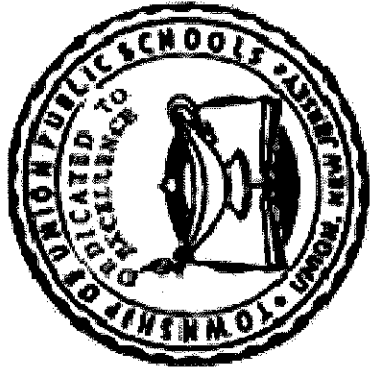
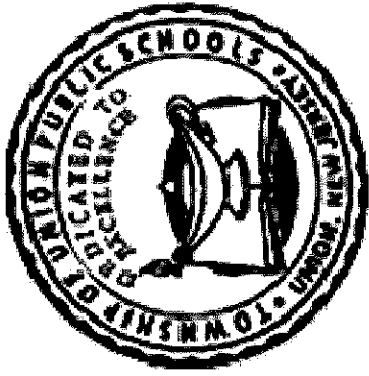


TOWNSHIP OF UNION PUBLIC SCHOOLS

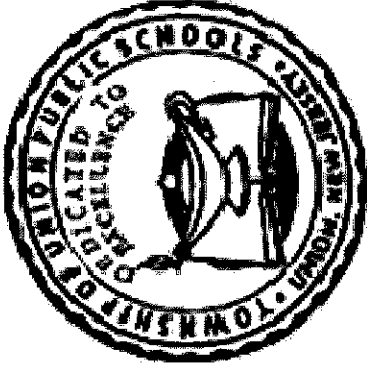


**Chorus, Grades 6&7
Curriculum Guide
2016**

Board Members



Vito Nufrio, President
David Arminio, Vice-President
Guy Francis
Steven Lee
Ron McDowell
Jeff Monge
Nellis Regis-Darby
Angel Salcedo
Nancy Zuena



TOWNSHIP OF UNION PUBLIC SCHOOLS

Administration

Superintendent: *Mr. Gregory Tatum*
Asst. Superintendent: *Dr. Noreen Lishak*
Asst. Superintendent: *Annie Moses*
School Business Administrator/Interim Board Secretary: *Manuel E. Vieira*
Director Of Personnel: *Gerry Benaquista*
Director Of Special Projects: *Ann Hart*
Director Of Special Services: *Kim Conti*
Director Of Athletics, Physical Education and Nurses: *Linda Ionta*
District Security: *Nick Ardito*

DEPARTMENT SUPERVISORS

School Counseling K-5: *Nicole Ahern*
Special Services Pre-K-8: *Kristin Szawan*
Special Services 9-12: *Joseph Seugling*
Special Services Pre-K-8: *Frank Santora*

Pre-K-2 English/Math/Science/ SS: *Maureen Corbett*
Social Studies 6-12/Business 9-12: *Libby Galante*
English 2-5/Social Studies 2-5: *Robert Ghiretti*
Science 6-12/NCLB: *Maureen Guilfoyle*
Career Ed/World Language/ ESL: *Yvonne Lorenzo*
English 6-12: *Randi Moran*
Math 2-5/Science 2-5: *Theresa Matthews*
Math 6-12: *Jeremy Cohen*
Art/Music K-12: *Ron Rago*

**Curriculum Committee
Academic Area**

**Six and Seventh Grade
Chorus
2016**

Table of Contents

Title Page	
Board Members	
Administration	
Department Supervisors	
Curriculum Committee	
Table of Content	
District Mission/Philosophy Statement	
District Goals	
Course Description	
Recommended Texts	
Course Proficiencies	
Curriculum Units	
Appendix: New Jersey Core Curriculum Content Standards	

Mission Statement

The mission of the Township of Union Public Schools is to build on the foundations of honesty, excellence, integrity, strong family and community partnerships. We promote a supportive learning environment where every student is challenged, inspired, empowered, and respected as diverse learners. Through cultivation of students' intellectual curiosity, skills, and knowledge, our students can achieve academically and socially, and contribute as responsible and productive citizens of our global community.

Philosophy Statement

The Township of Union Public School District, as a societal agency, reflects democratic ideals and concepts through its educational practices. It is the belief of the Board of Education that a primary function of the Township of Union Public School System is to formulate a learning climate conducive to the needs of all students in general, providing therein for individual differences. The school operates as a partner with the home and community.

Statement of District Goals

- **Develop reading, writing, speaking, listening, and mathematical skills.**
- **Develop a pride in work and a feeling of self-worth, self-reliance, and self discipline.**
- **Acquire and use the skills and habits involved in critical and constructive thinking.**
- **Develop a code of behavior based on moral and ethical principals.**
- **Work with others cooperatively.**
- **Acquire a knowledge and appreciation of the historical record of human achievement and failures and current societal issues.**
- **Acquire a knowledge and understanding of the physical and biological sciences.**
- **Participate effectively and efficiently in economic life and the development of skills to enter a specific field of work.**
- **Appreciate and understand literature, art, music, and other cultural activities.**
- **Develop an understanding of the historical and cultural heritage.**
- **Develop a concern for the proper use and/or preservation of natural resources.**
- **Develop basic skills in sports and other forms of recreation.**

Course Description

Six and Seventh grade general chorus is designed to guide the young musician through a vocal training and musical literacy program. This is a full year course that meets twice a week. General chorus involves a progressive course of study in the basic fundamentals of music, singing, technique, and performance.

Through choral repertoire, students will explore their vocal potential as well as develop their musical vocabulary and general music theory.

The listed materials should be used as guidelines and are subject to the individual instructor. This course is outlined according to the New Jersey core curriculum standards for visual and performing arts.

Recommended Textbooks

- 1. Patterns of sound: A practical sight – singing course for young voices.**
- 2. Sing legato: A collection of studies in vocal production and musicianship.**
- 3. General vocal warm ups: Located in the back of this guide.**
- 4. Choral repertoire: S.A; S.S.A; 3-part mixed; S.A.B.; and S.S.A.A.**

Course Proficiencies

Students will be able to...

- 1. Increase individual performing ability in relation to proper tone production and auditory perception.**
- 2. Increase music reading skills and music literacy.**
- 3. Increase knowledge and appreciation of the repertoire to be performed.**
- 4. Perform quality choral literature of various levels and styles in 2, 3, and 4 part voicing.**
- 5. Increase the skills of critique and evaluation in relation to their individual, as well as the full ensemble performance.**

Curriculum Units

Unit 1: Week # 1 – 4 Choral Fundamentals

1. Review and implementation of terms and symbols.
2. Test all voice for placement.
3. Introduce warm – ups and repertoire.

Unit 2: Week # 5 – 8 Vocal Repertoire

1. Introduce sight – singing.
2. Discuss tempo and dynamic terms used in the choral literature.
3. Continue teaching and rehearsing all music.

Unit 3: Week # 9 – 12 Vocal Repertoire/ Testing

1. Continue teaching and rehearsing all music.
2. Test all individuals and small groups.

Unit 4: Week # 13 – 15 Concert preparation

1. Finalize all music.
2. Combine groups for movements.
3. Add instruments.
4. Rehearse concert logistics.

Unit 5: Week # 16 Critique and evaluation

1. Watch concert performance.
2. Critique individual and full ensemble performances.
3. Discuss improvements needed.

Unit 6: Week # 17 – 36 Vocal repertoire

1. The second semester will proceed as weeks 1-16.
2. Different music will be taught and performed.

Pacing Guide- Course

<u>Content</u>	<u>Number of Days</u>
<u>Unit 1:</u> Week # 1 – 4 Choral Fundamentals.	15 - 20
<u>Unit 2:</u> Week # 5 – 8 Vocal Repertoire.	15 - 20
<u>Unit 3:</u> Week # 9 – 12 Vocal Repertoire/Testing.	15 - 20
<u>Unit 4:</u> Week # 13 – 15 Concert Preparation/Performance.	15 - 20
<u>Unit 5:</u> Week # 16 Critique and Evaluation.	5
<u>Unit 6:</u> Week # 17 – 36 Second Semester.	2 nd Semester

Week # 1 - 4

Unit 1: Choral Fundamentals. (1.1, 1.2, 1.3)

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CPIs)	Activities	Assessments
<ul style="list-style-type: none">• How does creating and performing in the arts differ from viewing the arts?• Does art define culture or does culture define art?	<ul style="list-style-type: none">• Review general terms and symbols.• Each grade level will learn more terms and symbols as the level increases.• Review physical techniques of the voice, jaw, lips, tongue, diaphragm, posture.	<ul style="list-style-type: none">• Review all materials to be used in each grade level.• Test all voices for proper vocal placement. (S.A., S.S.A.)• Review proper breathing techniques.• Introduce all warm-ups and sight-singing.• Week # 3 – 4 Introduce music.	<ul style="list-style-type: none">• Tier 1: Students will recognize treble and bass clefs. Notes and rest values, repeat signs, time signatures.• Tier 2: Students will recognize all of the above including tied notes, slurs, major and minor keys.• Tier 3: Students will recognize and perform all of the above and sharps and flats.

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CPIs)	Activities	Assessments
	<ul style="list-style-type: none"> • Voice, mouth, lips, jaw, tongue, diaphragm and posture. • Week # 1 – 2 All voices will be tested for proper vocal placement. 	<ul style="list-style-type: none"> • Week # 3 – 4 Introduce the choral repertoire. 	<ul style="list-style-type: none"> • Tier 3: Students will recognize and perform all of level 2 including recognition of key signatures and key changes.

--	--	--	--

Week # 5 - 8

Unit 2: Vocal Repertoire (1.1., 1.2, 1.3)

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CPIs)	Activities	Assessments
<ul style="list-style-type: none"> • How does creating and performing in the arts differ from viewing the arts? • Does culture define art or does art define culture? 	<ul style="list-style-type: none"> • Continue to develop vocal skills and music reading skills. • Students will focus on diction, and proper placement of all vowel, consonant and consonant blend sounds. • If applicable, the students will learn proper diction of other languages. (Latin, German, Spanish, etc.) 	<ul style="list-style-type: none"> • Review proper singing posture while sitting or standing. • Warm up in both major and minor modes. As well as the keys of C, G, D, F, and B flat. • Begin teaching choral repertoire focusing on pitch and rhythmic accuracy. 	<ul style="list-style-type: none"> • Tier 1: Students will perform the concert selections with all tempo and dynamic changes and some from memory. • Tier 2: Students will perform concert selections with all tempo and dynamic changes from memory.

--	--	--	--	--

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CPIs)	Activities	Assessments
	<ul style="list-style-type: none"> Students will review and discuss tempo and dynamic terms. 	<ul style="list-style-type: none"> Once a selection is learned, add in all tempo and dynamic changes used in all octavos. Week # 8, begin to rehearse concert selections from memory. 	<ul style="list-style-type: none"> Tier 3: Students will identify both the time signature and key signatures of all selections. Students will also perform all selections with all tempo and dynamic changes from memory.

--	--	--	--

Week # 9 - 12

Unit 3: Vocal Repertoire and Testing (1.1., 1.2, 1.3)

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CPIs)	Activities	Assessments
	<ul style="list-style-type: none"> • Students will continue to perform with proper vocal timbre, tempo and dynamic changes, and diction. • Students will be tested (week # 11-12) on their individual 	<ul style="list-style-type: none"> • During weeks # 9 -10 all concert music will be completed and rehearsed from memory. • Students will be tested on various sections of music. 	<ul style="list-style-type: none"> • Tier 1: Students will be tested on S.A. or S.S.A. voicing and all basic choral and theory terms. • Tier 2: Students will be tested on S.S.A. voicing, choral, theory

	<p>voice part and while in small groups.</p> <ul style="list-style-type: none"> Students will also take a written test on all choral and theory terms and concepts. 	<ul style="list-style-type: none"> Students will be vocally tested individually then in a small group of 1 or 2 voices on each voice part. Students will complete the written portion of testing based on the 3 levels of assessment. 	<p>terms, and time signatures.</p> <ul style="list-style-type: none"> Tier 3: Students will be tested on S.S.A., S.A.B. voicing, all choral and theory terms, tempo, dynamic markings, time signatures and key signatures.
--	--	---	---

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CPIs)	Activities	Assessments

--	--	--	--

Week # 13 - 15

Unit 4: Concert Preparation (1.1, 1.2, 1.3)

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CP/s)	Activities	Assessments
	<ul style="list-style-type: none"> • Students will discuss proper performance skills. • Students will add instruments and movement to the concert selections. 	<ul style="list-style-type: none"> • Discuss arrival time, attendance, and concert attire. Distribute parent letter. • Rehearse all music with any rhythm instruments and all 	<ul style="list-style-type: none"> • Since all students perform Tier 1, Tier 2, and Tier 3, they will be equally responsible for their performances. • Tier 1: Students will perform four

	<ul style="list-style-type: none"> Students will rehearse the logistics of the concert. All musical selections will be finalized. 	<p>movements.</p> <ul style="list-style-type: none"> Rehearse the entrances and exit from the risers with each group. Perform all music and focus on proper vocal timbre, blend, balance and dynamic contrast. 	<p>selections in the S.A./ S.S.A. voicing.</p> <ul style="list-style-type: none"> Tier 2: Students will perform 4 -5 selections in the S.S.A. voicing. Tier 3: Students will perform 5 – 6 selections in the S.S.A/ S.A.B. voicing.
--	---	--	---

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CPIs)	Activities	Assessments

--	--	--	--

Week # 16

Unit 5: Critique and Evaluation (1.1, 1.4)

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CPIs)	Activities	Assessments
	<ul style="list-style-type: none"> • Students will listen to or view the concert performance. • Students will critique their individual as well as ensemble performance. 	<ul style="list-style-type: none"> • Depending on availability, each chorus will listen to or view the concert. • Students will complete the "Concert Performance Critique" 	<ul style="list-style-type: none"> • Tier 1: The chorus will discuss the performance in terms of tempo, dynamics, pitch accuracy, movement, and overall performance skills.

	<ul style="list-style-type: none"> Students will discuss both the positive and the negative aspects of the concert. 	<p>and Evaluation Sheet"</p> <ul style="list-style-type: none"> They will answer the questions based on both their individual and ensemble performance. 	<ul style="list-style-type: none"> Tier 2: The chorus will discuss all of the above and diction, posture balance, and blend.
Essential Questions	Instructional Objectives/ Skills and Benchmarks (CPIs)	Activities	Assessments
		<ul style="list-style-type: none"> Students will discuss as a class both the positive and negative areas of all performances. Students will discuss improvements needed. 	<ul style="list-style-type: none"> Tier 3: The chorus will discuss the complete performance including, facial expressions, and all logistics.

WEEK #17-36 Unit 6

Choral Repertoire

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CPIs)	Activities	Assessments
	<ul style="list-style-type: none"> • All choruses will continue in the same format as the first semester. • Introduce new musical repertoire for the next concert. • Students will be tested on new material during week # 24 - 25 	<ul style="list-style-type: none"> • Review all choral and theory terms learned in the first semester. • Discuss and implement new vocal warm ups. • Continue sight – singing. • Distribute new music and discuss the different level. 	<ul style="list-style-type: none"> • Tier 1: Students will perform music in the S.S.A. voicing along with at least one a cappella selection. • Tier 2: Students will perform music in the S.A.B. voicing and 2 a cappella selections.

New Jersey Core Curriculum Content Standards
Academic Area

Standard 1.1 “The Creative Process”

All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theater, and visual arts.

Standard 1.2 “History Of The Arts and Culture”

All students will understand the role, development, and influence of the arts throughout history and across cultures.

Standard 1.3 “Performance”

All students will synthesize those skill, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theater and visual arts.

Standard 1.4 “Aesthetic Responses And Critique Methodologies”

All students will demonstrate and apply an understanding of arts philosophies, judgment and analysis to works of art in dance, music, theater and visual arts.

New Jersey Scoring Rubric

RUBRIC: Performance/Presentation

Performance Rubric	Meets or Exceeds Expectations 20 Pts	Meets Most of the Expectations 18 Pts	Meets Some of the Expectations 16 Pts	Has not met the Expectations 13 Pts
Performance 20 Pts	Meets or Exceeds Expectations The Student performed all specified musical elements accurately without errors.	Meets Most of the Expectations The Student performed all specified musical elements accurately but had occasional Errors.	Meets Some of the Expectations The Student performed all specified musical elements but with many errors.	Has not met the Expectations The Student was unable to perform the specified all musical examples.

**Notation
20 Pts.**

Meets or Exceeds Expectations The Student notated all specified musical elements accurately with no errors.	Meets Most of The Expectations The Student notated all specified musical elements accurately but had occasional errors.	Meet Some of The Expectations The Student notated all specified musical elements but with many errors.	Has not met the Expectations The Student was unable to notate all specified musical elements.
--	--	---	--

**Risk -
Tasking/Creativity
20 Pts**

Meets or Exceeds Expectations The Student consistently demonstrates risk-taking when creating unique, original, interesting and unpredictable compositions.	Meets Most of The Expectations The Student often demonstrates risk-taking when creating unique, original, interesting and unpredictable compositions.	Meets Some Expectations The Student seldom demonstrates risk-taking when creating unique, original, interesting and unpredictable compositions.	Has not met the Expectations The Student does not demonstrate risk-taking when creating unique, original, interesting and unpredictable compositions.
--	--	--	--

**Individual
Contribution**

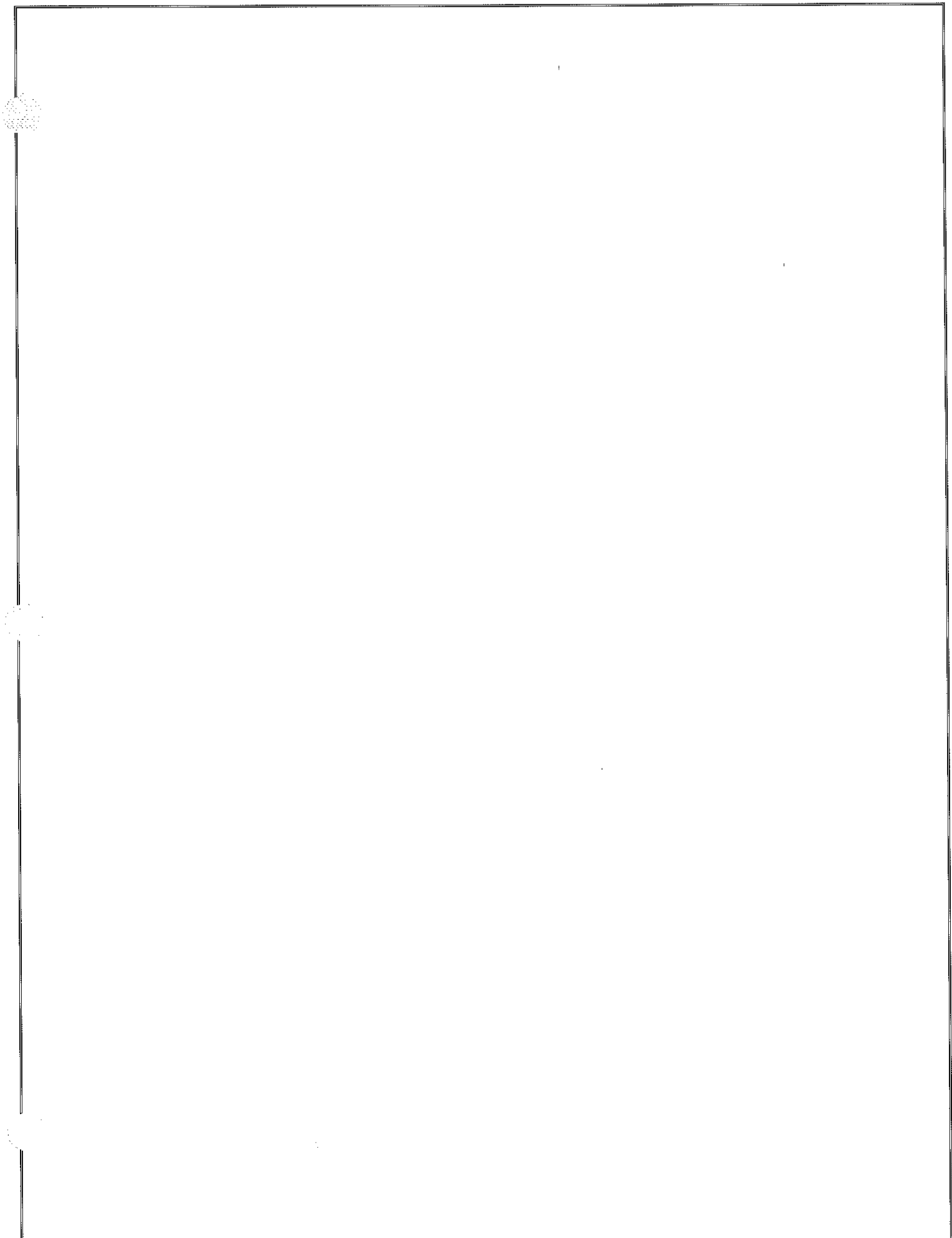
**20 Pts - Teacher
Observation**

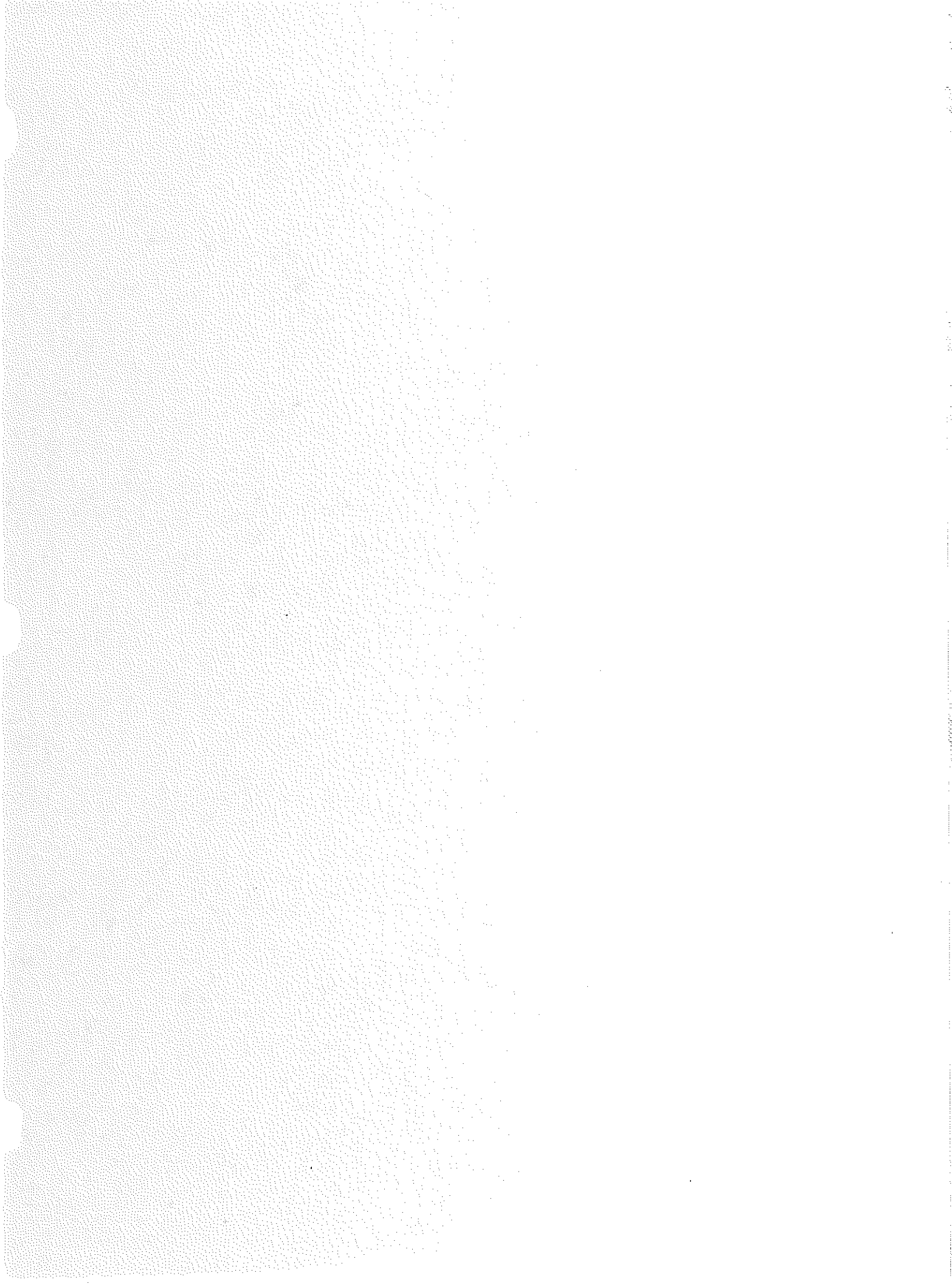
**Meets or Exceeds
Expectations**
The Student has
contributed to the
group and was
engaged while doing
so.
The student
helped others in the
group to
participate.

**Meets Most of
the
Expectations**
The Students
mostly contributed
to the group and
was engaged
while doing so.

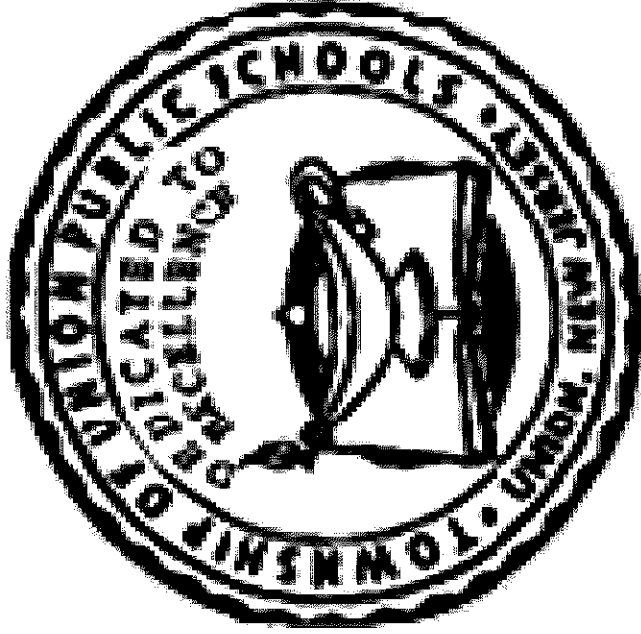
**Meets Some of
the
Expectations**
The Student
somewhat
contributed to the
group.

**Has not met the
Expectations**
The Student did not
contribute to the
group.





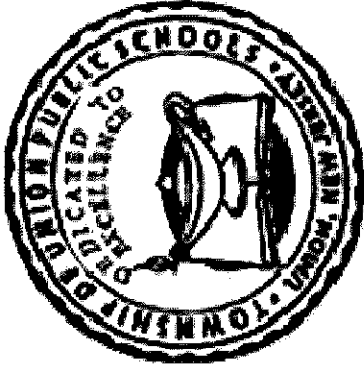
TOWNSHIP OF UNION PUBLIC SCHOOLS



Department of Visual/Performing Arts

Curriculum Guide

Jazz Ensemble



Board Members

Mr. Vito Nufrio, President

Mr. David Arminio, Vice President

Mr. Guy Francis

Mr. Steven Le

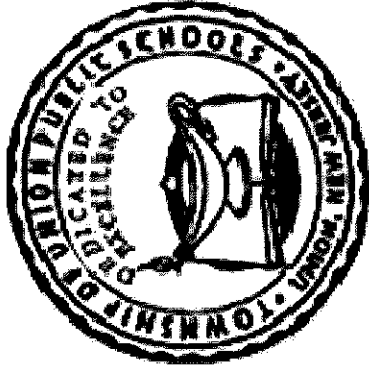
Mr. Ron McDowell

Mr. Jeff Monge

Ms. Nellis Regis-Darby

Mr. Angel Salcedo

Ms. Nancy Zuena



TOWNSHIP OF UNION PUBLIC SCHOOLS
Administration

District Superintendent**Mr. Gregory Tatum**

Assistant Superintendent.....**Dr. Noreen Lishak**

Assistant Superintendent.....**Mrs. Annie Moses**

Director of Personnel**Mr. Gerald Benequista**

Director of Special Services **Mrs. Kim Conti**

Director of Special Projects **Ms. Ann M. Hart**

DEPARTMENT SUPERVISORS

Nicole AhernSchool Counseling K-12
Kristin Szawan.....Special Services: Pre K – 8
Joseph Seugling.....Special Services 9-12
Gregory Pardo..... Special Services: Pre K-8
Maureen Corbett.....Pre K-2 English/Math/Science/SS
Libby Galante-----Social Studies 6-12/Business 6-12
Robert Ghiretti.....English 2-5/Social Studies 2-5
Maureen Guilfoyle.....Science 6-12/NCLB
Yvonne Lorenzo.....Career Ed/World Lang/ESL
Randi Moran.....Enlgish 6-12
Theresa Matthews.....Math/Science 2-5
Dr. Jeremy Cohen.....Mathematics 6-12
Ron Rago..... Visual/Performing Arts K-12
Nicholas Ardito.....Director of Security
Linda Ionta.....Director of Athletics/Physical Education/Nurses

**Curriculum Committee
Jazz Ensemble**

Laura Muller, Union High School Instrumental Music

Table of Contents

Title Page	
Board Members	
Administration	
Department Supervisors	
Curriculum Committee	
Table of Content	
District Mission/Philosophy Statement	
District Goals	
Course Description	
Recommended Texts/Materials	
Course Proficiencies/Pacing Guide	
Curriculum Units	
Appendix: New Jersey Core Curriculum Content Standards	

Mission Statement

The Township of Union Board of Education believes that every child is entitled to an education designed to meet his or her individual needs in an environment that is conducive to learning. State standards, federal and state mandates, and local goals and objectives, along with community input, must be reviewed and evaluated on a regular basis to ensure that an atmosphere of learning is both encouraged and implemented. Furthermore, any disruption to or interference with a healthy and safe educational environment must be addressed, corrected, or when necessary, removed in order for the district to maintain the appropriate educational setting.

Philosophy Statement

The Township of Union Public School District, as a societal agency, reflects democratic ideals and concepts through its educational practices. It is the belief of the Board of Education that a primary function of the Township of Union Public School System is to formulate a learning climate conducive to the needs of all students in general, providing therein for individual differences. The school operates as a partner with the home and community.

Statement of District Goals

- Develop reading, writing, speaking, listening, and mathematical skills.
- Develop a pride in work and a feeling of self-worth, self-reliance, and self-discipline.
- Acquire and use the skills and habits involved in critical and constructive thinking.
- Develop a code of behavior based on moral and ethical principals.
- Work with others cooperatively.
- Acquire a knowledge and appreciation of the historical record of human achievement and failures and current societal issues.
- Acquire a knowledge and understanding of the physical and biological sciences.
- Participate effectively and efficiently in economic life and the development of skills to enter a specific field of work.
- Appreciate and understand literature, art, music, and other cultural activities.
- Develop an understanding of the historical and cultural heritage.
- Develop a concern for the proper use and/or preservation of natural resources.
- Develop basic skills in sports and other forms of recreation.

Course Description

OVERVIEW OF CURRICULUM GUIDE

This curriculum guide includes weekly lesson plans, proficiency levels, materials and assessment standards.

These areas are addressed by grade levels nine through twelve. The plans are structured through the academic year with guidelines of when each element of music is taught and which topics are included. Music educators are responsible for creating effective lessons designed to accommodate all learning levels for all students in our district. Core Curriculum Content Standards for the State of New Jersey are noted for each area of learning and are subject to alterations as Standards are revised. New Jersey Core Curriculum Content Standards are included and noted.

Areas of content include the elements of music: expression, rhythm, form, melody, tempo, harmony dynamics, texture and timbre. A focus is also made on proper instrumental playing technique including posture, hand position, articulation, breathing techniques and tonguing. Elements of music theory including key signatures, scales, form and transpositions are also included. Music history and cultural connections as well as reading skills are documented in the written plans. All New Jersey Core Curriculum Content Standards are noted at the end of each lesson. Assessment tools for each lesson are located at the end of the activities.

Purpose

The purpose of this guide is to present a sequential plan in the area of Jazz Ensemble. This performance-based curriculum guide includes lessons in creating, performing and critiquing Jazz Ensemble literature, as well as historical and cultural aspects of the performance genre. Each lesson is designed to allow students to experience skill building, personal experience and self-confidence in all areas of performance.

This guide may be revised as specified to meet the standards and provide optimal educational opportunities. Modifications or adaptations can be utilized to promote differentiated learning for all students. This Jazz Ensemble curriculum guide accommodates and empowers a multitude of learning styles and abilities. The sequential format of skill-building lessons will provide the basis for continuity, understanding and accomplishment in the area of performing arts.

Materials

1. *A Big Band Christmas* (Carl Stromman)
2. *The Jazz Super Set* (arr. Frank Comstock)
3. *Aftershock* (Mark Taylor)
4. *Joy: A Medley of Carols* (arr. Jay Althouse)
5. *Stomp* (video)
6. *Drumline* (video)
7. *Blast* (video)
8. *Music Around the World* (video)
9. *Great Performances: Wynton Marsalis* (video)
10. *This Joint is Jumping* (video)
11. *Marsalis on Music Video Set* (video)
12. Alfred's Music Theory Series

List of Possible Jazz Projects

1. *Improvisation project* – Students will view a video of Great Performances: Wynton Marsalis at Lincoln Center. Students will expand upon their knowledge of modes and improvisation and must create a blues riff. Students will have to then improvise over their blues riff. Students will be expected to notate and perform their composition for two test grades on day 5. (*Core Curriculum Standards I.1, I.2, I.3, I.4*)
2. *Videos – Music Around the World Video Set; BLAST!; Drumline; Stomp; Marsalis on Music Video Set; This Joint is Jumping*: The purpose of these videos is to expose students to a variety of musical styles, in addition to orchestral string playing. Exposure to a variety of types of music is essential to the growth of any musician, particularly one in such a diverse school setting. (*Core Curriculum Standards I.1, I.2, I.3, I.4*)

Repertoire List

Below is a list of possible pieces for jazz ensemble that can be programmed on future concerts (there are many other pieces from which to choose as well):

<i>A Charlie Brown Christmas</i>	Vince Guaraldi
<i>Big Band Holiday</i>	Carl Stromman
<i>Comfort and Joy</i>	Rick Hirsch
<i>Greensleeves</i>	Greg Yasinitzky
<i>Hot Chocolate</i>	John Berry
<i>Flashpoint</i>	Larry Neeck
<i>Cut to the Chase</i>	Larry Barton
<i>Afterburner</i>	Mark Taylor
<i>T-Bird Blonde</i>	Rowe
<i>Pick Up the Pieces</i>	Mark Taylor
<i>Sleigh Ride</i>	Mike Lewis
<i>Winter Wonderland</i>	Dave Wolpe
<i>Sing, Sing, Sing</i>	arr. Mike Lewis
<i>Arranco</i>	Eric Richards
<i>Children of Sanchez</i>	Mangione/Lopez
<i>Land of Make Believe</i>	Mangione/Lopez
<i>Spain</i>	Correa/Jennings
<i>Fables of Faubus</i>	Mingus
<i>On Green Dolphin Street</i>	Kaper/Wolpe
<i>Absoludicrous</i>	Gordon Goodwin
<i>Come on, Come Over</i>	Jaco Pastorius
<i>Amazing Grace</i>	arr. Dave Rivello

Please note that jazz ensemble is an "audition only" ensemble. Students should be admitted at the discretion of the director. At no time should a student be placed into jazz ensemble without prior approval of the jazz ensemble director.

Course Proficiencies

Students will be able to...

1. Learn/Utilize elements of higher level music theory including: all major key signatures, minor key signatures up to and including four sharps and flats, mixed/multiple meter, intervals, and advanced music vocabulary.
2. Understand varying forms of musical compositions and jazz styles, including swing, Latin, rock, funk and ballads.
3. Be able to sight-read advanced notation and identify/analyze/replicate stylistic differences in varying musical genres and different styles within the jazz idiom.
4. Comprehend and analyze varying meter, rhythm, tonality and harmonics in different musical genres and within the jazz idiom.
5. Discuss how the arts impact culture and society throughout history. Be able to comprehend and analyze the historical significance of the jazz idiom.
6. Use all the tools above to create well-balanced, artistic, stylistically correct performances including the mandatory winter and spring concerts.

Curriculum Units

Jazz Ensemble is an “audition only” course focusing on the jazz idiom, tackling challenging college-level music selections. The Jazz Ensemble curriculum contains a breakdown of weekly lessons paced over the course of one semester. Students learn a combination of scales, warm-ups, jazz theory and concert selections on a weekly basis to ensure that by the end of each semester students are capable of performing four to five musical selections on our winter/spring concerts. Below is a weekly breakdown of lesson pacing. The same pacing applies to second semester as well.

For the purposes of this curriculum guide, each week is considered one unit. There will be eighteen units in each semester (or nine units per quarter), culminating in a final concert performance at the end of each semester (winter/spring concerts). Performance on these concerts is a mandatory course requirement valued at five test grades. This is a performance-based course; therefore, the performance aspect of the performing arts dictates live concert performances of the utmost value. We spend an entire semester learning several musical selections, covering a multitude of musical concepts, genres and information along the way, all in preparation for a final concert presentation to an audience of parents, teachers, administrators and the community at-large.

*Semester Two will continue to expand upon musical and theoretical concepts studied during first semester. Students will learn several modes for improvisation, Blues scales and the remaining major scales. Students will learn three to four selections in preparation for the spring concert. Students will expand upon improvisation over 12-bar Blues progressions.

Please note that jazz ensemble is an “audition only” ensemble. Students should be admitted at the discretion of the director. At no time should a student be placed into jazz ensemble without prior approval of the jazz ensemble director.

PACING GUIDE

Jazz Ensemble is an “audition only” course focusing on the jazz idiom, tackling challenging college-level music selections. The Jazz Ensemble curriculum contains a breakdown of weekly lessons paced over the course of one semester. Students learn a combination of scales, warm-ups, jazz theory and concert selections on a weekly basis to ensure that by the end of each semester students are capable of performing four to five musical selections on our winter/spring concerts. Below is a weekly breakdown of lesson pacing. The same pacing applies to second semester as well.

Curric.Name: Jazz Ensemble		PACING GUIDE		Date of Revision: May 2016
Lesson Name/Number	Objective	Length		
1. Week 1	Warm-Ups, Scales, Concert Selection	One week		
2. Week 2	Warm-Ups, Scales, Concert Selection	One week		
3. Week 3	Warm-Ups, Scales, Concert Selection	One week		
4. Week 4	Warm-Ups, Scales, Concert Selection	One week		
5. Week 5	Warm-Ups, Scales, Concert Selection	One week		
6. Week 6	Warm-Ups, Scales, Concert Selection	One week		
7. Week 7	Warm-Ups, Scales, Concert Selection	One week		
8. Week 8	Warm-Ups, Scales, Concert Selection	One week		
9. Week 9	Warm-Ups, Scales, Concert Selection	One week		
10. Week 10	Warm-Ups, Scales, Concert Selection	One week		
11. Week 11	Warm-Ups, Scales, Concert Selection	One week		
12. Week 12	Warm-Ups, Scales, Concert Selection	One week		
13. Week 13	Warm-Ups, Scales, Concert Selection	One week		
14. Week 14	Warm-Ups, Scales, Concert Selection	One week		
15. Week 15	Warm-Ups, Scales, Concert Selection	One week		
16. Week 16	Warm-Ups, Scales, Concert Selection	One week		
17. Week 17	Warm-Ups, Scales, Concert Selection	One week		
18. Week 18	Warm-Ups, Scales, Concert Selection	One week		

Week 1

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CPIs)	Activities	Assessments
<p><u>What is swing style jazz?</u></p> <p><u>What is rock style jazz?</u></p> <p><u>How can we differentiate between the two genres (performance differences)?</u></p> <p><u>Materials:</u> <i>A Big Band Christmas</i> by Carl Stromman (swing style)</p> <p><i>Joy: A Medley of Carols</i> arr. Jay Althouse (rock style)</p>	<p>All students will review the Bb major scale</p> <p>All students will be introduced to the Bb Major Scale in quarter eighth triplet rhythmic pattern</p> <p>All students will be introduced to arpeggios for the Bb Major Scale</p> <p>All students will be introduced to the Bb chromatic scale</p> <p>All students will be introduced to selections: <i>A Big Band Christmas</i> and <i>Joy: A Medley of Carols</i> <u>Core Curriculum Standards</u> 1.1, 1.3</p>	<p>Students will perform the Bb Major Scale in whole note, quarter note, and quarter-eighth note rhythmic patterns, focusing on the intonation and articulation across the ensemble</p> <p>Students will learn to execute the Bb Major Scale in quarter eighth triplet rhythmic pattern</p> <p>Students will learn to execute arpeggios for the Bb Major Scale</p> <p>Students will learn to execute the Bb chromatic scale in half note, quarter note, and swing eighth note rhythmic patterns</p> <p>Students will learn to execute measures 1-21 of <i>A Big Band Christmas</i>, focusing on pitch, rhythmic accuracy, and correct jazz articulations in swing music</p> <p>Students will define all musical terms within <i>A Big Band Christmas</i> Measures 1-21</p> <p>Students will learn to execute measures 1-39 of <i>Joy: A Medley of Carols</i>, focusing on pitch, rhythmic accuracy, and correct jazz articulations in a rock piece</p> <p>Students will define all musical terms within <i>Joy: A Medley of Carols</i> measures 1-39</p>	<p>Students are assessed on a daily basis through teacher observation, students' performance as we move throughout sections of the music/scales.</p> <p>At the instructor's discretion, playing quizzes and tests will be given periodically on an individual basis. Students will be assessed on their individual performances of particular sections of music/scales, as well as group assessment of certain playing sections, i.e. Woodwinds, brass, rhythm section etc...</p> <p>Students may be given written quizzes of musical terms, vocabulary etc...</p>

Week 2

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CPIs)	Activities	Assessments
<p><u>What is swing style jazz?</u></p> <p><u>What is rock style jazz?</u></p> <p><u>How can we differentiate between the two genres (performance differences)?</u></p> <p>Materials <i>A Big Band Christmas</i> by Carl Stromman (swing style)</p> <p><i>Joy: A Medley of Carols</i> arr. Jay Althouse (rock style)</p> <p><i>The Jazz Super Set: Good King Wenceslas</i></p>	<p>All students will review the Bb major scale in all previously introduced rhythmic patterns</p> <p>All students will be introduced to the Eb Major Scale in quarter eighth triplet rhythmic pattern</p> <p>All students will be introduced to arpeggios for the Eb Major Scale</p> <p>All students will be introduced to the Eb chromatic scale</p> <p>All students will review the selections: <i>A Big Band Christmas</i> and <i>Joy: A Medley of Carols</i></p> <p>All students will be introduced to the selection: <i>Good King Wenceslas</i> from <i>The Jazz Super Set</i></p> <p><u>Core Curriculum Standards</u> 1.1, 1.3</p>	<p>Students will perform Bb Major Scale in all previously introduced rhythmic patterns</p> <p>Students will learn to execute the Eb Major Scale in quarter eighth triplet rhythmic pattern</p> <p>Students will learn to execute arpeggios for the Eb Major Scale</p> <p>Students will learn to execute the Eb chromatic scale in half note, quarter note, and swing eighth note rhythmic patterns</p> <p>Students will review measures 1-21 and continue on to measure 59 of <i>A Big Band Christmas</i>, focusing on pitch, rhythmic accuracy, and correct jazz articulations in swing music</p> <p>Students will define all musical terms within <i>A Big Band Christmas</i> measures 1-59</p> <p>Students will review measures 1-39 of <i>Joy: A Medley of Carols</i> and continue on to measure 66, focusing on pitch, rhythmic accuracy, and correct jazz articulations in a rock piece</p> <p>Students will define all musical terms within <i>Joy: A Medley of Carols</i> measures 1-66</p> <p>Students will be introduced to measures 1-36 in <i>Good King Wenceslas</i> from <i>The Jazz Super Set</i></p> <p>Students will define all musical terms within <i>Good King Wenceslas</i> measures 1-36</p>	<p>Students are assessed on a daily basis through teacher observation, students' performance as we move throughout sections of the music/scales.</p> <p>At the instructor's discretion, playing quizzes and tests will be given periodically on an individual basis. Students will be assessed on their individual performances of particular sections of music/scales, as well as group assessment of certain playing sections, i.e. Woodwinds, brass, rhythm section etc...</p> <p>Students may be given written quizzes of musical terms, vocabulary etc...</p>

Week 3

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CPIs)	Activities	Assessments
<p><u>What is swing style jazz?</u></p> <p><u>What is rock style jazz?</u></p> <p><u>How can we differentiate between the two genres (performance differences)?</u></p> <p><u>Materials</u> <i>A Big Band Christmas</i> by Carl Stromman (swing style)</p> <p><i>Joy: A Medley of Carols</i> arr. Jay Althouse (rock style)</p> <p><i>The Jazz Super Set: Good King Wenceslas</i></p>	<p>All students will review the Bb and Eb Major Scales in all previously introduced rhythmic patterns</p> <p>All students will be introduced to the Ab Major Scale in quarter eighth triplet rhythmic pattern</p> <p>All students will be introduced to arpeggios for the Ab Major Scale</p> <p>All students will be introduced to the Ab chromatic scale</p> <p>All students will review the selections: <i>A Big Band Christmas, Joy: A Medley of Carols</i> and <i>Good King Wenceslas</i> from <i>The Jazz Super Set</i></p> <p><u>Core Curriculum Standards</u> 1.1, 1.3</p>	<p>Students will perform the Bb and Eb Major Scales in all previously introduced rhythmic patterns</p> <p>Students will learn to execute the Ab Major Scale in quarter eighth triplet rhythmic pattern</p> <p>Students will learn to execute arpeggios for the Ab Major Scale</p> <p>Students will learn to execute the Ab chromatic scale in half note, quarter note, and swing eighth note rhythmic patterns</p> <p>Students will review measures 1-59 and continue on to measure 99 of <i>A Big Band Christmas</i>, focusing on pitch, rhythmic accuracy, and correct jazz articulations in swing music</p> <p>Students will define all musical terms within <i>A Big Band Christmas</i> measures 1-99</p> <p>Students will review measures 1-66 of <i>Joy: A Medley of Carols</i> and continue on to measure 102 (end of the selection), focusing on pitch, rhythmic accuracy, and correct jazz articulations in a rock piece</p> <p>Students will define all musical terms within <i>Joy: A Medley of Carols</i> measures 1-102</p> <p>Students will review measures 1-36 in <i>Good King Wenceslas</i> from <i>The Jazz Super Set</i> and continue on to measure 44</p> <p>Students will define all musical terms within <i>Good King Wenceslas</i> measures 1-44</p>	<p>Students are assessed on a daily basis through teacher observation, students' performance as we move throughout sections of the music/scales.</p> <p>At the instructor's discretion, playing quizzes and tests will be given periodically on an individual basis. Students will be assessed on their individual performances of particular sections of music/scales, as well as group assessment of certain playing sections, i.e. Woodwinds, brass, rhythm section etc...</p> <p>Students may be given written quizzes of musical terms, vocabulary etc....</p>

Week 4

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CPI/s)	Activities	Assessments
<p><u>What is swing style jazz?</u></p> <p><u>What is rock style jazz?</u></p> <p><u>How can we differentiate between the two genres (performance differences)?</u></p> <p><u>Materials</u></p> <p><i>A Big Band Christmas</i> by Carl Stromman (swing style) <i>Joy: A Medley of Carols</i> arr. Jay Althouse (rock style) <i>The Jazz Super Set: Good King Wenceslas</i></p>	<p>All students will review the Bb, Eb and Ab Major Scales in all previously introduced rhythmic patterns</p> <p>All students will review the selections: <i>A Big Band Christmas, Joy: A Medley of Carols, and Good King Wenceslas</i> from <i>The Jazz Super Set</i></p> <p><u>Core Curriculum Standards</u></p> <p>1.1, 1.3</p>	<p>Students will perform the Bb, Eb and Ab Major Scales in all previously introduced rhythmic patterns</p> <p>Students will review measures 1-99 and continue on to measure 123 of <i>A Big Band Christmas</i>, focusing on pitch, rhythmic accuracy, and correct jazz articulations in swing music</p> <p>Students will review <i>Joy: A Medley of Carols</i>, focusing on pitch, rhythmic accuracy, and correct jazz articulations in a rock piece</p> <p>Students will review measures 1-44 in <i>Good King Wenceslas</i> from <i>The Jazz Super Set</i> and continue on to the end of the selection, focusing on proper articulations and intonation across the ensemble</p>	<p>Students are assessed on a daily basis through teacher observation, students' performance as we move throughout sections of the music/scales.</p> <p>At the instructor's discretion, playing quizzes and tests will be given periodically on an individual basis. Students will be assessed on their individual performances of particular sections of music/scales, as well as group assessment of certain playing sections, i.e. Woodwinds, brass, rhythm section etc...</p> <p>Students may be given written quizzes of musical terms, vocabulary etc...</p> <p>**By the end of Week 4, students should be quizzed on the Bb, Eb and Ab Major Scales in all previously introduced rhythmic patterns, as well as the current musical selections***</p>

Week 5

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CPIs)	Activities	Assessments
<p><u>What is swing style jazz?</u></p> <p><u>What is rock style jazz?</u></p> <p><u>How can we differentiate between the two genres (performance differences)?</u></p> <p><u>Materials</u></p> <p><i>A Big Band Christmas</i> by Carl Stromman (swing style) <i>Joy: A Medley of Carols</i> arr. Jay Althouse (rock style) <i>The Jazz Super Set (Good King Wenceslas and Deck the Halls)</i></p>	<p>All students will review the Bb, Eb and Ab major scales as a five-minute warm-up</p> <p>All students will be introduced to the F Major Scale in quarter eighth triplet rhythmic pattern</p> <p>All students will be introduced to arpeggios for the F Major Scale</p> <p>All students will be introduced to the F chromatic scale</p> <p>All students will review the selections: <i>A Big Band Christmas, Joy: A Medley of Carols, and Good King Wenceslas</i></p> <p>All students will be introduced to <i>Deck the Halls</i> from <i>The Jazz Super Set</i></p> <p><u>Core Curriculum Standards</u></p> <p>1.1, 1.3</p>	<p>Students will perform the Bb, Eb and Ab Major Scales in all previously introduced rhythmic patterns</p> <p>Students will learn to execute the F Major Scale in quarter eighth triplet rhythmic pattern</p> <p>Students will learn to execute arpeggios for the F Major Scale</p> <p>Students will learn to execute the F chromatic scale in half note, quarter note, and swing eighth note rhythmic patterns</p> <p>Students will review <i>Joy: A Medley of Carols</i>, focusing on pitch, rhythmic accuracy, and correct jazz articulations in a rock piece</p> <p>Students will review <i>A Big Band Christmas</i> in its entirety, focusing on pitch, rhythmic accuracy, and correct jazz articulations in a swing piece</p> <p>Students will review <i>Good King Wenceslas</i> in its entirety, focusing on intonation across the ensemble and proper attacks and releases</p> <p>Students will be introduced to measures 1-49 in <i>Deck the Halls</i>, focusing on pitch, rhythmic accuracy</p> <p>Students will define all musical terms in <i>Deck the Halls</i> measures 1-49</p>	<p>Students are assessed on a daily basis through teacher observation, students' performance as we move throughout sections of the music/scales.</p> <p>At the instructor's discretion, playing quizzes and tests will be given periodically on an individual basis. Students will be assessed on their individual performances of particular sections of music/scales, as well as group assessment of certain playing sections, i.e. Woodwinds, brass, rhythm section etc...</p> <p>Students may be given written quizzes of musical terms, vocabulary etc...</p>

Week 6

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CPIs)	Activities	Assessments
<p><u>What is swing style jazz?</u></p> <p><u>What is rock style jazz?</u></p> <p><u>How can we differentiate between the two genres (performance differences)?</u></p> <p><u>Materials</u></p> <p><i>A Big Band Christmas</i> by Carl Stromman (swing style) <i>Joy: A Medley of Carols</i> arr. Jay Althouse (rock style) <i>The Jazz Super Set (Good King Wenceslas and Deck the Halls)</i></p>	<p>All students will review the Bb, Eb and Ab major scales as a five-minute warm-up</p> <p>All students will review the F Major Scale in quarter eighth triplet rhythmic pattern</p> <p>All students will review arpeggios for the F Major Scale</p> <p>All students will review the F chromatic scale</p> <p>All students will review the selections: <i>A Big Band Christmas, Joy: A Medley of Carols, Good King Wenceslas</i>, and <i>Deck the Halls</i> from <i>The Jazz Super Set</i></p> <p><u>Core Curriculum Standards</u></p> <p>1.1, 1.3</p>	<p>Students will perform the Bb, Eb and Ab Major Scales in all previously introduced rhythmic patterns</p> <p>Students will review the F Major Scale in quarter eighth triplet rhythmic pattern</p> <p>Students will review arpeggios for the F Major Scale</p> <p>Students will review the F chromatic scale in half note, quarter note, and swing eighth note rhythmic patterns</p> <p>Students will review <i>Joy: A Medley of Carols</i>, focusing on dynamic contrast within the ensemble, as this piece accompanies the choir. Students must be made aware of the differences between playing with and without the vocals.</p> <p>The ensemble must make adjustments so as to not cover up the choir.</p> <p>Students will review <i>A Big Band Christmas</i> in its entirety, focusing on cohesion within the different sections, particularly the rhythm section</p> <p>Students will review <i>Good King Wenceslas</i> in its entirety, focusing on intonation across the ensemble and proper attacks and releases</p> <p>Students will review measures 1-49 in <i>Deck the Halls</i> and continue on to the end of the piece, focusing on pitch, rhythmic accuracy</p> <p>Students will define all musical terms in <i>Deck the Halls</i></p>	<p>Students are assessed on a daily basis through teacher observation, students' performance as we move throughout sections of the music/scales.</p> <p>At the instructor's discretion, playing quizzes and tests will be given periodically on an individual basis. Students will be assessed on their individual performances of particular sections of music/scales, as well as group assessment of certain playing sections, i.e. Woodwinds, brass, rhythm section etc...</p> <p>Students may be given written quizzes of musical terms, vocabulary etc...</p>

Week 7

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CPIs)	Activities	Assessments
<p><u>What is funk?</u></p> <p><u>How is funk different than swing or rock style?</u></p> <p><u>Materials</u></p> <p><i>A Big Band Christmas</i> by Carl Stromman (swing style) <i>Joy: A Medley of Carols</i> arr. Jay Althouse (rock style) <i>The Jazz Super Set (Good King Wenceslas, Deck the Halls and Jingle Bells)</i> <i>Aftershock</i> by Mark Taylor</p>	<p>All students will review the Bb, Eb, Ab and F major scales as a five-minute warm-up</p> <p>All students will review the selections: <i>A Big Band Christmas, Joy: A Medley of Carols, Good King Wenceslas</i>, and <i>Deck the Halls</i> from <i>The Jazz Super Set</i></p> <p>All students will be introduced to <i>Jingle Bells</i> from <i>The Jazz Super Set</i> and <i>Aftershock</i></p> <p><u>Core Curriculum Standards</u></p> <p>1.1, 1.3</p>	<p>Students will perform the Bb, Eb, Ab and F Major Scales in all previously introduced rhythmic patterns</p> <p>Students will review <i>Joy: A Medley of Carols</i>, focusing on dynamic contrast within the ensemble, as this piece accompanies the choir. Students must be made aware of the differences between playing with and without the vocals. The ensemble must make adjustments so as to not cover up the choir.</p> <p>Students will review <i>A Big Band Christmas</i> in its entirety, focusing on cohesion within the different sections, particularly the rhythm section, as well as balance and blend</p> <p>Students will review <i>Good King Wenceslas</i> in its entirety, focusing on intonation across the ensemble and proper attacks and releases, as well as balance and blend</p> <p>Students will review <i>Deck the Halls</i>, focusing on pitch, rhythmic accuracy, proper articulations, as well as balance and blend</p> <p>Students will be introduced to <i>Jingle Bells</i> measures 1-55, focusing on pitch and rhythmic accuracy</p> <p>Students will be introduced to <i>Aftershock</i> measures 1-48, focusing on pitch and rhythmic accuracy</p>	<p>Students are assessed on a daily basis through teacher observation, students' performance as we move throughout sections of the music/scales.</p> <p>At the instructor's discretion, playing quizzes and tests will be given periodically on an individual basis. Students will be assessed on their individual performances of particular sections of music/scales, as well as group assessment of certain playing sections, i.e. Woodwinds, brass, rhythm section etc...</p> <p>Students may be given written quizzes of musical terms, vocabulary etc...</p>

Week 8

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CPIs)	Activities	Assessments
<p><u>What is funk?</u></p> <p><u>How is funk different than swing or rock style?</u></p> <p><u>Materials</u></p> <p><i>A Big Band Christmas</i> by Carl Stromman (swing style) <i>Joy: A Medley of Carols</i> arr. Jay Althouse (rock style) <i>The Jazz Super Set (Good King Wenceslas, Deck the Halls and Jingle Bells)</i> <i>Aftershock</i> by Mark Taylor</p>	<p>All students will review the Bb, Eb, Ab and F major scales as a five-minute warm-up.</p> <p>All students will review the selections: <i>A Big Band Christmas, Joy: A Medley of Carols, Aftershock, Good King Wenceslas, Jingle Bells, and Deck the Halls</i> from <i>The Jazz Super Set</i></p> <p><u>Core Curriculum Standards</u></p> <p>1.1, 1.3</p>	<p>Students will perform the Bb, Eb, Ab and F Major Scales in all previously introduced rhythmic patterns</p> <p>Students will review <i>Joy: A Medley of Carols</i>, focusing on dynamic contrast within the ensemble, as this piece accompanies the choir. Students must be made aware of the differences between playing with and without the vocals. The ensemble must make adjustments so as to not cover up the choir.</p> <p>Students will review <i>A Big Band Christmas</i> in its entirety, focusing on balance, blend, dynamic contrast and intonation across the ensemble</p> <p>Students will review <i>Good King Wenceslas</i> in its entirety, focusing on intonation across the ensemble, proper attacks and releases, balance, blend and dynamic contrast</p> <p>Students will review <i>Deck the Halls</i>, focusing on pitch, rhythmic accuracy, proper articulations, as well as balance and blend</p> <p>Students will review <i>Jingle Bells</i> measures 1-55 and continue on to the end of the piece, focusing on pitch and rhythmic accuracy</p> <p>Students will review <i>Aftershock</i> measures 1-48 and learn to execute measures 49-72, focusing on pitch and rhythmic accuracy</p>	<p>Students are assessed on a daily basis through teacher observation, students' performance as we move throughout sections of the music/scales.</p> <p>At the instructor's discretion, playing quizzes and tests will be given periodically on an individual basis. Students will be assessed on their individual performances of particular sections of music/scales, as well as group assessment of certain playing sections, i.e. Woodwinds, brass, rhythm section etc...</p> <p>Students may be given written quizzes of musical terms, vocabulary etc...</p> <p>***At the end of week 8, a quiz should be given on the F Major scale in all previously introduced rhythmic patterns***</p>

Week 9

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CPIs)	Activities	Assessments
<p><u>What is funk?</u></p> <p><u>How is funk different than swing or rock style?</u></p> <p><u>Materials</u></p> <p><i>A Big Band Christmas</i> by Carl Stromman (swing style) <i>Joy: A Medley of Carols</i> arr. Jay Althouse (rock style) <i>The Jazz Super Set (Good King Wenceslas, Deck the Halls and Jingle Bells)</i> <i>Aftershock</i> by Mark Taylor</p>	<p>All students will review the Bb, Eb, Ab and F major scales as a five-minute warm-up</p> <p>All students will review the selections: <i>A Big Band Christmas, Joy: A Medley of Carols, Aftershock, Good King Wenceslas, Jingle Bells,</i> and <i>Deck the Halls</i> from <i>The Jazz Super Set</i></p> <p><u>Core Curriculum Standards</u></p> <p>1.1, 1.3</p>	<p>Students will perform the Bb, Eb, Ab and F Major Scales in all previously introduced rhythmic patterns</p> <p>Students will review <i>Joy: A Medley of Carols</i>, focusing on dynamic contrast within the ensemble, as this piece accompanies the choir. Students must be made aware of the differences between playing with and without the vocals. The ensemble must make adjustments so as to not cover up the choir.</p> <p>Students will review <i>A Big Band Christmas</i> in its entirety, focusing on balance, blend, dynamic contrast and intonation across the ensemble</p> <p>Students will review <i>Good King Wenceslas</i> in its entirety, focusing on intonation across the ensemble, proper attacks and releases, balance, blend and dynamic contrast</p> <p>Students will review <i>Deck the Halls</i>, focusing on pitch, rhythmic accuracy, proper articulations, as well as balance and blend</p> <p>Students will review <i>Jingle Bells</i>, focusing on pitch and rhythmic accuracy, as well as proper articulation</p> <p>Students will review <i>Aftershock</i> measures 1-72 and continue on to the end of the piece, focusing on pitch and rhythmic accuracy</p>	<p>Students are assessed on a daily basis through teacher observation, students' performance as we move throughout sections of the music/scales.</p> <p>At the instructor's discretion, playing quizzes and tests will be given periodically on an individual basis. Students will be assessed on their individual performances of particular sections of music/scales, as well as group assessment of certain playing sections, i.e. Woodwinds, brass, rhythm section etc...</p> <p>Students may be given written quizzes of musical terms, vocabulary etc...</p>

Week 10

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CPIs)	Activities	Assessments
<p><u>What is funk?</u></p> <p><u>How is funk different than swing or rock style?</u></p> <p><u>Materials</u></p> <p><i>A Big Band Christmas</i> by Carl Stromman (swing style) <i>Joy: A Medley of Carols</i> arr. Jay Althouse (rock style) <i>The Jazz Super Set (Good King Wenceslas, Deck the Halls and Jingle Bells)</i> <i>Aftershock</i> by Mark Taylor</p>	<p>All students will review the Bb, Eb, Ab and F major scales as a five-minute warm-up</p> <p>All students will review the selections: <i>A Big Band Christmas, Joy: A Medley of Carols, Aftershock, Good King Wenceslas, Jingle Bells</i>, and <i>Deck the Halls</i> from <i>The Jazz Super Set</i> <u>Core Curriculum Standards</u> 1.1, 1.3</p>	<p>Students will perform the Bb, Eb, Ab and F Major Scales in all previously introduced rhythmic patterns</p> <p>Students will review <i>Joy: A Medley of Carols</i>, focusing on dynamic contrast within the ensemble, as this piece accompanies the choir. Students must be made aware of the differences between playing with and without the vocals. The ensemble must make adjustments so as to not cover up the choir.</p> <p>Students will review <i>A Big Band Christmas</i> in its entirety, focusing on balance, blend, dynamic contrast and intonation across the ensemble</p> <p>Students will review <i>Good King Wenceslas</i> in its entirety, focusing on intonation across the ensemble, proper attacks and releases, balance, blend and dynamic contrast</p> <p>Students will review <i>Deck the Halls</i>, focusing on pitch, rhythmic accuracy, proper articulations, as well as balance and blend</p> <p>Students will review <i>Jingle Bells</i>, focusing on pitch and rhythmic accuracy, as well as proper articulation and intonation across the ensemble</p> <p>Students will review <i>Aftershock</i>, focusing on pitch and rhythmic accuracy, proper articulation and intonation across the ensemble</p>	<p>Students are assessed on a daily basis through teacher observation, students' performance as we move throughout sections of the music/scales.</p> <p>At the instructor's discretion, playing quizzes and tests will be given periodically on an individual basis. Students will be assessed on their individual performances of particular sections of music/scales, as well as group assessment of certain playing sections, i.e. Woodwinds, brass, rhythm section etc...</p> <p>Students may be given written quizzes of musical terms, vocabulary etc...</p>

Week 11

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CPIs)	Activities	Assessments
<p><u>How does an ensemble prepare for a performance?</u></p> <p><u>Materials</u> <i>A Big Band Christmas</i> by Carl Stromman (swing style) <i>Joy: A Medley of Carols</i> arr. Jay Althouse (rock style) <i>The Jazz Super Set (Good King Wenceslas, Deck the Halls and Jingle Bells)</i> <i>Aftershock</i> by Mark Taylor</p>	<p><i>It is now four weeks before concert week. Students should be performing all pieces in their entirety. Students have, in previous weeks, focused on many detailed concepts, including intonation, pitch and rhythmic accuracy, balance, blend and dynamic contrast. Students should now be running through pieces, honing their awareness of these topics within each performance. The jazz ensemble performs at a variety of different locations prior to the concert as a service to the community including: local malls and senior citizen centers. Those performances serve as an excellent opportunity to rehearse concert procedures and etiquette.</i></p> <p>All students will review the Bb, Eb, Ab and F major scales as a five-minute warm-up</p> <p>All students will review the selections: <i>A Big Band Christmas, Joy: A Medley of Carols, Aftershock, Good King Wenceslas, Jingle Bells</i>, and <i>Deck the Halls</i> from <i>The Jazz Super Set</i></p> <p style="text-align: center;"><u>Core Curriculum Standards</u></p> <p style="text-align: center;">1.1, 1.3</p>	<p>Students will perform the Bb, Eb, Ab and F Major Scales in all previously introduced rhythmic patterns</p> <p>Students will review <i>Joy: A Medley of Carols</i>, focusing on dynamic contrast within the ensemble, as this piece accompanies the choir. Students must be made aware of the differences between playing with and without the vocals. The ensemble must make adjustments so as to not cover up the choir.</p> <p>Students will review <i>A Big Band Christmas</i> in its entirety, focusing on balance, blend, dynamic contrast and intonation across the ensemble</p> <p>Students will review <i>Good King Wenceslas</i> in its entirety, focusing on intonation across the ensemble, proper attacks and releases, balance, blend and dynamic contrast</p> <p>Students will review <i>Deck the Halls</i>, focusing on pitch, rhythmic accuracy, proper articulations, as well as balance and blend</p> <p>Students will review <i>Jingle Bells</i>, focusing on pitch and rhythmic accuracy, as well as proper articulation and intonation across the ensemble</p> <p>Students will review <i>Aftershock</i>, focusing on pitch and rhythmic accuracy, proper articulation and intonation across the ensemble</p>	<p>Students are assessed on a daily basis through teacher observation, students' performance as we move throughout sections of the music/scales.</p> <p>At the instructor's discretion, playing quizzes and tests will be given periodically on an individual basis. Students will be assessed on their individual performances of particular sections of music/scales, as well as group assessment of certain playing sections, i.e. Woodwinds, brass, rhythm section etc...</p> <p>Students may be given written quizzes of musical terms, vocabulary etc...</p>

Week 12

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CPIs)	Activities	Assessments
<p><u>How does an ensemble prepare for a performance?</u></p> <p>Materials <i>A Big Band Christmas</i> by Carl Stromman (swing style) <i>Joy: A Medley of Carols</i> arr. Jay Althouse (rock style) <i>The Jazz Super Set (Good King Wenceslas, Deck the Halls and Jingle Bells)</i> <i>Aftershock</i> by Mark Taylor</p>	<p><i>It is now three weeks before concert week. Students should be performing all pieces in their entirety. Students have, in previous weeks, focused on many detailed concepts, including intonation, pitch and rhythmic accuracy, balance, blend and dynamic contrast. Students should now be running through pieces, honing their awareness of these topics within each performance. The jazz ensemble performs at a variety of different locations prior to the concert as a service to the community including: local malls and senior citizen centers. Those performances serve as an excellent opportunity to rehearse concert procedures and etiquette.</i></p> <p>All students will review the Bb, Eb, Ab and F major scales as a five-minute warm-up All students will review the selections: <i>A Big Band Christmas, Joy: A Medley of Carols, Aftershock, Good King Wenceslas, Jingle Bells</i> and <i>Deck the Halls</i> from <i>The Jazz Super Set</i></p> <p><u>Core Curriculum Standards</u></p> <p>1.1, 1.3</p>	<p>Students will perform the Bb, Eb, Ab and F Major Scales in all previously introduced rhythmic patterns</p> <p>Students will review <i>Joy: A Medley of Carols</i>, focusing on dynamic contrast within the ensemble, as this piece accompanies the choir. Students must be made aware of the differences between playing with and without the vocals. The ensemble must make adjustments so as to not cover up the choir.</p> <p>Students will review <i>A Big Band Christmas</i> in its entirety, focusing on balance, blend, dynamic contrast and intonation across the ensemble</p> <p>Students will review <i>Good King Wenceslas</i> in its entirety, focusing on intonation across the ensemble, proper attacks and releases, balance, blend and dynamic contrast</p> <p>Students will review <i>Deck the Halls</i>, focusing on pitch, rhythmic accuracy, proper articulations, as well as balance and blend</p> <p>Students will review <i>Jingle Bells</i>, focusing on pitch and rhythmic accuracy, as well as proper articulation and intonation across the ensemble</p> <p>Students will review <i>Aftershock</i>, focusing on pitch and rhythmic accuracy, proper articulation and intonation across the ensemble</p>	<p>Students are assessed on a daily basis through teacher observation, students' performance as we move throughout sections of the music/scales.</p> <p>At the instructor's discretion, playing quizzes and tests will be given periodically on an individual basis. Students will be assessed on their individual performances of particular sections of music/scales, as well as group assessment of certain playing sections, i.e. Woodwinds, brass, rhythm section etc...</p> <p>Students may be given written quizzes of musical terms, vocabulary etc...</p>

Week 13

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CPIs)	Activities	Assessments
<p><u>How does an ensemble prepare for a performance?</u></p> <p><u>Materials</u> <i>A Big Band Christmas</i> by Carl Stromman (swing style) <i>Joy: A Medley of Carols</i> arr. Jay Althouse (rock style) <i>The Jazz Super Set (Good King Wenceslas, Deck the Halls and Jingle Bells)</i> <i>Aftershock</i> by Mark Taylor</p>	<p><i>It is now two weeks before concert week. Students should be performing all pieces in their entirety. Students have, in previous weeks, focused on many detailed concepts, including intonation, pitch and rhythmic accuracy, balance, blend and dynamic contrast. Students should now be running through pieces, honing their awareness of these topics within each performance. The jazz ensemble performs at a variety of different locations prior to the concert as a service to the community including: local malls and senior citizen centers. Those performances serve as an excellent opportunity to rehearse concert procedures and etiquette.</i></p> <p>All students will review the Bb, Eb, Ab and F major scales as a five-minute warm-up All students will review the selections: <i>A Big Band Christmas, Joy: A Medley of Carols, Aftershock, Good King Wenceslas, Jingle Bells, and Deck the Halls</i> from <i>The Jazz Super Set</i></p>	<p>Students will perform the Bb, Eb, Ab and F Major Scales in all previously introduced rhythmic patterns Students will review <i>Joy: A Medley of Carols</i>, focusing on dynamic contrast within the ensemble, as this piece accompanies the choir. Students must be made aware of the differences between playing with and without the vocals. The ensemble must make adjustments so as to not cover up the choir. Students will review <i>A Big Band Christmas</i> in its entirety, focusing on balance, blend, dynamic contrast and intonation across the ensemble Students will review <i>Good King Wenceslas</i> in its entirety, focusing on intonation across the ensemble, proper attacks and releases, balance, blend and dynamic contrast Students will review <i>Deck the Halls</i>, focusing on pitch, rhythmic accuracy, proper articulations, as well as balance and blend Students will review <i>Jingle Bells</i>, focusing on pitch and rhythmic accuracy, as well as proper articulation and intonation across the ensemble Students will review <i>Aftershock</i>, focusing on pitch and rhythmic accuracy, proper articulation and intonation across the ensemble</p>	<p>Students are assessed on a daily basis through teacher observation, students' performance as we move throughout sections of the music/scales.</p> <p>At the instructor's discretion, playing quizzes and tests will be given periodically on an individual basis. Students will be assessed on their individual performances of particular sections of music/scales, as well as group assessment of certain playing sections, i.e. Woodwinds, brass, rhythm section etc...</p> <p>Students may be given written quizzes of musical terms, vocabulary etc....</p>

Week 14

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CPIs)	Activities	Assessments
<p><u>How does an ensemble prepare for a performance?</u></p> <p><u>Materials</u> <i>A Big Band Christmas</i> by Carl Stromman (swing style) <i>Joy: A Medley of Carols</i> arr. Jay Althouse (rock style) <i>The Jazz Super Set (Good King Wenceslas, Deck the Halls and Jingle Bells)</i> <i>Aftershock</i> by Mark Taylor</p>	<p><i>It is now one week before concert week. Students should be performing all pieces in their entirety. Students have, in previous weeks, focused on many detailed concepts, including intonation, pitch and rhythmic accuracy, balance, blend and dynamic contrast. Students should now be running through pieces, honing their awareness of these topics within each performance. The jazz ensemble performs at a variety of different locations prior to the concert as a service to the community including: local malls and senior citizen centers. Those performances serve as an excellent opportunity to rehearse concert procedures and etiquette.</i></p> <p>All students will review the Bb, Eb, Ab and F major scales as a five-minute warm-up</p> <p>All students will review the selections: <i>A Big Band Christmas, Joy: A Medley of Carols, Aftershock, Good King Wenceslas, Jingle Bells, and Deck the Halls</i> from <i>The Jazz Super Set</i></p>	<p>Students will perform the Bb, Eb, Ab and F Major Scales in all previously introduced rhythmic patterns</p> <p>Students will review <i>Joy: A Medley of Carols</i>, focusing on dynamic contrast within the ensemble, as this piece accompanies the choir. Students must be made aware of the differences between playing with and without the vocals. The ensemble must make adjustments so as to not cover up the choir.</p> <p>Students will review <i>A Big Band Christmas</i> in its entirety, focusing on balance, blend, dynamic contrast and intonation across the ensemble</p> <p>Students will review <i>Good King Wenceslas</i> in its entirety, focusing on intonation across the ensemble, proper attacks and releases, balance, blend and dynamic contrast</p> <p>Students will review <i>Deck the Halls</i>, focusing on pitch, rhythmic accuracy, proper articulations, as well as balance and blend</p> <p>Students will review <i>Jingle Bells</i>, focusing on pitch and rhythmic accuracy, as well as proper articulation and intonation across the ensemble</p> <p>Students will review <i>Aftershock</i>, focusing on pitch and rhythmic accuracy, proper articulation and intonation across the ensemble</p>	<p>Students are assessed on a daily basis through teacher observation, students' performance as we move throughout sections of the music/scales.</p> <p>At the instructor's discretion, playing quizzes and tests will be given periodically on an individual basis. Students will be assessed on their individual performances of particular sections of music/scales, as well as group assessment of certain playing sections, i.e. Woodwinds, brass, rhythm section etc...</p> <p>Students may be given written quizzes of musical terms, vocabulary etc...</p>

Week 15

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CPIs)	Activities	Assessments
<p><u>How does an ensemble prepare for a performance?</u></p> <p><u>How does an ensemble adapt to playing in a new space?</u></p> <p><u>Materials</u></p> <p><i>A Big Band Christmas</i> by Carl Stromman (swing style) <i>Joy: A Medley of Carols</i> arr. Jay Althouse (rock style) <i>The Jazz Super Set (Good King Wenceslas, Deck the Halls and Jingle Bells)</i> <i>Aftershock</i> by Mark Taylor</p>	<p><u>Day 1</u> All students will review the Bb, Eb, Ab and F major scales as a five minute warm-up All students will review <i>A Big Band Christmas</i> in a rehearsal setting All students will review <i>Joy: A Medley of Carols</i> in a rehearsal setting All students will review <i>The Jazz Super Set (Good King Wenceslas, Jingle Bells, and Deck the Halls)</i> All students will review <i>Aftershock</i></p> <p><u>Day 2</u> – <u>The following procedures will take an entire class period</u> All students will have the first of three jazz rehearsals on the stage in the auditorium. All students will be seated on stage by section and learn how to get on and off stage All students will learn the procedure for setting up, connecting and adjusting the amplifiers, keyboard, and drum set to ensure for a cohesive rhythm section All students will learn the procedure of removing chairs and stands from the stage when they are finished performing</p> <p><u>Day 3</u> All students will have the second of three jazz rehearsals on the stage in the auditorium All students will review all concert selections, focusing on balance, blend, dynamics, attacks, releases, phrasings and articulations in a combined setting ****</p> <p><u>Day 4</u> – <u>Final Concert Run Through</u> All students will have the last of three jazz rehearsals on stage in the auditorium</p>	<p><u>Activities</u></p> <p><u>Day 1</u> Students will perform Bb, Eb, Ab and F major concert scales as a five minute warm-up Students will perform <i>A Big Band Christmas</i> in its entirety, focusing on blend, pitch accuracy, balance, dynamic contrast and proper articulation across the ensemble Students will perform <i>Joy: A Medley of Carols</i> in its entirety, focusing on correct attacks and releases, pitch accuracy, proper articulation, balance and dynamic contrast Students will perform <i>The Jazz Super Set</i> in its entirety, focusing on correct attacks and releases, pitch accuracy, proper articulation, balance and dynamic contrast Students will perform <i>Aftershock</i> in its entirety, focusing on correct attacks and releases, pitch accuracy, proper articulation, balance and dynamic contrast ***In the event that any players are added to the jazz ensemble adjustments must be made based on increased size; therefore, balance and blend will be issues of great concern of which the students MUST be made aware. Furthermore, putting the jazz ensemble on stage will alter their set-up with regards to the placement of the equipment in the rhythm section. Through the process of trial and error, students will</p>	<p>Students are assessed on a daily basis through teacher observation, students' performance as we move throughout sections of the music/scales.</p> <p>At the instructor's discretion, playing quizzes and tests will be given periodically on an individual basis. Students will be assessed on their individual performances of particular sections of music/scales, as well as group assessment of certain playing sections, i.e. Woodwinds, brass, rhythm section etc...</p> <p>Students may be given written quizzes of musical terms, vocabulary etc....</p>

All students will review all concert selections, focusing on balance, blend, dynamics, attacks, releases, phrasings and articulations in a combined setting ***
All students will discuss proper concert attire, the correct report and performance time of the concert, and the penalty for concert non-attendance

Day 5

All students will be given a much needed break from rehearsing

Core Curriculum Standards

1.1, 1.3

learn the proper placement of the amplifiers, drum set and keyboard, as well as the proper volume levels for the stage setting. These adjustments MUST be made in order to ensure all the voicing within the group is balanced and blended properly***

Day 2

These procedures will take an entire class period

Students will be seated by section

Students will learn to execute the proper procedure for entering and exiting the stage in an orderly fashion

Students will learn to execute the proper procedure for the removal of chairs and stands at the conclusion of the jazz

ensemble selections. Students experiment with the placement of the rhythm section equipment to ensure proper balance, blend and cohesion across the ensemble.

Day 3

Students will perform Bb, Eb, Ab and F major concert scales as a five minute warm-up

Students will perform *A Big Band*

Christmas in its entirety, focusing on

blend, pitch accuracy, balance, dynamic contrast and proper articulation across the ensemble

Students will perform *Joy: A Medley of Carols* in its entirety, focusing on correct attacks and releases, pitch accuracy, proper articulation, balance and dynamic contrast

Students will perform *The Jazz Super Set* in its entirety, focusing on correct attacks and releases, pitch accuracy, proper articulation, balance and dynamic contrast
Students will perform *Afterhook* in its entirety, focusing on correct attacks and

releases, pitch accuracy, proper articulation, balance and dynamic contrast
Certain sections in each piece will be focused on for adjustments as the director sees appropriate

Day 4

Students will perform Bb, Eb, Ab and F major concert scales as a five minute warm-up

Students will perform *A Big Band*

Christmas in its entirety, focusing on blend, pitch accuracy, balance, dynamic contrast and proper articulation across the ensemble

Students will perform *Joy: A Medley of Carols* in its entirety, focusing on correct attacks and releases, pitch accuracy, proper articulation, balance and dynamic contrast

Students will perform *The Jazz Super Set* in its entirety, focusing on correct attacks and releases, pitch accuracy, proper articulation, balance and dynamic contrast

Students will perform *AfterShock* in its entirety, focusing on correct attacks and releases, pitch accuracy, proper articulation, balance and dynamic contrast

Certain sections in each piece will be focused on for adjustments as the director sees appropriate

Students will learn the proper concert attire, correct report and performance time of the concert, and the penalty for concert non-attendance (5 failing test grades)

Day 5

Students will be given a much needed break from rehearsing

Week 16

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CPIs)	Activities	Assessments
<p><u>What is the proper set-up for a jazz band?</u></p> <p><u>How does instrumentation and acoustics affect the set-up?</u></p> <p><u>Materials</u></p> <p><i>A Big Band Christmas</i> by Carl Stromman (swing style) <i>Joy: A Medley of Carols</i> arr. Jay Althouse (rock style) <i>The Jazz Super Set (Good King Wenceslas, Deck the Halls and Jingle Bells)</i> <i>Aftershock</i> by Mark Taylor</p>	<p>All students will review all key signatures</p> <p>All students will review all major scales (Bb, Eb, Ab and F)</p> <p>All students will be introduced to “the jazz set-up”</p> <p><u>Core Curriculum Standards</u></p> <p>1.1, 1.3, 1.4</p>	<p>Students will review all key signatures</p> <p>Students will review the Bb, Eb, Ab and F Major scales in all previously introduced rhythmic patterns</p> <p>Students will be introduced to different seating and set-up used by professional jazz ensembles, as well as the function of each voice/instrument part within the ensemble. They will also diagram the proper set-up for the jazz ensemble, including the seating arrangements in each row of instruments, as well as rhythm section placement</p>	<p>Students are assessed on a daily basis through teacher observation, students’ performance as we move throughout sections of the music/scales.</p> <p>At the instructor’s discretion, playing quizzes and tests will be given periodically on an individual basis. Students will be assessed on their individual performances of particular sections of music/scales, as well as group assessment of certain playing sections, i.e. Woodwinds, brass, rhythm section etc...</p> <p>Students may be given written quizzes of musical terms, vocabulary etc...</p>

Week 17 & 18

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CPIs)	Activities	Assessments
<p><u>What is the proper set-up for a jazz band?</u></p> <p><u>How does instrumentation and acoustics affect the set-up?</u></p> <p><u>Materials</u></p> <p><i>A Big Band Christmas</i> by Carl Stromman (swing style) <i>Joy: A Medley of Carols</i> arr. Jay Althouse (rock style) <i>The Jazz Super Set (Good King Wenceslas, Deck the Halls and Jingle Bells)</i> <i>Aftershock</i> by Mark Taylor</p>	<p>All students will review all key signatures</p> <p>All students will review all major scales (Bb, Eb, Ab and F)</p> <p>All students will be introduced to “the jazz set-up”</p> <p><u>Core Curriculum Standards</u></p> <p>1.1, 1.3, 1.4</p>	<p>All students will review all signatures and scales</p> <p>All students will review all theory concepts previously learned, including intonation across the ensemble, dynamic contrast, set-up procedures, swing style, rock style, and all glissando and articulation exercises</p> <p>All students will review all vocabulary previously learned</p> <p>All students will be given sections of the pieces played in the concert that they must have prepared for their final playing exam</p>	<p>Students are assessed on a daily basis through teacher observation, students’ performance as we move throughout sections of the music/scales.</p> <p>At the instructor’s discretion, playing quizzes and tests will be given periodically on an individual basis. Students will be assessed on their individual performances of particular sections of music/scales, as well as group assessment of certain playing sections, i.e. Woodwinds, brass, rhythm section etc...</p> <p>Students may be given written quizzes of musical terms, vocabulary etc...</p> <p>***At the end of Week 18, the final exam will be given. At the teacher’s discretion, a playing, written, or combination exam may be given***</p>

New Jersey Core Curriculum Content Standards
Instrumental Music

1.1 The Creative Process

All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.

1.2 History of the Arts and Culture

All students will understand the role, development, and influence of the arts throughout history and across cultures.

1.3 Performance

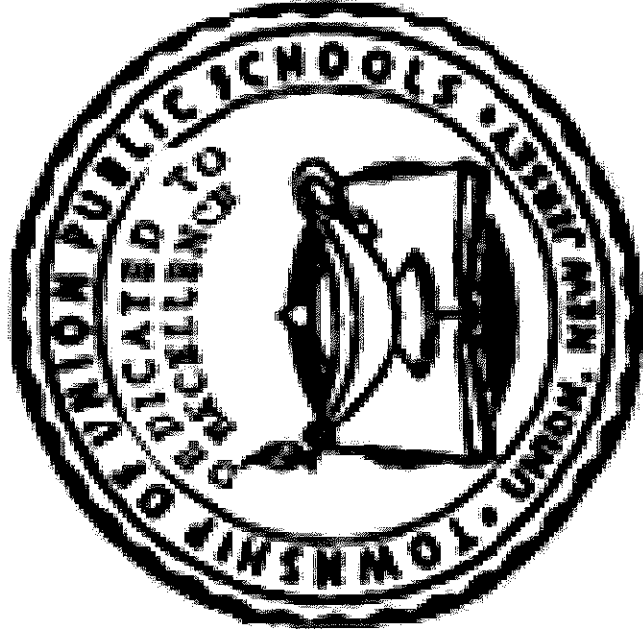
All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.

1.4 Aesthetic Responses & Critique Methodologies

All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.



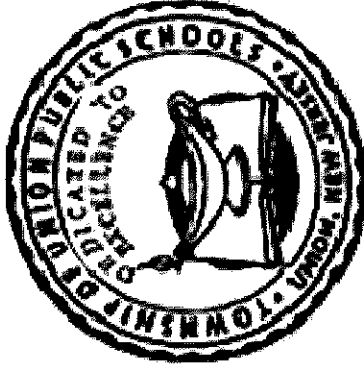
TOWNSHIP OF UNION PUBLIC SCHOOLS



Department of Visual/Performing Arts

Curriculum Guide

Orchestra



Board Members

Mr. Vito Nufrio, President

Mr. David Arminio, Vice President

Mr. Guy Francis

Mr. Steven Le

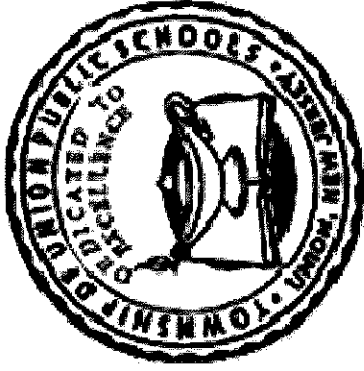
Mr. Ron McDowell

Mr. Jeff Monge

Ms. Nellis Regis-Darby

Mr. Angel Salcedo

Ms. Nancy Zuena



TOWNSHIP OF UNION PUBLIC SCHOOLS

Administration

District Superintendent.....Mr. Gregory Tatum

Assistant Superintendent.....Dr. Noreen Lishak

Assistant Superintendent.....Mrs. Annie Moses

Director of PersonnelMr. Gerald Benequista

Director of Special Services Mrs. Kim Conti

Director of Special Projects Ms. Ann M. Hart

DEPARTMENT SUPERVISORS

Nicole AhernSchool Counseling K-12
Kristin Szawan.....Special Services: Pre K – 8
Joseph Seugling.....Special Services 9-12
Gregory Pardo..... Special Services: Pre K-8
Maureen Corbett.....Pre K-2 English/Math/Science/SS
Libby Galante-----Social Studies 6-12/Business 6-12
Robert Ghiretti.....English 2-5/Social Studies 2-5
Maureen Guilfoyle.....Science 6-12/NCLB
Yvonne Lorenzo.....Career Ed/World Lang/ESL
Randi Moran.....English 6-12
Theresa Matthews.....Math/Science 2-5
Dr. Jeremy Cohen.....Mathematics 6-12
Ron Rago..... Visual/Performing Arts K-12
Nicholas Ardito.....Director of Security
Linda Ionta.....Director of Athletics/Physical Education/Nurses

**Curriculum Committee
Orchestra**

Laura Muller, Union High School Instrumental Music

Table of Contents

Title Page	
Board Members	
Administration	
Department Supervisors	
Curriculum Committee	
Table of Content	
District Mission/Philosophy Statement	
District Goals	
Course Description	
Recommended Texts/Materials	
Course Proficiencies/Pacing Guide	
Curriculum Units	
Appendix: New Jersey Core Curriculum Content Standards	

Mission Statement

The Township of Union Board of Education believes that every child is entitled to an education designed to meet his or her individual needs in an environment that is conducive to learning. State standards, federal and state mandates, and local goals and objectives, along with community input, must be reviewed and evaluated on a regular basis to ensure that an atmosphere of learning is both encouraged and implemented. Furthermore, any disruption to or interference with a healthy and safe educational environment must be addressed, corrected, or when necessary, removed in order for the district to maintain the appropriate educational setting.

Philosophy Statement

The Township of Union Public School District, as a societal agency, reflects democratic ideals and concepts through its educational practices. It is the belief of the Board of Education that a primary function of the Township of Union Public School System is to formulate a learning climate conducive to the needs of all students in general, providing therein for individual differences. The school operates as a partner with the home and community.

Statement of District Goals

- Develop reading, writing, speaking, listening, and mathematical skills.
- Develop a pride in work and a feeling of self-worth, self-reliance, and self-discipline.
- Acquire and use the skills and habits involved in critical and constructive thinking.
- Develop a code of behavior based on moral and ethical principals.
- Work with others cooperatively.
- Acquire a knowledge and appreciation of the historical record of human achievement and failures and current societal issues.
- Acquire a knowledge and understanding of the physical and biological sciences.
- Participate effectively and efficiently in economic life and the development of skills to enter a specific field of work.
- Appreciate and understand literature, art, music, and other cultural activities.
- Develop an understanding of the historical and cultural heritage.
- Develop a concern for the proper use and/or preservation of natural resources.
- Develop basic skills in sports and other forms of recreation.

OVERVIEW OF CURRICULUM GUIDE

This curriculum guide includes weekly lesson plans, proficiency levels, materials and assessment standards.

These areas are addressed by grade levels nine through twelve. The plans are structured through the academic year with guidelines of when each element of music is taught and which topics are included. Music educators are responsible for creating effective lessons designed to accommodate all learning levels for all students in our district. Core Curriculum Content Standards for the State of New Jersey are noted for each area of learning and are subject to alterations as Standards are revised. New Jersey Core Curriculum Content Standards are included and noted.

Areas of content include the elements of music: expression, rhythm, form, melody, tempo, harmony dynamics, texture and timbre. A focus is also made on proper instrumental playing technique including posture, hand position, articulation, bow techniques and shifting techniques. Elements of music theory including key signatures, scales, form and transpositions are also included. Music history and cultural connections as well as reading skills are documented in the written plans. All New Jersey Core Curriculum Content Standards are noted at the end of each lesson. Assessment tools for each lesson are located at the end of the activities.

Purpose

The purpose of this guide is to present a sequential plan in the area of Orchestra. This performance-based curriculum guide includes lessons in creating, performing and critiquing Orchestra literature, as well as historical and cultural aspects of the performance genre. Each lesson is designed to allow students to experience skill building, personal experience and self-confidence in all areas of performance.

This guide may be revised as specified to meet the standards and provide optimal educational opportunities. Modifications or adaptations can be utilized to promote differentiated learning for all students. This Orchestra curriculum guide accommodates and empowers a multitude of learning styles and abilities. The sequential format of skill-building lessons will provide the basis for continuity, understanding and accomplishment in the area of performing arts.

Materials

This guide is sequenced in weekly lessons outlined by the New Jersey Core Curriculum Standards.

1. *Essential Elements String Method: Essential Technique for Strings Method Book*
2. *Selections from Harry Potter* (John Williams, arr. Mike Story)
3. *Jupiter: Bringer of Jollity* (Gustav Holst)
4. *Barrage: Vagabond Tales* (video)
5. *Blast* (video)
6. *Stomp: Live* (video)
7. *Pulse: A Stomp Odyssey* (video)
8. *Bond: Live* (video)
9. *Barrage: World on Stage* (video)

List of Possible Orchestra Projects

1. *Composition project* – Students will view a video *Barrage: The World on Stage* (A Touring String Group). *Barrage* is a group of string players featuring fiddle music from around the world. Students will be broken into groups and assigned the task of constructing their own string instruments using non-traditional items based on the ideas used *Barrage*. Students will be expected to notate and perform their composition for two test grades on day 5. This project can be extended for an additional week should students require additional time for construction. (*Core Curriculum Standards 1.1, 1.2, 1.3, 1.4*)
2. *Videos – Bond: Live; BLAST!; Barrage: Vagabond Tales; Pulse: A Stomp Odyssey*: The purpose of these videos is to expose students to a variety of musical styles, in addition to orchestral string playing. Exposure to a variety of types of music is essential to the growth of any musician, particularly one in such a diverse school setting. From time to time, the class may also watch additional musical presentations as the instructor sees fit. (*Core Curriculum Standards 1.1, 1.2, 1.3, 1.4*)

Repertoire List

Below is a list of possible pieces for both full and string orchestra that can be programmed on future concerts:

- | | |
|--|--------------------|
| <i>Canon in D</i> | Pachelbel |
| <i>Country Wedding from the Moldau</i> | B. Smetana |
| <i>Santa's Classical Christmas</i> | M. Williams |
| <i>I Dreamed a Dream</i> | arr. Bill Holcombe |
| <i>African Bell Carol</i> | Robert W. Smith |
| <i>Charlie Brown Christmas</i> | arr. Larry Moore |
| <i>1812 Overture</i> | Tchaikovsky |
| <i>Rondeau</i> | Moret |
| <i>Water Music</i> | Handel |
| <i>Entrance of the Queen of Sheba</i> | Handel |
| <i>Trumpet Voluntary</i> | arr. Vernon Leidig |
| <i>Brandenburg Concerto #3</i> | Bach |

Course Proficiencies

Students will be able to...

1. Learn/Utilize elements of higher level music theory including: key signatures for major keys up to 4 sharps and 4 flats, minor scales up to 2 sharps and 2 flats, mixed/multiple meter, intervals, and advanced music vocabulary.
2. Expand knowledge of shifting hand positions to include second, third and fifth positions on the violin and viola, and use second, third, fourth and fifth position on the cello and string bass.
3. Understand varying forms of musical compositions.
4. Be able to sight-read advanced notation and identify/analyze/replicate stylistic differences in varying musical genres.
5. Comprehend and analyze varying meter, rhythm, tonality and harmonics in different musical genres.
6. Discuss how the arts impact culture and society throughout history. Be able to comprehend and analyze the historical significance of varying musical genres.
7. Use all the tools above to create well-balanced, artistic, stylistically correct performances including the mandatory winter and spring concerts.

Curriculum Units

Orchestra is course focusing on classical string music, tackling challenging grade-level music selections. The Orchestra curriculum contains a breakdown of weekly lessons paced over the course of one semester. Students learn a combination of scales, warm-ups, music theory and concert selections on a weekly basis to ensure that by the end of each semester students are capable of performing two to four musical selections on our winter/spring concerts. Below is a weekly breakdown of lesson pacing. The same pacing applies to second semester as well.

For the purposes of this curriculum guide, each week is considered one unit. There will be eighteen units in each semester (or nine units per quarter), culminating in a final concert performance at the end of each semester (winter/spring concerts). Performance on these concerts is a mandatory course requirement valued at five test grades. This is a performance-based course; therefore, the performance aspect of the performing arts dictates live concert performances of the utmost value. We spend an entire semester learning several musical selections, covering a multitude of musical concepts, genres and information along the way, all in preparation for a final concert presentation to an audience of parents, teachers, administrators and the community at-large.

*Semester Two will continue to expand upon musical and theoretical concepts studied during first semester. Students will learn the B flat major/G minor scales (two octaves), D major/B minor scales (two octave), and D minor scale (two octaves). Students will learn two to four selections in preparation for the spring concert.

PACING GUIDE

Orchestra is a course focusing on classical string music, tackling challenging grade-level music selections. The Orchestra curriculum contains a breakdown of weekly lessons paced over the course of one semester. Students learn a combination of scales, warm-ups, music theory and concert selections on a weekly basis to ensure that by the end of each semester students are capable of performing two to four musical selections on our winter/spring concerts. Below is a weekly breakdown of lesson pacing. The same pacing applies to second semester as well.

Curric.Name: Orchestra		PACING GUIDE		Date of Revision: May 2016
Lesson Name/Number	Objective	Length		
1. Week 1	Warm-Ups, Scales, Concert Selection	One week		
2. Week 2	Warm-Ups, Scales, Concert Selection	One week		
3. Week 3	Warm-Ups, Scales, Concert Selection	One week		
4. Week 4	Warm-Ups, Scales, Concert Selection	One week		
5. Week 5	Warm-Ups, Scales, Concert Selection	One week		
6. Week 6	Warm-Ups, Scales, Concert Selection	One week		
7. Week 7	Warm-Ups, Scales, Concert Selection	One week		
8. Week 8	Warm-Ups, Scales, Concert Selection	One week		
9. Week 9	Warm-Ups, Scales, Concert Selection	One week		
10. Week 10	Warm-Ups, Scales, Concert Selection	One week		
11. Week 11	Warm-Ups, Scales, Concert Selection	One week		
12. Week 12	Warm-Ups, Scales, Concert Selection	One week		
13. Week 13	Warm-Ups, Scales, Concert Selection	One week		
14. Week 14	Warm-Ups, Scales, Concert Selection	One week		
15. Week 15	Warm-Ups, Scales, Concert Selection	One week		
16. Week 16	Warm-Ups, Scales, Concert Selection	One week		
17. Week 17	Warm-Ups, Scales, Concert Selection	One week		
18. Week 18	Warm-Ups, Scales, Concert Selection	One week		

Week 1

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CPIs)	Activities	Assessments
<p><u>What is a major scale?</u></p> <p><u>What is an arpeggio?</u></p> <p><u>What is the proper technique to use while shifting hand positions?</u></p> <p><u>Materials</u></p> <p><i>Essential Elements String Method: Essential Technique for Strings</i> method book – G major scale, G chromatic scale, Section II - Shifting Studies <i>Selections from Harry Potter</i> (John Williams, arr. Mike Story)</p>	<p>All students will review G major scale (two octaves)</p> <p>All students will be introduced to G major scale in thirds</p> <p>All students will be introduced to arpeggios for G major scale</p> <p>All students will be introduced to the G chromatic scale (two octaves)</p> <p>All students will be introduced to the first shifting exercise in Section II - Shifting Studies of <i>Essential Elements String Method: Essential Technique for Strings Book</i></p> <p>All students will be introduced to selection: <i>Selections from Harry Potter</i> (John Williams, arr. Mike Story)</p> <p><u>Core Curriculum Standards</u></p> <p>1.1, 1.3</p>	<p>Students will perform G major scale in two octaves in whole note, quarter note, and quarter-eighth note rhythmic patterns, focusing on the left-hand shift from first to third position</p> <p>Students will learn to execute G major scale in two octaves in thirds, taken from the <i>Essential Elements String Method: Essential Technique for Strings Book</i></p> <p>Students will learn to execute arpeggios for G major scale, taken from the <i>Essential Elements String Method: Essential Technique for Strings Book</i></p> <p>Students will learn to execute the G chromatic scale in two octaves in whole note, quarter note, and quarter-eighth note rhythmic patterns</p> <p>Students will learn to execute the first exercise in Section II - Shifting Studies in the <i>Essential Elements String Method: Essential Technique for Strings Book</i>, focusing on shifting to and from third position</p> <p>Students will learn to execute measures 1-21 of <i>Selections from Harry Potter</i>, focusing on pitch, rhythmic accuracy, and correct hand position</p> <p>Students will define all musical terms within <i>Selections from Harry Potter</i> measures 1-21</p>	<p>Students are assessed on a daily basis through teacher observation, students' performance as we move throughout sections of the music/scales.</p> <p>At the instructor's discretion, playing quizzes and tests will be given periodically on an individual basis. Students will be assessed on their individual performances of particular sections of music/scales, as well as group assessment of certain playing sections, i.e. Woodwinds, brass, rhythm section etc....</p> <p>Students may be given written quizzes of musical terms, vocabulary etc....</p>

Week 2

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CPIs)	Activities	Assessments
<p><u>What is a major scale?</u></p> <p><u>What is an arpeggio?</u></p> <p><u>What is a chromatic scale?</u></p> <p><u>What is the proper technique to use while shifting hand positions?</u></p> <p><u>Materials</u></p> <p><i>Essential Elements String Method: Essential Technique for Strings</i> method book – G major scale, G chromatic scale, Section II - Shifting Studies <i>Selections from Harry Potter</i> (John Williams, arr. Mike Story)</p>	<p>All students will review G major scale (two octaves)</p> <p>All students will review the G chromatic scale (two octaves)</p> <p>All students will review the first exercise in Section II - Shifting Studies, and continue on to the second exercise</p> <p>All students will review measures 1-21 of <i>Selections from Harry Potter</i>, and continue on to measure 34</p> <p><u>Core Curriculum Standards</u> 1.1, 1.3</p>	<p>Students will review G major scale in all previously introduced rhythmic patterns, focusing on the left-hand shift from first to third position</p> <p>Students will review the G chromatic scale in all previously introduced rhythmic patterns, focusing on correct fingerings for chromatic shifting</p> <p>Students will review the first exercise in Section II - Shifting Studies, focusing on intonation and correct hand position when shifting to and from third position</p> <p>Students will learn to execute the second exercise in Section II - Shifting Studies, focusing on intonation and correct hand position</p> <p>Students will review measures 1-21 of <i>Selections from Harry Potter</i>, focusing on pitch, rhythmic accuracy, and proper hand position</p> <p>Students will learn to execute measures 22-34 of <i>Selections from Harry Potter</i>, focusing on rhythmic and pitch accuracy, as well as proper hand position and bow technique</p> <p>Students will define all musical terms within <i>Selections from Harry Potter</i> measures 22-34</p>	<p>Students are assessed on a daily basis through teacher observation, students' performance as we move throughout sections of the music/scales.</p> <p>At the instructor's discretion, playing quizzes and tests will be given periodically on an individual basis. Students will be assessed on their individual performances of particular sections of music/scales, as well as group assessment of certain playing sections, i.e. Woodwinds, brass, rhythm section etc...</p> <p>Students may be given written quizzes of musical terms, vocabulary etc...</p>

Week 3

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CPIs)	Activities	Assessments
<p><u>What is a major scale?</u></p> <p><u>What is a chromatic scale?</u></p> <p><u>What is a minor scale?</u></p> <p><u>What is the difference between natural minor and harmonic minor?</u></p> <p><u>What is the proper technique to use while shifting hand positions?</u></p> <p><u>Materials</u></p> <p><i>Essential Elements String Method: Essential Technique for Strings</i> method book – G major scale, G chromatic scale, E minor scales, Section II - Shifting Studies</p> <p><i>Selections from Harry Potter</i> (John Williams, arr. Mike Story)</p>	<p>All students will review G major scale (two octaves)</p> <p>All students will be introduced to the E natural minor and E harmonic minor scales (two octaves)</p> <p>All students will review the first two exercises in Section II - Shifting Studies</p> <p>All students will review measures 1-34 of <i>Selections from Harry Potter</i>, and continue on to measure 49</p> <p><u>Core Curriculum Standards</u> 1.1, 1.3</p>	<p>Students will review G major scale in all previously introduced rhythmic patterns, focusing on the left-hand shift from first to third position</p> <p>Students will learn to execute the E natural minor scale in whole note, half note, quarter note, and quarter-eighth note rhythmic patterns, focusing on the relationships between half and whole steps in the minor scale.</p> <p>Students must be made to understand that in the natural minor scale, the half steps are between scale degrees two and three, and six and seven.</p> <p>Students will learn to execute the E harmonic minor scale in whole note, half note, quarter note, and quarter-eighth note rhythmic patterns, focusing on the relationships between half and whole steps in the minor scale.</p> <p>Students must understand that in harmonic minor, the seventh scale degree is raised by a half step, thus altering the finger pattern to which they are accustomed.</p> <p>Students will review the first two exercises from Section II - Shifting Studies, focusing on proper hand position and intonation when shifting to and from third position</p> <p>Students will review measures 1-34 of <i>Selections from Harry Potter</i>, focusing on intonation, dynamic contrast, and proper bow technique</p> <p>Students will learn to execute measures 35-49 of <i>Selections from Harry Potter</i>, focusing on rhythmic and pitch accuracy, proper hand position, as well as enforcing the correct bowings</p> <p>Students will define all musical terms within <i>Selections from Harry Potter</i>, measures 35-49</p>	<p>Students are assessed on a daily basis through teacher observation, students' performance as we move throughout sections of the music/scales.</p> <p>At the instructor's discretion, playing quizzes and tests will be given periodically on an individual basis. Students will be assessed on their individual performances of particular sections of music/scales, as well as group assessment of certain playing sections, i.e. Woodwinds, brass, rhythm section etc....</p> <p>Students may be given written quizzes of musical terms, vocabulary etc....</p>

Week 4

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CPIs)	Activities	Assessments
<p><u>What is a major scale?</u></p> <p><u>What is a chromatic scale?</u></p> <p><u>What is a minor scale?</u></p> <p><u>What is the difference between natural minor and harmonic minor?</u></p> <p><u>What is the proper technique to use while shifting hand positions?</u></p> <p><u>Materials</u></p> <p><i>Essential Elements String Method: Essential Technique for Strings</i> method book – G major scale, G chromatic scale, E minor scales, Section II - Shifting Studies</p> <p><i>Selections from Harry Potter</i> (John Williams, arr. Mike Story)</p>	<p>All students will review concert G major scale (two octaves)</p> <p>All students will review the E natural minor and E harmonic minor scales (two octaves)</p> <p>All students will be introduced to the E minor arpeggio</p> <p>All students will review measures 1-49 of <i>Selections from Harry Potter</i>, and continue to measure 70</p> <p><u>Core Curriculum Standards</u></p> <p>1.1, 1.3</p>	<p>Students will review G major scale in all previously introduced rhythmic patterns, focusing on the left-hand shift from first to third position</p> <p>Students will review the E natural minor scale in all previously introduced rhythmic patterns, focusing on the relationships between half and whole steps in the minor scale</p> <p>Students will review the E harmonic minor scale in all previously introduced rhythmic patterns, focusing on the relationships between half and whole steps in the minor scale</p> <p>Students will be introduced to the E minor arpeggio, focusing on intonation and proper shifting technique</p> <p>Students will review measures 1-49 of <i>Selections from Harry Potter</i>, focusing on proper hand position, bow technique and intonation across the ensemble</p> <p>Students will be introduced to measures 50-70 of <i>Selections from Harry Potter</i>, focusing on pitch and rhythmic accuracy</p> <p>Students will define all musical terms in <i>Selections from Harry Potter</i>, measures 50-70</p> <p>***At the end of Week 4, students should be quizzed on G major scale, E natural minor scale, and E harmonic minor scale in all previously introduced rhythmic patterns***</p>	<p>Students are assessed on a daily basis through teacher observation, students' performance as we move throughout sections of the music/scales.</p> <p>At the instructor's discretion, playing quizzes and tests will be given periodically on an individual basis. Students will be assessed on their individual performances of particular sections of music/scales, as well as group assessment of certain playing sections, i.e. Woodwinds, brass, rhythm section etc...</p> <p>Students may be given written quizzes of musical terms, vocabulary etc...</p> <p>***At the end of Week 4, students should be quizzed on G major scale, E natural minor scale, and E harmonic minor scale in all previously introduced rhythmic patterns***</p>

Week 5

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CPIs)	Activities	Assessments
<p><u>What is a major scale?</u></p> <p><u>Materials</u></p> <p><i>Essential Elements String Method: Essential Technique for Strings Method Book – C major scale</i></p> <p><i>Selections from Harry Potter</i></p>	<p>All students will be introduced to C major scale (two octaves)</p> <p>All students will review measures 1-70 of <i>Selections from Harry Potter</i>, and continue on to the end of the piece</p> <p><u>Core Curriculum Standards</u></p> <p>1.1, 1.3</p>	<p>Students will learn to execute the two octave C major scale in whole note, half note, quarter note, and quarter-eighth note rhythmic patterns, focusing on intonation, correct hand position, and correct technique when shifting from first to third position</p> <p>Students will learn to execute C major scale in two octaves in thirds, taken from the <i>Essential Elements String Method: Essential Technique for Strings Book</i></p> <p>Students will learn to execute arpeggios for C major scale, taken from the <i>Essential Elements String Method: Essential Technique for Strings Book</i></p> <p>Students will review measures 1-70 of <i>Selections from Harry Potter</i>, focusing on pitch and rhythmic accuracy, intonation across the ensemble, and proper bowings/bow technique</p> <p>Students will be introduced to measures 71 through the end of <i>Selections from Harry Potter</i>, focusing on pitch and rhythmic accuracy</p> <p>Students will define all musical terms in <i>Selections from Harry Potter</i>, measures 71 through the end of the piece</p>	<p>Students are assessed on a daily basis through teacher observation, students' performance as we move throughout sections of the music/scales.</p> <p>At the instructor's discretion, playing quizzes and tests will be given periodically on an individual basis. Students will be assessed on their individual performances of particular sections of music/scales, as well as group assessment of certain playing sections, i.e. Woodwinds, brass, rhythm section etc...</p> <p>Students may be given written quizzes of musical terms, vocabulary etc...</p>

Week 6

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CPIs)	Activities	Assessments
<p><u>What is a major scale?</u></p> <p><u>What is a chromatic scale?</u></p> <p><u>What is the function of music in film and television?</u></p> <p><u>Materials</u></p> <p><i>Essential Elements String Method: Essential Technique for Strings Method Book – C</i> major scale and C chromatic scale</p> <p><i>Selections from Harry Potter Jupiter: Bringer of Jollity</i></p>	<p>All students will review both octaves of the C major scale</p> <p>All students will be introduced to the C chromatic scale in two octaves</p> <p>All students will review <i>Selections from Harry Potter</i> in its entirety</p> <p>All students will be introduced to selection: <i>Jupiter: Bringer of Jollity</i></p> <p><u>Core Curriculum Standards</u></p> <p>1.1, 1.3</p>	<p>Students will review both octaves of C major scale in all previously introduced rhythmic patterns, focusing in intonation, correct hand position, and correct technique when shifting from first to third position</p> <p>Students will be introduced to the C chromatic scale, focusing on intonation in the chromatic half steps, hand position, and the correct chromatic fingerings</p> <p>Students will review <i>Selections from Harry Potter</i> in its entirety, focusing on pitch and rhythmic accuracy, intonation across the ensemble, and proper bowings/bow technique</p> <p>Students will be introduced to measures 1-16 of <i>Jupiter: Bringer of Jollity</i>, focusing on focusing on pitch and rhythmic accuracy</p> <p>Students will define all musical terms in <i>Jupiter: Bringer of Jollity</i>, measures 1-16</p>	<p>Students are assessed on a daily basis through teacher observation, students' performance as we move throughout sections of the music/scales.</p> <p>At the instructor's discretion, playing quizzes and tests will be given periodically on an individual basis. Students will be assessed on their individual performances of particular sections of music/scales, as well as group assessment of certain playing sections, i.e. Woodwinds, brass, rhythm section etc...</p> <p>Students may be given written quizzes of musical terms, vocabulary etc...</p>

Week 7

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CPIs)	Activities	Assessments
<p><u>What is a major scale?</u></p> <p><u>What is a chromatic scale?</u></p> <p><u>What is the function of music in film and television?</u></p> <p><u>Materials</u></p> <p><i>Essential Elements String Method: Essential Technique for Strings Method Book – C</i> major scale and C chromatic scale</p> <p><i>Selections from Harry Potter Jupiter: Bringer of Jollity</i></p>	<p>All students will review both octaves of the C major scale</p> <p>All students will review the C chromatic scale in two octaves</p> <p>All students will review <i>Selections from Harry Potter</i> in its entirety</p> <p>All students will review measures 1-16 of <i>Jupiter: Bringer of Jollity</i> and continue on to measure 30</p> <p><u>Core Curriculum Standards</u></p> <p>1.1, 1.3</p>	<p>Students will review both octaves of C major scale in all previously introduced rhythmic patterns, focusing in intonation, correct hand position, and correct technique when shifting from first to third position</p> <p>Students will review the C chromatic scale, focusing on intonation in the chromatic half steps, hand position, and the correct chromatic fingerings</p> <p>Students will review <i>Selections from Harry Potter</i> in its entirety, focusing on balance, blend and dynamic contrast across the ensemble</p> <p>Students will review measures 1-16 of <i>Jupiter: Bringer of Jollity</i>, focusing on pitch and rhythmic accuracy and proper bowing/bow technique</p> <p>Students will learn to execute measures 16-30 of <i>Jupiter: Bringer of Jollity</i>, focusing on pitch and rhythmic accuracy</p> <p>Students will define all musical terms within <i>Jupiter: Bringer of Jollity</i> measures 16-30</p>	<p>Students are assessed on a daily basis through teacher observation, students' performance as we move throughout sections of the music/scales.</p> <p>At the instructor's discretion, playing quizzes and tests will be given periodically on an individual basis. Students will be assessed on their individual performances of particular sections of music/scales, as well as group assessment of certain playing sections, i.e. Woodwinds, brass, rhythm section etc...</p> <p>Students may be given written quizzes of musical terms, vocabulary etc...</p>

Week 8

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CPIs)	Activities	Assessments
<p><u>What is a major scale?</u></p> <p><u>What is a chromatic scale?</u></p> <p><u>What is the function of music in film and television?</u></p> <p><u>What is a minor scale?</u></p> <p><u>Materials</u></p> <p><i>Essential Elements String Method: Essential Technique for Strings Method Book – C</i> major scale and C chromatic scale, A minor scales</p> <p><i>Selections from Harry Potter Jupiter: Bringer of Jollity</i></p>	<p>All students will review both octaves of the C major scale</p> <p>All students will review the C chromatic scale in two octaves</p> <p>All students will be introduced to the A natural minor and A harmonic minor scales in two octaves</p> <p>All students will review <i>Jupiter: Bringer of Jollity</i>, measures 1-30, and continue on to measure 50</p> <p><u>Core Curriculum Standards</u></p> <p>1.1, 1.3</p>	<p>Students will review C major scale and C chromatic scale in all previously introduced rhythmic patterns</p> <p>Students will learn to execute the A natural minor scale in whole note, half note, quarter note, and quarter-eighth note rhythmic patterns, focusing on the relationships between half and whole steps in the minor scale.</p> <p>Students must be made to understand that in the natural minor scale, the half steps are between scale degrees two and three, and six and seven.</p> <p>Students will learn to execute the A harmonic minor scale in whole note, half note, quarter note, and quarter-eighth note rhythmic patterns, focusing on the relationships between half and whole steps in the minor scale.</p> <p>Students must understand that in harmonic minor, the seventh scale degree is raised by a half step, thus altering the finger pattern to which they are accustomed.</p> <p>Students will review <i>Jupiter: Bringer of Jollity</i>, measures 1-30, focusing pitch accuracy, rhythmic accuracy and correct left hand technique</p> <p>Students will learn to execute <i>Jupiter: Bringer of Jollity</i>, measures 31-50, focusing on pitch accuracy, rhythmic accuracy, and correct bowing technique</p> <p>Students will define all musical terms within <i>Jupiter: Bringer of Jollity</i>, measures 31-50</p>	<p>Students are assessed on a daily basis through teacher observation, students' performance as we move throughout sections of the music/scales.</p> <p>At the instructor's discretion, playing quizzes and tests will be given periodically on an individual basis. Students will be assessed on their individual performances of particular sections of music/scales, as well as group assessment of certain playing sections, i.e. Woodwinds, brass, rhythm section etc...</p> <p>Students may be given written quizzes of musical terms, vocabulary etc...</p>

Week 9

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CPIs)	Activities	Assessments
<p><u>What is a major scale?</u></p> <p><u>What is a chromatic scale?</u></p> <p><u>What is the function of music in film and television?</u></p> <p><u>What is a minor scale?</u></p> <p><u>Materials</u></p> <p><i>Essential Elements String Method: Essential Technique for Strings Method Book – C</i> major scale and C chromatic scale, A minor scales <i>Selections from Harry Potter Jupiter: Bringer of Jollity</i></p>	<p>All students will review both octaves of the C major scale</p> <p>All students will review the C chromatic scale in two octaves</p> <p>All students will review the A natural minor and A harmonic minor scales in two octaves</p> <p>All students will review <i>Jupiter: Bringer of Jollity</i>, measures 1-50, and continue on to measure 65</p> <p><u>Core Curriculum Standards</u></p> <p>1.1, 1.3</p>	<p>Students will review C major scale and C chromatic scale in all previously introduced rhythmic patterns</p> <p>Students will review the A natural minor scale in whole note, half note, quarter note, and quarter-eighth note rhythmic patterns, focusing on the relationships between half and whole steps in the minor scale</p> <p>Students will review the A harmonic minor scale in whole note, half note, quarter note, and quarter-eighth note rhythmic patterns, focusing on the relationships between half and whole steps in the minor scale</p> <p>Students will review <i>Jupiter: Bringer of Jollity</i>, measures 1-50, focusing on pitch accuracy, rhythmic accuracy, correct left hand technique, correct bowing technique, balance and blend</p> <p>Students will learn to execute <i>Jupiter: Bringer of Jollity</i>, measures 51-65 focusing on pitch accuracy, rhythmic accuracy, correct left hand technique, and correct bowing technique</p> <p>Students will define all musical terms within <i>Jupiter: Bringer of Jollity</i>, measures 51-65</p> <p>***At the end of Week 9, students should be quizzed on C major scale, A natural minor scale, and A harmonic minor scale in all previously introduced rhythmic patterns.***</p>	<p>Students are assessed on a daily basis through teacher observation, students' performance as we move throughout sections of the music/scales.</p> <p>At the instructor's discretion, playing quizzes and tests will be given periodically on an individual basis. Students will be assessed on their individual performances of particular sections of music/scales, as well as group assessment of certain playing sections, i.e. Woodwinds, brass, rhythm section etc...</p> <p>Students may be given written quizzes of musical terms, vocabulary etc...</p> <p>***At the end of Week 9, students should be quizzed on C major scale, A natural minor scale, and A harmonic minor scale in all previously introduced rhythmic patterns.***</p>

Week 10

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CP/Is)	Activities	Assessments
<p><u>What is a major scale?</u></p> <p><u>Materials</u></p> <p><i>Essential Elements String Method: Essential Technique for Strings Method Book – F major scale</i></p> <p><i>Jupiter: Bringer of Jollity</i></p>	<p>All students will be introduced to the F major scale (two octaves)</p> <p>All violins will be introduced to the first fifth position shifting exercise from Section II- Shifting Studies</p> <p>All students will review <i>Jupiter: Bringer of Jollity</i>, Measures 1-65, and continue on to measures 66-92</p> <p><u>Core Curriculum Standards</u></p> <p>1.1, 1.3</p>	<p>Students will learn to execute the two octave F major scale in whole note, half note, quarter note, and quarter-eighth note rhythmic patterns, focusing on intonation, correct hand position, and correct technique when shifting from first to third to fifth positions</p> <p>Students will learn to execute F major scale in two octaves in thirds, taken from the Essential Elements String Method: Essential Technique for Strings Book</p> <p>Students will learn to execute arpeggios for F major scale, taken from the Essential Elements String Method: Essential Technique for Strings Book</p> <p>Violins will be introduced to the first fifth position shifting exercise from Section II- Shifting Studies, focusing on proper hand position</p> <p>Students will review <i>Jupiter: Bringer of Jollity</i> measures 1-65, focusing on pitch accuracy, rhythmic accuracy, correct left hand technique, correct bowing technique, balance and blend</p> <p>Students will learn to execute <i>Jupiter: Bringer of Jollity</i>, measures 66-92 focusing on pitch accuracy, rhythmic accuracy, correct left hand technique, and correct bowing technique</p> <p>Students will define all musical terms within <i>Jupiter: Bringer of Jollity</i>, measures 66-92</p>	<p>Students are assessed on a daily basis through teacher observation, students' performance as we move throughout sections of the music/scales.</p> <p>At the instructor's discretion, playing quizzes and tests will be given periodically on an individual basis. Students will be assessed on their individual performances of particular sections of music/scales, as well as group assessment of certain playing sections, i.e. Woodwinds, brass, rhythm section etc...</p> <p>Students may be given written quizzes of musical terms, vocabulary etc...</p>

Week 11

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CPIs)	Activities	Assessments
<p><u>What is a major scale?</u></p> <p><i>Essential Elements String Method: Essential Technique for Strings Method Book – F major scale, Section II - Shifting Studies</i> <i>Jupiter: Bringer of Jollity</i></p>	<p>All students will review the F major scale (two octaves).</p> <p>All violins will review the first fifth position shifting exercise from Section II - Shifting Studies.</p> <p>All students will review <i>Jupiter: Bringer of Jollity</i>, measures 1-92, and continue on to the end of the piece.</p> <p><u>Core Curriculum Standards</u></p> <p>1.1, 1.3</p>	<p>Students will review the F major scale in all previously introduced rhythmic patterns, focusing on intonation, correct hand position, and correct technique when shifting from first to third to fifth positions</p> <p>Violins will review the first fifth position shifting exercise from Section II - Shifting Studies, focusing on proper hand position</p> <p>Students will review <i>Jupiter: Bringer of Jollity</i> measures 1-92, focusing on correct bowings, pitch accuracy, proper articulation, balance and dynamic contrast</p> <p>Students will be introduced to <i>Jupiter: Bringer of Jollity</i> measures 93 through the end of the piece, focusing on pitch accuracy, rhythmic accuracy, and proper bow technique</p> <p>Students will define all musical terms in <i>Jupiter: Bringer of Jollity</i>, measures 93 through the end of the piece</p>	<p>Students are assessed on a daily basis through teacher observation, students' performance as we move throughout sections of the music/scales.</p> <p>At the instructor's discretion, playing quizzes and tests will be given periodically on an individual basis. Students will be assessed on their individual performances of particular sections of music/scales, as well as group assessment of certain playing sections, i.e. Woodwinds, brass, rhythm section etc...</p> <p>Students may be given written quizzes of musical terms, vocabulary etc...</p>

Week 12

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CPIs)	Activities	Assessments
<p><u>How does an ensemble prepare for a performance?</u></p> <p><u>Materials</u> <i>Selections from Harry Potter</i> (John Williams, arr. Mike Story) <i>Jupiter: Bringer of Jollity</i> (Gustav Holst)</p>	<p><i>It is now three weeks before concert week. Students should be performing both pieces in their entirety. Students have, in previous weeks, focused on many detailed concepts, including intonation, pitch and rhythmic accuracy, balance, blend and dynamic contrast. Students should now be running through pieces, honing their awareness of these topics within each performance.</i></p> <p>All students will review C major, G major and F major scales as a five-minute warm-up.</p> <p>All students will review <i>Selections from Harry Potter</i>. All students will review <i>Jupiter: Bringer of Jollity</i>.</p> <p><u>Core Curriculum Standards</u> 1.1, 1.3</p>	<p>Students will review C major, G major and F major scales as a five minute warm-up</p> <p>Students will review <i>Selections from Harry Potter</i> in its entirety, focusing on bowings, pitch accuracy, balance, dynamic contrast and proper hand technique</p> <p>Students will review <i>Jupiter: Bringer of Jollity</i> in its entirety, focusing correct bowings, pitch accuracy, proper articulation, balance and dynamic contrast</p>	<p>Students are assessed on a daily basis through teacher observation, students' performance as we <u>move</u> throughout sections of the music/scales.</p> <p>At the instructor's discretion, playing quizzes and tests will be given periodically on an individual basis. Students will be assessed on their individual performances of particular sections of music/scales, as well as group assessment of certain playing sections, i.e. Woodwinds, brass, rhythm section etc...</p> <p>Students may be given written quizzes of musical terms, vocabulary etc...</p>

Week 13

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CPIs)	Activities	Assessments
<p><u>How does an ensemble prepare for a performance?</u></p> <p><u>Materials</u> <i>Selections from Harry Potter</i> (John Williams, arr. Mike Story) <i>Jupiter: Bringer of Jollity</i> (Gustav Holst)</p>	<p><i>It is now two weeks before concert week. Students should be performing both pieces in their entirety. Students have, in previous weeks, focused on many detailed concepts, including intonation, pitch and rhythmic accuracy, balance, blend and dynamic contrast. Students should now be running through pieces, honing their awareness of these topics within each performance.</i></p> <p>All students will review C major, G major and F major scales as a five-minute warm-up. All students will review <i>Selections from Harry Potter</i>. All students will review <i>Jupiter: Bringer of Jollity</i>.</p>	<p>Students will review C major, G major and F major scales as a five minute warm-up Students will review <i>Selections from Harry Potter</i> in its entirety, focusing on bowings, pitch accuracy, balance, dynamic contrast and proper hand technique Students will review <i>Jupiter: Bringer of Jollity</i> in its entirety, focusing correct bowings, pitch accuracy, proper articulation, balance and dynamic contrast</p>	<p>Students are assessed on a daily basis through teacher observation, students' performance as we move throughout sections of the music/scales.</p> <p>At the instructor's discretion, playing quizzes and tests will be given periodically on an individual basis. Students will be assessed on their individual performances of particular sections of music/scales, as well as group assessment of certain playing sections, i.e. Woodwinds, brass, rhythm section etc...</p> <p>Students may be given written quizzes of musical terms, vocabulary etc...</p>

Week 14

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CP/Is)	Activities	Assessments
<p><u>How does an ensemble prepare for a performance?</u></p> <p><u>Materials</u> <i>Selections from Harry Potter</i> (John Williams, arr. Mike Story) <i>Jupiter: Bringer of Jollity</i> (Gustav Holst)</p>	<p><i>It is now one week before concert week. Students should be performing both pieces in their entirety. Students have, in previous weeks, focused on many detailed concepts, including intonation, pitch and rhythmic accuracy, balance, blend, proper bowings and dynamic contrast. Students should now be running through pieces, honing their awareness of these topics within each performance.</i></p> <p>All students will review C major, G major and F major scales as a five-minute warm-up. All students will review <i>Selections from Harry Potter</i>. All students will review <i>Jupiter: Bringer of Jollity</i>.</p>	<p>Students will review C major, G major and F major scales as a five minute warm-up Students will review <i>Selections from Harry Potter</i> in its entirety, focusing on bowings, pitch accuracy, balance, dynamic contrast and proper hand technique Students will review <i>Jupiter: Bringer of Jollity</i> in its entirety, focusing on correct bowings, pitch accuracy, proper articulation, balance and dynamic contrast</p>	<p>Students are assessed on a daily basis through teacher observation, students' performance as we move throughout sections of the music/scales. At the instructor's discretion, playing quizzes and tests will be given periodically on an individual basis. Students will be assessed on their individual performances of particular sections of music/scales, as well as group assessment of certain playing sections, i.e. Woodwinds, brass, rhythm section etc... Students may be given written quizzes of musical terms, vocabulary etc...</p>

Week 15

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CP/Is)	Activities	Assessments
<p><u>How does an ensemble prepare for a performance?</u></p> <p><u>How does an ensemble adapt to playing in a new space?</u></p> <p><u>Materials</u></p> <p><i>Selections from Harry Potter</i> (John Williams, arr. Mike Story <i>Jupiter: Bringer of Jollity</i> (Gustav Holst)</p>	<p><u>Day 1</u> All students will review the C major, G major, and F major scales as a five-minute warm-up. All students will review <i>Selections from Harry Potter</i> in a rehearsal setting. All students will review <i>Jupiter: Bringer of Jollity</i> in a rehearsal setting.</p> <p><u>Day 2 – The following procedures will take an entire class period</u> All students will have the first of three combined orchestra rehearsals on the stage in the auditorium. All students will be seated on stage by section and learn how to get on and off stage. All students will learn the procedure of removing chairs and stands from the stage when they are finished performing.</p> <p><u>Day 3</u> All students will have the second of three combined orchestra rehearsals on the stage in the auditorium All students will review both concert selections, focusing on bowings, balance, blend, dynamics and</p>	<p><u>Activities</u></p> <p><u>Day 1</u> All students will review the C major, G major, and F major scales as a five-minute warm-up. All students will review <i>Selections from Harry Potter</i> in a rehearsal setting. All students will review <i>Jupiter: Bringer of Jollity</i> in a rehearsal setting.</p> <p><u>Day 2 – The following procedures will take an entire class period</u> All students will have the first of three combined orchestra rehearsals on the stage in the auditorium. All students will be seated on stage by section and learn how to get on and off stage. All students will learn the procedure of removing chairs and stands from the stage when they are finished performing.</p> <p><u>Day 3</u> All students will have the second of three combined orchestra rehearsals on the stage in the auditorium All students will review both concert selections, focusing on bowings,</p>	<p>Students are assessed on a daily basis through teacher observation, students' performance as we move throughout sections of the music/scales.</p> <p>At the instructor's discretion, playing quizzes and tests will be given periodically on an individual basis. Students will be assessed on their individual performances of particular sections of music/scales, as well as group assessment of certain playing sections, i.e. Woodwinds, brass, rhythm section etc...</p> <p>Students may be given written quizzes of musical terms, vocabulary etc...</p>

<p>articulation in a combined setting. Now that all sections are fully represented, students will need to make adjustments in their playing to accommodate the ensemble's increased size***</p> <p><u>Day 4 – Final Concert Run Through</u> All students will have the last of three combined orchestra rehearsals on stage in the auditorium All students will review both concert selections, focusing on bowings, balance, blend, dynamics and technique in a combined setting. All students will discuss proper concert attire, the correct report and performance time of the concert, and the penalty for concert non-attendance</p> <p><u>Day 5</u> All students will be given a much needed break from rehearsing</p> <p><u>Core Curriculum Standards</u></p> <p>1.1, 1.3</p>	<p>balance, blend, dynamics and articulation in a combined setting. Now that all sections are fully represented, students will need to make adjustments in their playing to accommodate the ensemble's increased size***</p> <p><u>Day 4 – Final Concert Run Through</u> All students will have the last of three combined orchestra rehearsals on stage in the auditorium All students will review both concert selections, focusing on bowings, balance, blend, dynamics and technique in a combined setting. All students will discuss proper concert attire, the correct report and performance time of the concert, and the penalty for concert non-attendance</p> <p><u>Day 5</u> All students will be given a much needed break from rehearsing</p>	
--	--	--

Week 16

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CP/Is)	Activities	Assessments
<p><u>What defines a proper bow stroke?</u></p> <p><u>How does instrumentation and acoustics affect the set-up of an orchestra?</u></p> <p><u>Materials</u></p> <p><i>Essential Elements String Method: Essential Technique for Strings Method Book – G major/E minor, C major/A minor, and F major; Section II - Shifting Studies; Section III - Rhythm and Bowing Studies</i> <i>Selections from Harry Potter</i> (John Williams, arr. Mike Story) <i>Jupiter: Bringer of Jollity</i> (Gustav Holst)</p>	<p>All students will review all key signatures</p> <p>All students will review all shifting exercises</p> <p>All students will be introduced to different bow strokes, including <i>detache</i>, <i>martele</i>, and <i>staccato</i> bow techniques</p> <p>All students will be introduced to different orchestral set-ups</p> <p><u>Core Curriculum Standards</u></p> <p>1.1, 1.3, 1.4</p>	<p>Students will review all key signatures</p> <p>Students will review all shifting exercises, focusing on proper hand positions</p> <p>Students will be introduced to different bow strokes, including <i>detache</i>, <i>martele</i>, and <i>staccato</i> bow techniques, focusing on correct execution of the techniques</p> <p>Students will be introduced to different orchestral performance set-ups, focusing on the acoustical benefits of each set-up, as well as the detractions of each</p>	<p>Students are assessed on a daily basis through teacher observation, students' performance as we move throughout sections of the music/scales.</p> <p>At the instructor's discretion, playing quizzes and tests will be given periodically on an individual basis. Students will be assessed on their individual performances of particular sections of music/scales, as well as group assessment of certain playing sections, i.e. Woodwinds, brass, rhythm section etc...</p> <p>Students may be given written quizzes of musical terms, vocabulary etc...</p>

Week 17 & 18

Essential Questions	Instructional Objectives/ Skills and Benchmarks (CPIs)	Activities	Assessments
<p>—</p> <p><u>EXAM REVIEW</u></p> <p><u>Materials</u></p> <p><i>Essential Elements String Method: Essential Technique for Strings Method Book – G major/E minor, C major/A minor, and F major; Section II - Shifting Studies; Section III - Rhythm and Bowing Studies</i></p> <p><i>Selections from Harry Potter</i> (John Williams, arr. Mike Story)</p> <p><i>Jupiter: Bringer of Jollity</i> (Gustav Holst)</p>	<p>All students will review all key signatures and scales</p> <p>All students will review all theory concepts previously learned, including intonation across the ensemble, dynamic contrast, and the minor scale</p> <p>All students will review the vocabulary previously learned</p> <p>All students will review the Section II - Shifting Studies previously learned</p> <p>All students will review different bow strokes, including <i>detache</i>, <i>martele</i>, and <i>staccato</i> bow techniques</p> <p>All students will be given sections of the pieces played in the concert that they must have prepared for their final playing exam</p> <p><u>Core Curriculum Standards</u></p> <p>1.1, 1.3, 1.4</p>	<p>Students will review the G major/E minor, C major/A minor, and F major scales in all previously introduced rhythmic patterns</p> <p>Students will review both concert selections</p> <p>Students will review all theory concepts, including intonation across the ensemble, dynamic contrast, and the minor scale</p> <p>Students will review the first two exercises from Section II - Shifting Studies</p> <p>Students will review different bow strokes, including <i>detache</i>, <i>martele</i>, and <i>staccato</i> bow techniques, focusing on correct execution of the techniques</p> <p>Students will review all vocabulary and musical terms</p>	<p>Students are assessed on a daily basis through teacher observation, students' performance as we move throughout sections of the music/scales.</p> <p>At the instructor's discretion, playing quizzes and tests will be given periodically on an individual basis. Students will be assessed on their individual performances of particular sections of music/scales, as well as group assessment of certain playing sections, i.e. Woodwinds, brass, rhythm section etc...</p> <p>Students may be given written quizzes of musical terms, vocabulary etc...</p> <p>***At the end of Week 18, the final exam will be given. At the teacher's discretion, a playing, written, or combination exam may be given***</p>

New Jersey Core Curriculum Content Standards
Instrumental Music

1.1 The Creative Process

All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.

1.2 History of the Arts and Culture

All students will understand the role, development, and influence of the arts throughout history and across cultures.

1.3 Performance

All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.

1.4 Aesthetic Responses & Critique Methodologies

All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.