GRADES 9–12 CHAMBER CHOIR CURRICULUM

**National and Connecticut Standard 1: Students will sing, alone and with others, a varied repertoire of instrumental music.**

*What makes a good performance?*

*What criteria would you use to evaluate a musical performance?*

*How does a performer reflect an understanding of the composer's intent in their performance?*

*How does a musician know how to perform when the composer gives minimal instruction?*

*What do musicians do to get better at performing composer's intent?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Activate prior knowledge from grades K through 8	<ul style="list-style-type: none"> <li>• Lecture</li> <li>• Small Group Instruction</li> <li>• Individual Instruction</li> <li>• Demonstrate/Model</li> <li>• Class Discussion</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Teacher Observation</li> <li>• Common Assessments</li> <li>• Quizzes – Aural and Written</li> <li>• Tests – Aural and Written</li> <li>• Rubric</li> <li>• Small Group Performance</li> <li>• Large Group Performance</li> <li>• Individual Performance</li> <li>• Summative Assessment</li> <li>• Informal Assessments</li> </ul>
Sing with expression and technical accuracy a large and varied repertoire of vocal literature with a difficulty of level 4, on a scale of 1 to 6, including some songs performed from memory		
Sing music ensemble music for up to four parts, with and without accompaniment		
Demonstrate well-developed ensemble skills		
Sing in small ensembles, with one student on a part		

## GRADES 9–12 CHAMBER CHOIR CURRICULUM

**National and Connecticut Standard 5: Students will read and notate music.**

*Why is the ability to read music important?*

*What signifies good notation?*

*How does a composer use notation to get the performer to perform with the composer's intent?*

*What is the correct performance practice given different situations?*

*Why notate music?*

*Why is good sight-reading important?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Activate prior knowledge from grades K through 8	<ul style="list-style-type: none"> <li>• Lecture</li> <li>• Small Group Instruction</li> <li>• Individual Instruction</li> <li>• Demonstrate/Model</li> <li>• Class Discussion</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Teacher Observation</li> <li>• Common Assessments</li> <li>• Quizzes – Aural and Written</li> <li>• Tests – Aural and Written</li> <li>• Rubric</li> <li>• Small Group Performance</li> <li>• Large Group Performance</li> <li>• Individual Performance</li> <li>• Summative Assessment</li> <li>• Informal Assessments</li> </ul>
Demonstrate the ability to read a vocal score by describing how the elements of music are used		
Sight-read, accurately and expressively, music with a difficulty level of 3, on a scale of 1 to 6		
Use standard and other notational systems to record their musical ideas and the musical ideas of others		

## GRADES 9–12 CHAMBER CHOIR CURRICULUM

**National and Connecticut Standard 6: Students will listen to, analyze and describe music.**

*Why do we need a music vocabulary?*

*What devices help categorize music genres and cultures?*

*What compositional devices are used to provide unity and variety and tension and release?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Activate prior knowledge from grades K through 8	<ul style="list-style-type: none"> <li>• Lecture</li> <li>• Small Group Instruction</li> <li>• Individual Instruction</li> <li>• Demonstrate/Model</li> <li>• Class Discussion</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Teacher Observation</li> <li>• Common Assessments</li> <li>• Quizzes – Aural and Written</li> <li>• Tests – Aural and Written</li> <li>• Rubric</li> <li>• Small Group Performance</li> <li>• Large Group Performance</li> <li>• Individual Performance</li> <li>• Summative Assessment</li> <li>• Informal Assessments</li> </ul>
Analyze aural examples of a varied repertoire of music representing diverse genres and cultures, by describing the uses of elements of music and expressive devices		
Demonstrate extensive knowledge of the technical vocabulary of music		
Identify and explain compositional devices and techniques used to provide unity and variety and tension and release in a musical work		
Give examples of other works that make similar uses of these devices and techniques		

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**National and Connecticut Standard 7: Students will evaluate music and music performances.**

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*What makes a great performance?*

*What are the criteria for making an informed judgment of a performance?*

*How does one performance compare to another?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Activate prior knowledge from grades K through 8	<ul style="list-style-type: none"> <li>• Lecture</li> <li>• Small Group Instruction</li> <li>• Individual Instruction</li> <li>• Demonstrate/Model</li> <li>• Class Discussion</li> <li>• Technology</li> </ul>	<ul style="list-style-type: none"> <li>• Teacher Observation</li> <li>• Common Assessments</li> <li>• Quizzes – Aural and Written</li> <li>• Tests – Aural and Written</li> <li>• Rubric</li> <li>• Small Group Performance</li> <li>• Large Group Performance</li> <li>• Individual Performance</li> <li>• Summative Assessment</li> <li>• Informal Assessments</li> </ul>
Evolve specific criteria for making informed, critical evaluations of the quality and effectiveness of performances, compositions, arrangements and improvisations and apply the criteria in their personal participation in music		
Evaluate a performance, composition, arrangement or improvisation by comparing it to similar or exemplary models		

## GRADES 9–12 CHAMBER CHOIR CURRICULUM

**National and Connecticut Standard 9: Students will understand music in relation to history and culture.**

*What general criteria might be applied to music from all cultures and genre?*

*How is meter in a piece of music a reflection of history and culture?*

*How are the musical elements used in various pieces of music in history and in different cultures?*

Grade Level Expectations	Instructional Strategies	Evidence of Learning
Activate prior knowledge from grades K through 8	<ul style="list-style-type: none"> <li>Lecture</li> <li>Small Group Instruction</li> <li>Individual Instruction</li> <li>Demonstrate/Model</li> <li>Class Discussion</li> <li>Technology</li> </ul>	<ul style="list-style-type: none"> <li>Teacher Observation</li> <li>Common Assessments</li> <li>Quizzes – Aural and Written</li> <li>Tests – Aural and Written</li> <li>Rubric</li> <li>Small Group Performance</li> <li>Large Group Performance</li> <li>Individual Performance</li> <li>Summative Assessment</li> <li>Informal Assessments</li> </ul>
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 (high-quality and characteristic) musical works, and explain the characteristics that cause each work to be considered exemplary		

## GRADES 9–12 CHAMBER CHOIR RESOURCES

- iTunes Professional Recordings
- Teaching Music Through Performance in Chorus, GIA Publishing
- [www.JWPepper.com](http://www.JWPepper.com)
- Essentials of Music Theory, Books, 2, 3, Alfred Publishing
- Starer, R. (1986). *Basic Rhythmic Training*. New York: Alfred Publishing Company.
- Fioravanti, T. (2010). *Music Performance Practice for Chorus*. Waterford, Connecticut: Tim Fioravanti Music.
- Fioravanti, T. (2012). *Music Terminology*. Waterford, Connecticut: Tim Fioravanti Music.
- Selected Choral Compositions and Arrangements
- Supplemental Manuscript Materials

## GRADE 12 CHORUS AND CHAMBER CHOIR EXPECTATIONS

By the end of Grade 12, Chorus and Chamber Choir students will be able to	As evidenced by
Sing a Major, natural minor, harmonic minor and chromatic scale (ascending and descending, on solfège) in tune and with accurate breath control.	Performance Assessment
Sing music representing diverse genres and cultures, with expression appropriate for the work being performed.	Performance Assessment
Sing with expression and technical accuracy a varied repertoire of vocal literature with a level of difficulty of 4.5, on a scale of 1 to 6, including some songs performed from memory.	Performance Assessment
Read rhythms as indicated in the Core Knowledge Guide.	Written and Performance Assessments
Read at sight diatonic melodies in their respective clefs with a level of difficulty of 3.5, on a scale of 1 to 6	Sight-singing Assessment
Sight-read, accurately and expressively, music with a level of difficulty of 3, on a scale of 1 to 6.	Sight-singing Assessment
Identify and define standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression (as per Core Knowledge guide).	Written and Performance Assessments
Describe specific music events (e.g., entry of a voice part, change of meter, return of refrain) in a given aural example, using appropriate terminology.	Listening Assessment
Analyze the uses of elements of music in aural examples representing diverse genres and cultures.	Listening Assessment
Demonstrate knowledge of the basic principles of meter, rhythm, tonality, intervals, chords, and harmonic progressions in their analyses of music.	Written and Performance Assessments
Develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply the criteria in their personal listening and performing.	Performance Reflection
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.	Performance Reflection

## GRADES 9–12 CHORUS & CHAMBER CHOIR PACING GUIDE

Grade Level Expectations	Q1	Q2	Q3	Q4
Sing with expression and technical accuracy a large and varied repertoire of vocal literature with a difficulty of level 4, on a scale of 1 to 6, including some songs performed from memory.			X	>
Sing music ensemble music for up to four parts, with and without accompaniment.		X	>	>
Demonstrate well-developed ensemble skills.	X	>	>	>
Sing in small ensembles, with one student on a part.	X	>	>	>
Demonstrate the ability to read a vocal score by describing how the elements of music are used.			X	>
Sight-read, accurately and expressively, music with a difficulty level of 3, on a scale of 1 to 6				X
Use standard and other notational systems to record their musical ideas and the musical ideas of others.			X	>
Analyze aural examples of a varied repertoire of music representing diverse genres and cultures, by describing the uses of elements of music and expressive devices.			X	>
Demonstrate extensive knowledge of the technical vocabulary of music.	X	>	>	>
Identify and explain compositional devices and techniques used to provide unity and variety and tension and release in a musical work.		X	>	>
Give examples of other works that make similar uses of these devices and techniques.			X	
Evolve specific criteria for making informed, critical evaluations of the quality and effectiveness of performances, compositions, arrangements and improvisations and apply the criteria in their personal participation in music.		X	>	>
Evaluate a performance, composition, arrangement or improvisation by comparing it to similar or exemplary models.		X	>	>
Describe distinguishing characteristics of representative music genres and styles from a variety of cultures		X	>	>
Classify by genre and style (and, if applicable, by historical period, composer and title) a varied body of exemplary (high-quality and characteristic) musical works, and explain the characteristics that cause each work to be considered exemplary.			X	

## GRADES 9–12 CHORUS & CHAMBER CHOIR CORE KNOWLEDGE MATRIX

	Chorus	Chamber Choir
<b>GENERAL VOCAL SKILLS</b>		
Breathing	>	>
Posture	>	>
Tone Production/Quality	>	>
Intonation	>	>
Match Pitch	>	>
Diction	>	>
Vowel Unification	>	>
Vibrato	>	>
<b>TEMPO MARKS</b>		
Tempo	>	>
Metronome Markings	X	>
Allegro	>	>
Andante	>	>
Andantino	>	>
Adagio	>	>
Moderato	>	>
Allegretto	>	>
Grave		X
Lento		X
Largo	X	>
Larghetto		X
Presto	X	>
Vivace		X
Vivo		X
<b>COMPOSITIONAL DEVICES</b>		
Solo/Duet/Trio	>	>
Introduction	>	>
Melody	>	>
Harmony	>	>
Accompaniment	>	>
Counter melody	>	>



## GRADES 9–12 CHORUS & CHAMBER CHOIR CORE KNOWLEDGE MATRIX

	Chorus	Chamber Choir
Motive		X
Phrase	>	>
Call and Response	>	>
Sequence	X	>
Theme	X	>
Coda	>	>
Ostinato	>	>
Cadence		X
Anacrusis	X	>
Cadence		X
Tension and Release	X	>
<b>COMPOSITIONAL STRUCTURES</b>		
Form	>	>
Form: Binary	X	>
Form: Ternary	X	>
Form: Rondo		X
Form: Theme and Variations		X
Form: Round	>	>
Form: Canon	>	>
Form: Sonata Allegro		X
Form: Fugue		X
March	X	>
Waltz	>	>
Hymn	>	>
Overture	X	>
Novelty	X	>
Chorale	X	>
Ballad	>	>
Suite		X
12 Bar Blues		X
<b>CONCEPTS OF EXPRESSION</b>		
<i>piano, forte</i>	>	>

## GRADES 9–12 CHORUS & CHAMBER CHOIR CORE KNOWLEDGE MATRIX

	Chorus	Chamber Choir
<i>mezzo piano, mezzo forte</i>	>	>
<i>pianissimo, fortissimo</i>	>	>
<i>pianississimo, fortississimo</i>		X
<i>forte-piano</i>	X	>
<i>sforzando</i>		X
Crescendo	>	>
Diminuendo	>	>
Climax	X	
Cadence		X
Tension and Release	X	>
Slur	>	>
Staccato	>	>
Accent	>	>
Legato	>	>
Marcato	X	>
Tenuto	X	>
Rallantando	X	>
Ritardando (Ritard)	>	>
Accelerando	X	>
Poco a Poco	>	>
Rubato	X	>
Loco		X
Con Moto	X	X
Piu	X	>
Meno	X	>
Mosso	X	>
Morendo		X
Cantabile	X	>
Maestoso	X	>
Dolce	X	>
Espressivo	X	>
Animato		X

## GRADES 9–12 CHORUS & CHAMBER CHOIR CORE KNOWLEDGE MATRIX

	Chorus	Chamber Choir
Con Spirito		X
Grandioso		X
Sostentuto	X	>
Brillante		X
Pesante		X
Leggiero		X
Tranquillo		X
Furioso		X
Scherzando		X
<b>SCALE PERFORMANCE</b>		
Major	X	>
Natural Minor	X	>
Harmonic Minor		X
Chromatic		X
<b>KEY SIGNATURES</b>		
C	>	>
a		X
F	>	>
d		X
B-flat	>	>
g		X
E-flat	X	>
c		X
A-flat	X	>
f		X
D-flat	X	>
G-flat	X	>
C-flat	X	>
G	>	>
e		X
D	X	>
b		X

## GRADES 9–12 CHORUS & CHAMBER CHOIR CORE KNOWLEDGE MATRIX

	Chorus	Chamber Choir
A	X	>
f#		X
E	X	>
c#		X
B	X	>
F#	X	>
C#	X	>
<b>ENSEMBLE PERFORMANCE AND LISTENING SKILLS</b>		
Breathing	>	>
Listening to other parts	>	>
Enter together	>	>
Release together	>	>
Balance	>	>
Blend	>	>
Intonation	>	>
Section tone quality	X	>
Pulse of ensemble	X	>
Interpretation of music	X	>
Follow conductor	>	>
Expressive performing	>	>
Conduct patterns in 4, 3, and 2	X	>
Ensemble performance evaluation	X	>
Aesthetic response	X	>
<b>NOTES AND RESTS</b>		
Note Part: Body	X	>
Note Part: Stem	X	>
Note Part: Flag	X	>
Note Part: Beam	X	>
Breve Note		X
Whole Note	>	>
Half Note	>	>
Quarter Note	>	>

## GRADES 9–12 CHORUS & CHAMBER CHOIR CORE KNOWLEDGE MATRIX

	Chorus	Chamber Choir
Eighth Note	>	>
Sixteenth Note	X	>
Breve Rest		X
Whole Rest	>	>
Half Rest	>	>
Quarter Rest	>	>
Eighth Rest	>	>
Sixteenth Rest	X	>
Dotted Whole Note		X
Dotted Half Note	>	>
Dotted Quarter Note	>	>
Dotted Eighth Note		X
Dotted Whole Rest		X
Dotted Half Rest	X	>
Dotted Quarter Rest	X	>
Dotted Eighth Rest	X	>
Double Dotted Notes and Rests		X
<b>TIME SIGNATURES</b>		
$\frac{2}{4}$	>	>
$\frac{3}{4}$	>	>
$\frac{4}{4}$	>	>
$\frac{5}{4}$	X	>
$\frac{6}{4}$	X	>
$\frac{7}{4}$	X	>
Cut Time or $\frac{2}{2}$	X	>
$\frac{2}{2}$	X	>
$\frac{3}{2}$		X

## GRADES 9–12 CHORUS & CHAMBER CHOIR CORE KNOWLEDGE MATRIX

	Chorus	Chamber Choir
4 2		X
5 2		X
6 2		X
3 8		X
4 8		X
5 8		X
6 8	X	>
7 8		X
9 8		X
12 8		X
<b>RHYTHMIC CONCEPTS</b>		
Duplet		X
Triplet	X	>
Irregular Groupings		X
Syncopation	>	>
Effect Notation		X
Rhythmic Abbreviations		X
Meter Changes		X
<b>SIGNS, SYMBOLS, AND TERMINOLOGY</b>		
Treble Clef	>	>
Bass Clef	X	
Staff	>	>
Grand Staff	X	
Measure	>	>
Bar Line	>	>
Double Bar Line	>	>
End Line		

## GRADES 9–12 CHORUS & CHAMBER CHOIR CORE KNOWLEDGE MATRIX

	Chorus	Chamber Choir
Repeat Signs	>	>
One Measure Repeat	X	>
Multiple Measure Repeat	X	>
First and Second Endings	>	>
Fine	>	>
Ledger Line	X	>
Ledger Space	X	>
Breath Mark	>	>
Tie	>	>
Slur	>	>
Accidentals	X	>
Sharp	>	>
Flat	>	>
Natural	X	>
Double Sharp		
Double Flat		
Fermata	>	>
Caesura	X	>
Da Capo	>	>
Dal Segno	X	>
Coda	>	>
Coda Sign	>	>
A Tempo	>	>
Multiple Rests	X	>
Soli		
Tutti	X	>
Half Step	>	>
Whole Step	X	>
Chromatic	>	>
Enharmonic	X	>
Meter	>	>
Time Signature	>	>

## GRADES 9–12 CHORUS & CHAMBER CHOIR CORE KNOWLEDGE MATRIX

	Chorus	Chamber Choir
Alla Breve	X	>
Common Time	>	>
Articulation	>	>
Accent	>	>
Staccato	>	>
Marcato	X	>
Tenuto	X	>
Legato	>	>
Intonation	>	>
Style	>	>
Balance	>	>
Blend	>	>
Arpeggio	>	>
Simile		X
Subito	>	>
Divisi	X	>
Unison	>	>
L'istesso		X
Trill		X
Grace Note		X
Tacet	X	>
Glissando		X
8va		X
8vb		X
Sempre	X	>
Segue		X
Ma Non Troppo		X
Interval	>	>
Triads	>	>
Dynamics	>	>
Frequency - Pitch		X
Timbre – Tone Color		X



## GRADES 9–12 CHORUS & CHAMBER CHOIR CORE KNOWLEDGE MATRIX

	Chorus	Chamber Choir
Amplitude - Volume		X
Duration - Length		X
Solfege	>	>
Transposition		X