Instrumental Music Curriculum

Grade 9: Beginning Ensemble
Course Description

Beginning Ensemble  Grade 9

RPHS Course Number 6441  Credits: 5

SCED Code 05101 (General Band)

District Code 6441

Concepts
This design of this course is based on a Spiral Curriculum – all areas of study are practiced at the same time and at each student’s individual pace, yielding the skills needed to be a successful instrumentalist at the individual’s independent level. Because time is at the discretion of the teacher according to the needs of each individual performer, several areas of this class, including performance, technical development, and composition follow at a pace unique to each individual learner.

This course develops musicianship skills in band and instrumental ensembles on brass, woodwind and percussion instruments. The content includes development of characteristic tone production, performance techniques, musical literacy, and music appreciation. Attendance is required for rehearsals and performance beyond regular school hours. Students will meet the following objectives:

- Be able to manipulate instruments in an appropriate manner;
- Perform selections from a Volume I methods book;
- Perform concert band grade level I selections;
- Interpret and execute musical terms as they sight-read;
- Follow a conductor in basic time signatures.
- Develop musical skills in ensemble and solo playing
- Participate in: performance of music, creation of music, listening to music, analysis of music
- Increase their ability to focus on specific detail.
# Pacing Chart – Units 1-5

<table>
<thead>
<tr>
<th>#</th>
<th>Student Learning Objective</th>
<th>CCSS</th>
<th>Timeline: All Year</th>
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</table>
| 1 - Technical Development | Students will know: • Proper body posture impacts playing and health.  
• Precise and consistent breathing and embouchure development is an essential component of accurate playing.  
• Note recognition and fingerings as applied to the specific Brass, Woodwind or Percussion instrument.  
• Clef and Key Signatures as they relate to the specific instrument  
• Specific techniques of articulation as it pertains to the individual instrument.  
• Fine and gross motor skills must be gained in very specific ways to grow as an instrumentalist. | CCSS  
CCSS.ELA-Literacy.L.9-10.6  
CCSS.ELA-Literacy.L.11-12.6  
CCSS.ELA-Literacy.RST.9-10.3  
CCSS.ELA-Literacy.RST.11-12.3  
NJCCCS  
1.1.12.B.1  
1.1.12.B.2  
1.3.12.B.1  
1.3.12.B.2  
1.3.12.B.3  
1.4.12.B.2 | This course has been designed based on a Spiral Curriculum – all areas of study are practiced at the same time and at each student’s individual pace, yielding the skills needed to be a successful performer on the particular instrument selected by the individual. |
| 2 - Repertoire | Students will know: • Music from many genres and historical periods is the basis for any music student’s learning.  
• Performance practice refers to the adaptations to technique, expression, and phrasing that musicians apply based on the historical and stylistic context of specific repertoire.  
• Woodwind and Brass instrumentalist make adaptations when performing music originally written for other instruments such as piano or strings. | CCSS  
CCSS.ELA-Literacy.L.9-10.6  
CCSS.ELA-Literacy.L.11-12.6  
CCSS.ELA-Literacy.RST.9-10.3  
CCSS.ELA-Literacy.RST.11-12.3  
NJCCCS  
1.1.12.B.1  
1.1.12.B.2  
1.3.12.B.1  
1.3.12.B.2  
1.3.12.B.3  
1.4.12.B.1  
1.4.12.B.2 | |
| 3 - Pulse, tempo, basic rhythms | Students will know: • The most basic element of music is steady pulse.  
• External Pulse refers to performing with an audible machine or | CCSS  
CCSS.ELA-Literacy.L.9-10.6  
CCSS.ELA-Literacy.L.11-12.6 | |
another person.
- When a musician performs alone, they are demonstrating internal pulse.
- Note values are based on fractions and fit together like a puzzle.
- Primarily Italian language terms are used to specify tempo, or speed.
- Simple and Compound Meter refer to two complimentary beat and subdivision structures.

<table>
<thead>
<tr>
<th>4 - Listening and analysis</th>
<th>Students will know:</th>
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<tbody>
<tr>
<td></td>
<td>• How to listen critically.</td>
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<td>• How to use aural skills to read, transcribe, and critique music.</td>
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<table>
<thead>
<tr>
<th>Critique</th>
<th>Students will know:</th>
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<tbody>
<tr>
<td></td>
<td>• The analysis of one’s own playing is critical to growth.</td>
</tr>
<tr>
<td></td>
<td>• Musicians must be able to recognize errors in pitch, expression, rhythm, and expression as they play.</td>
</tr>
</tbody>
</table>
Educational Technology Standards


- **Technology Operations and Concepts**
  - Create a personal digital portfolio which reflects personal and academic interests, achievements, and career aspirations by using a variety of digital tools and resources
  - Produce and edit a multi-page digital document for a commercial or professional audience and present it to peers and/or professionals in that related area for review.

- **Creativity and Innovation**
  - Apply previous content knowledge by creating and piloting a digital learning game or tutorial.

- **Communication and Collaboration**
  - Develop an innovative solution to a real world problem or issue in collaboration with peers and experts, and present ideas for feedback through social media or in an online community.

- **Digital Citizenship**
  - Demonstrate appropriate application of copyright, fair use and/or Creative Commons to an original work.
  - Evaluate consequences of unauthorized electronic access and disclosure, and on dissemination of personal information.
  - Compare and contrast policies on filtering and censorship both locally and globally.

- **Research and Information Literacy**
  - Produce a position statement about a real world problem by developing a systematic plan of investigation with peers and experts synthesizing information from multiple sources.

- **Critical Thinking, Problem Solving, Decision Making**
  - Evaluate the strengths and limitations of emerging technologies and their impact on educational, career, personal and or social needs.
Career Ready Practices

Standards

CRP2, CRP4, CRP5, CRP6, CRP7, CRP8, CRP10, CRP11, CRP12

- **CRP2. Apply appropriate academic and technical skills.**
Career-ready individuals readily access and use the knowledge and skills acquired through experience and education to be more productive. They make connections between abstract concepts with real-world applications, and they make correct insights about when it is appropriate to apply the use of an academic skill in a workplace situation.

- **CRP4. Communicate clearly and effectively and with reason.**
Career-ready individuals communicate thoughts, ideas, and action plans with clarity, whether using written, verbal, and/or visual methods. They communicate in the workplace with clarity and purpose to make maximum use of their own and others’ time. They are excellent writers; they master conventions, word choice, and organization, and use effective tone and presentation skills to articulate ideas. They are skilled at interacting with others; they are active listeners and speak clearly and with purpose. Career-ready individuals think about the audience for their communication and prepare accordingly to ensure the desired outcome.

- **CRP5. Consider the environmental, social and economic impacts of decisions.**
Career-ready individuals understand the interrelated nature of their actions and regularly make decisions that positively impact and/or mitigate negative impact on other people, organization, and the environment. They are aware of and utilize new technologies, understandings, procedures, materials, and regulations affecting
the nature of their work as it relates to the impact on the social condition, the environment and the profitability of the organization.

- **CRP6. Demonstrate creativity and innovation.**
Career-ready individuals regularly think of ideas that solve problems in new and different ways, and they contribute those ideas in a useful and productive manner to improve their organization. They can consider unconventional ideas and suggestions as solutions to issues, tasks or problems, and they discern which ideas and suggestions will add greatest value. They seek new methods, practices, and ideas from a variety of sources and seek to apply those ideas to their own workplace. They take action on their ideas and understand how to bring innovation to an organization.

- **CRP7. Employ valid and reliable research strategies.**
Career-ready individuals are discerning in accepting and using new information to make decisions, change practices or inform strategies. They use reliable research process to search for new information. They evaluate the validity of sources when considering the use and adoption of external information or practices in their workplace situation.

- **CRP8. Utilize critical thinking to make sense of problems and persevere in solving them.**
Career-ready individuals readily recognize problems in the workplace, understand the nature of the problem, and devise effective plans to solve the problem. They are aware of problems when they occur and take action
quickly to address the problem; they thoughtfully investigate the root cause of the problem prior to introducing solutions. They carefully consider the options to solve the problem. Once a solution is agreed upon, they follow through to ensure the problem is solved, whether through their own actions or the actions of others.

- **CRP11. Use technology to enhance productivity.**

Career-ready individuals find and maximize the productive value of existing and new technology to accomplish workplace tasks and solve workplace problems. They are flexible and adaptive in acquiring new technology. They are proficient with ubiquitous technology applications. They understand the inherent risks-personal and organizational-of technology applications, and they take actions to prevent or mitigate these risks.

- **CRP12. Work productively in teams while using cultural global competence.**

Career-ready individuals positively contribute to every team, whether formal or informal. They apply an awareness of cultural difference to avoid barriers to productive and positive interaction. They find ways to increase the engagement and contribution of all team members. They plan and facilitate effective team meetings.
Differentiated Instruction

Accommodate Based on Students Individual Needs: Strategies

<table>
<thead>
<tr>
<th>Time/General</th>
<th>Processing</th>
<th>Comprehension</th>
<th>Recall</th>
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</thead>
<tbody>
<tr>
<td>Extra time for assigned tasks</td>
<td>Extra Response time</td>
<td>Precise step-by-step directions</td>
<td>Teacher-made checklist</td>
</tr>
<tr>
<td>Adjust length of assignment</td>
<td>Have students verbalize steps</td>
<td>Short manageable tasks</td>
<td>Use visual graphic organizers</td>
</tr>
<tr>
<td>Timeline with due dates for</td>
<td>Repeat, clarify or reword</td>
<td>Brief and concrete directions</td>
<td>Reference resources to</td>
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<tr>
<td>reports and projects</td>
<td>directions</td>
<td>Provide immediate feedback</td>
<td>promote independence</td>
</tr>
<tr>
<td>Communication system</td>
<td>Mini-breaks between tasks</td>
<td>Small group instruction</td>
<td>Visual and verbal reminders</td>
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<tr>
<td>between home and school</td>
<td>Provide a warning for</td>
<td>Emphasize multi-sensory learning</td>
<td>Graphic organizers</td>
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<tr>
<td>Provide lecture notes/outline</td>
<td>transitions</td>
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<td>Reading partners</td>
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<thead>
<tr>
<th>Assistive Technology</th>
<th>Tests/Quizzes/Grading</th>
<th>Behavior/Attention</th>
<th>Organization</th>
</tr>
</thead>
<tbody>
<tr>
<td>Computer/whiteboard</td>
<td>Extended time</td>
<td>Consistent daily structured routine</td>
<td>Individual daily planner</td>
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<tr>
<td>Tape recorder</td>
<td>Study guides</td>
<td>Simple and clear classroom rules</td>
<td>Display a written agenda</td>
</tr>
<tr>
<td>Spell-checker</td>
<td>Shortened tests</td>
<td>Frequent feedback</td>
<td>Note-taking assistance</td>
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<tr>
<td>Audio-taped books</td>
<td>Read directions aloud</td>
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<td>Color code materials</td>
</tr>
</tbody>
</table>


Enrichment

Accommodate Based on Students individual Needs: Strategies

- Adaption of Material and Requirements
- Evaluate Vocabulary
- Elevated Text Complexity
- Additional Projects
- Independent Student Options
- Projects completed individual or with Partners
- Self Selection of Research
- Tiered/Multilevel Activities
- Learning Centers
- Individual Response Board
- Independent Book Studies
- Open-ended activities
- Community/Subject expert mentorships
### Assessments

**Suggested Formative/Summative Classroom Assessments**

- Timelines, Maps, Charts, Graphic Organizers
- Unit Assessments, Chapter Assessments, Quizzes (art history content, elements and principles content)
- Critiques/Reflection time
- Accountable Talk, Debate, Oral Report, Role Playing, Think Pair, and Share
- Projects, Portfolio, Presentations, Prezi, Gallery Walks
- Homework
- Essays, Short Answers
- Thumbnail sketches, Blueprints, Timelines, Maps, Charts, Graphic Organizers
- Artists statements
- Rubrics
New Jersey Core Curriculum Content Standards (NJCCCS):

- **1.1.12.B.1**

  **Content Statement:** Understanding nuanced stylistic differences among various genres of music is a component of musical fluency. Meter, rhythm, tonality, and harmonics are determining factors in the categorization of musical genres.

  **Cumulative Progress Indicator:** Examine how aspects of meter, rhythm, tonality, intervals, chords, and harmonic progressions are organized and manipulated to establish unity and variety in genres of musical compositions.

- **1.1.12.B.2**

  **Content Statement:** Musical proficiency is characterized by the ability to sight-read advanced notation. Musical fluency is also characterized by the ability to classify and replicate the stylistic differences in music of varying traditions.

  **Cumulative Progress Indicator:** Synthesize knowledge of the elements of music in the deconstruction and performance of complex musical scores from diverse cultural contexts.

- **1.2.12.A.1**

  **Content Statement:** Cultural and historical events impact art-making as well as how audiences respond to works of art.

  **Cumulative Progress Indicator:** Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.

- **1.2.12.A.2**

  **Content Statement:** Access to the arts has a positive influence on the quality of an individual’s lifelong learning, personal expression, and contributions to community and global citizenship.

  **Cumulative Progress Indicator:** Justify the impact of innovations in the arts (e.g., the availability of music online) on societal norms and habits of mind in various historical eras.
1.3.12.B.1

**Content Statement:** Technical accuracy, musicality, and stylistic considerations vary according to genre, culture, and historical era.

**Cumulative Progress Indicator:** Analyze compositions from different world cultures and genres with respect to technique, musicality, and stylistic nuance, and/or perform excerpts with technical accuracy, appropriate musicality, and the relevant stylistic nuance.

1.3.12.B.2

**Content Statement:** The ability to read and interpret music impacts musical fluency.

**Cumulative Progress Indicator:** Analyze how the elements of music are manipulated in original or prepared musical scores.

1.3.12.B.3

**Content Statement:** Understanding of how to manipulate the elements of music is a contributing factor to musical artistry.

**Cumulative Progress Indicator:** Improvise works through the conscious manipulation of the elements of music, using a variety of traditional and nontraditional sound sources, including electronic sound-generating equipment and music generation programs.

1.3.12.B.4

**Content Statement:** Basic vocal and instrumental arranging skills require theoretical understanding of music composition.

**Cumulative Progress Indicator:** Arrange simple pieces for voice or instrument using a variety of traditional and nontraditional sound sources or electronic media, and/or analyze prepared scores using music composition software.

1.4.12.A.1

**Content Statement:** Recognition of fundamental elements within various arts disciplines (dance, music, theatre, and visual art) is dependent on the ability to decipher cultural implications embedded in artworks.
Cumulative Progress Indicator: Use contextual clues to differentiate between unique and common properties and to discern the cultural implications of works of dance, music, theatre, and visual art.

- 1.4.12.A.2

Content Statement: Contextual clues within artworks often reveal artistic intent, enabling the viewer to hypothesize the artist’s concept.

Cumulative Progress Indicator: Speculate on the artist’s intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.

- 1.4.12.A.3

Content Statement: Artistic styles, trends, movements, and historical responses to various genres of art evolve over time.

Cumulative Progress Indicator: Develop informed personal responses to an assortment of artworks across the four arts disciplines (dance, music, theatre, and visual art), using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works.

- 1.4.12.A.4

Content Statement: Criteria for assessing the historical significance, craftsmanship, cultural context, and originality of art are often expressed in qualitative, discipline-specific arts terminology.

Cumulative Progress Indicator: Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.

- 1.4.12.B.1

Content Statement: Archetypal subject matter exists in all cultures and is embodied in the formal and informal aspects of art.

Cumulative Progress Indicator: Formulate criteria for arts evaluation using the principles of positive critique and observation of the elements of art and principles of design, and use the criteria to evaluate works of dance, music, theatre, visual, and multimedia artwork from diverse cultural contexts and historical eras.
1.4.12.B.2

**Content Statement:** The cohesiveness of a work of art and its ability to communicate a theme or narrative can be directly affected by the artist’s technical proficiency as well as by the manner and physical context in which it is performed or shown.

**Cumulative Progress Indicator:** Evaluate how an artist’s technical proficiency may affect the creation or presentation of a work of art, as well as how the context in which a work is performed or shown may impact perceptions of its significance/meaning.

1.4.12.B.3

**Content Statement:** Art and art-making reflect and affect the role of technology in a global society.

**Cumulative Progress Indicator:** Determine the role of art and art-making in a global society by analyzing the influence of technology on the visual, performing, and multimedia arts for consumers, creators, and performers around the world.
Interdisciplinary Connections

Technical Development: this area has strong connections to **Biology** and **Anatomy**. Students will apply knowledge of the musculoskeletal systems of the body and how the different parts of the system affect their muscle and motor control in maintaining appropriate posture, as well as increasing dexterity in their fingers. The efficacy of the nervous system in transmitting and interpreting visual, kinetic, and aural information is also explored.

Repertoire: the study of repertoire corresponds to study in **Social Studies** and **English Language Arts**. The historical periods (i.e., Medieval, Renaissance, etc.) are characterized by and parallel to specific conventions in art and music. For example, the influence that religious institutions had on Europe in the Medieval period meant that most of the music that was written was sacred in nature, and based on scripture. In the Renaissance period, secular music based on literary texts began to emerge, gaining momentum in the Romantic period.

Steady beat, tempo, basic rhythms: music notation pertaining to rhythms is based in **Math**. The terminology (whole, half, quarter, eighth, etc.) describing the length of notes or rests directly mirrors those in fractions. The vocabulary used to denote tempo has its origins in **World Languages**, specifically Italian.

Listening and analysis/Critique: both of these areas require and reinforce the adept use of **English Language Arts** skills in speaking, reading and writing. There is a long tradition of music analysis and critique that is akin to literary criticism. For example, Robert Schumann, German Romantic composer, was also well-known for his publications critiquing performances and compositions of his day, and in the present time, modern technology has enabled consumers to participate in tendering assessments of everything from books, movies and music to mundane items such as pens and paper.
# Technical Development

**Description:** Correct breathing and embouchure formation has an enormous effect on the success of playing a musical instrument. All physical components – body posture, hand position, finger technique, etc. – must be aligned for an instrumentalist to perform at his or her best. The development of technique is a life-long pursuit.

<table>
<thead>
<tr>
<th>NJDOE Student Learning Objective</th>
<th>Essential Questions</th>
<th>Skills</th>
<th>Resources</th>
<th>Sample Activities</th>
</tr>
</thead>
</table>
| Perform music of various cultural genres on instruments with appropriate expressive elements, and with appropriate stylistic qualities. | • What skills are necessary to play in a large ensemble  
• In what way do tools enhance musical literacy  
• How do musicians communicate the composers message  
• How does personal skill development impact on an ensemble  
• How do individual musicians contribute to the progress of the ensemble. | • Find and maintain good body posture at the piano.  
• Consistently use hand posture to play effectively, efficiently, and with artistry.  
• Plan and implement finger technique in rehearsal and performance.  
• Apply effective finger technique when sight-reading and without planning.  
• Identify the name and duration of notes on music parts.  
• Play accurately when interpreting rhythms on music parts.  
• Perform scales from memory  
• Develop muscle strength and endurance necessary to | Rubank Elementary Method  
James Curnow, Tone Studies for Band  
Major and Minor Scales | “How to assemble a musical instrument”  
http://musicshowcaseonline.com/resources_instrumentCareWoodwind.asp  
Breath support and Embouchure Development  
http://www.the-clarinets.net/english/clarinet-how-to-play.html |
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<td>perform</td>
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<td></td>
<td>• Perform music of various cultural genres on instruments with appropriate expressive elements, and with appropriate stylistic qualities.</td>
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<td>Students will practice exercises 1-5 in “The Rubank Elementary Method “until they are able to play them cleanly and accurately with proper finger position at the indicated tempo.</td>
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<td>Students will practice the first five major scales up to two octaves until they can play them cleanly, accurately from memory.</td>
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<td>Listen to musical selections by a variety of composers to discern use of the elements of music that are specific to each composer (e.g., J.S. Bach; G.F. Handel; W.A. Mozart; L. Beethoven; R. Wagner; G. Puccini; S. Joplin; I. Stravinsky; D. Ellington; L. Bernstein, Ives).</td>
<td>What characteristics of a musical work define its era of music? What is the importance of understanding the history of a piece of music? Why must a performer learn music from many genres and historical periods?</td>
<td>Students will be able to: • Perform and/or listen to music at his or her level from at least the following periods of music: - Baroque - Classical - Romanticism - Impressionism - 20th Century • Perform and/or listen to music at his or her level from at least some of the following genres of music: - Waltz - Etude - Minuet - Sonata/Sonatina - Concerto • Apply appropriate performance</td>
<td>Rubank Elementary Method James Curnow, Tone Studies for Band Various repertoire selections based on projects Summary of Western Classical Music History <a href="http://www.columbia.edu/itc/music/ito/history/">http://www.columbia.edu/itc/music/ito/history/</a> History of Classical Music <a href="http://www.naxos.com/education/brief_history.asp">http://www.naxos.com/education/brief_history.asp</a> <a href="http://www.youtube.com">www.youtube.com</a> <a href="http://www.oxfordwesternmusic.com">www.oxfordwesternmusic.com</a></td>
<td>After listening to at least three pieces from each genre by varying composers, students will select two contrasting pieces from different composers/genres to prepare for recital or concert performance. Students will select and study a musician and prepare a five-page research paper or ten-slide Prezi.</td>
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<td>practice to studied selections. • Adapt piano technique to perform music with varied instrumental origins with stylistic accuracy.</td>
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Grade: 9  
Unit: 3  
Topic: Rhythm

**Description:**
Rhythm is the mathematical component of music. An innate sense of pulse is essential to rhythmic performance.

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| Identify the meter of two or more musical examples, (i.e., 2/4, ¾, 4/4, 6/8, etc.) and replicate selected rhythm patterns from a musical example. | Why is rhythmic precision valued in western music?  
How does the solo musician keep time with him or herself? | Students will be able to:  
• Read basic rhythms.  
• Perform instrumental literature grade 1-2.  
• Keep time with a metronome or teacher.  
• Play with a steady beat in the absence of external assistance.  
• Perform with rhythmic accuracy at a variety of tempos.  
• Recognize tempo signs and apply appropriately to performance.  
• Play music in a variety of time signatures. | Basics In Rhythm, Garwood Whaley - Meredith Music Publications  
Rubank Elementary Method  
James Curnow Tone Studies for Band  
http://www.therhythmtrainer.com/  
www.youtube.com | Students will perform exercises 1-4 in Basics In Rhythm  
Students will practice maintaining a steady beat using the exercises at http://www.hearandplay.com/main/timing-and-rhythm-on-piano  
Students will play ensemble and duet pieces at the marked tempi. |
Grade: 9  
Unit: 4  
Topic: Listening and Analysis

**Description:**
At the most prestigious music institutions in the world, ear training is an integral and needed part of a musician’s music education. Listening to great performers imparts many kinds of musical knowledge.

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</table>
| Identify and compare common elements of music in Western and non-western music with respect to technique, musicality, and stylistic nuance. | What is ear training in music and why is it important?  
How do instrumentalist learn by listening to other instrumentalist? | Students will be able to:  
- Critique professional concerts and recordings of professional performers to continue to develop concepts of musical excellence.  
- Recognize by ear, according to the student’s level:  
  - Step/Skip/Repeat  
  - Intervals  
  - Chords  
  - Scales  
  - Dynamics  
  - Articulations | NJSO, New Jersey Symphony Orchestra.  
http://www.earmaster.com/  
www.youtube.com | Students will complete eartraining exercises at [www.earmaster.com](http://www.earmaster.com)  
Students will research and listen to videos of performances by the world’s leading instrumentalist as listed in [http://www.classicfm.com/instruments/piano/best-pianists-ever/#yrVqJuWsU1CaPL3A.97](http://www.classicfm.com/instruments/piano/best-pianists-ever/#yrVqJuWsU1CaPL3A.97) and submit a short essay about two or three of the performances that detail the technical and musical proficiencies/deficiencies that they see in the videos. |
<table>
<thead>
<tr>
<th><strong>Grade:</strong> 9</th>
<th><strong>Unit:</strong> 5</th>
<th><strong>Topic:</strong> Critique</th>
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<tbody>
<tr>
<td><strong>Description:</strong> A pianist gains immense insight into his or her own playing by listening to recordings of him or herself. Critique is necessary for growth in any subject or skill.</td>
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<th><strong>NJDOE Student Learning Objective</strong></th>
<th><strong>Essential Questions</strong></th>
<th><strong>Skills</strong></th>
<th><strong>Resources</strong></th>
<th><strong>Sample Activities</strong></th>
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<tbody>
<tr>
<td>Perform/record a musical selection and use self evaluation and/or class critique to identify what was performed well technically and where additional practice/study would improve performance and assist in accomplishing musical objectives.</td>
<td>How does critique lead to skill gain? What insights can only be gained by listening to you perform? How does critique in music compare to critique in the other arts? In the humanities? In the sciences? In athletics?</td>
<td>Students will be able to: • Evaluate different components of their individual performance. • Use information from self-critique to improve practice effectiveness. • Find errors in real time. • Apply appropriate solutions, including but not limited to stopping the run and practicing or carrying on.</td>
<td>Basics In Rhythm, Garwood Whaley - Meredith Music Publications Rubank Elementary Method James Curnow Tone Studies for Band <a href="http://www.therhythmtrainer.com/">http://www.therhythmtrainer.com/</a> <a href="http://www.youtube.com">www.youtube.com</a></td>
<td>Students will perform two of their selected pieces and evaluate themselves and each other based on a performance rubric that they devise. Students will participate in a master class with Instrumental teachers and students from other schools. Students will read two literary reviews and two musical reviews and compare/contrast the writing and critique methodology.</td>
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<td><strong>Unit Vocabulary</strong></td>
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<tr>
<td>Fingering</td>
<td><strong>Moderato</strong></td>
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<td>Register</td>
<td><strong>Legato</strong></td>
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<tr>
<td>Phrase</td>
<td><strong>Mezzo-forte</strong></td>
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<td>Pattern</td>
<td><strong>Piano</strong></td>
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<td>Melody</td>
<td><strong>Forte</strong></td>
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<td>Harmony</td>
<td><strong>Pianissimo</strong></td>
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<tr>
<td>Pitch</td>
<td><strong>Ritardando</strong></td>
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<td>Rhythm</td>
<td><strong>Half-step</strong></td>
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<tr>
<td>Metronome</td>
<td><strong>Whole step</strong></td>
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<td>Accents</td>
<td><strong>Natural</strong></td>
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<tr>
<td>Tie</td>
<td><strong>Sharp</strong></td>
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<tr>
<td>Tempo</td>
<td><strong>Flat</strong></td>
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<tr>
<td>Pulse</td>
<td><strong>Accidentals</strong></td>
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<td>Articulation</td>
<td><strong>Staccato</strong></td>
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<td>Embouchure</td>
<td><strong>Waltz</strong></td>
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<td>Attack</td>
<td><strong>Dynamics</strong></td>
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<td>Feel</td>
<td><strong>Articulation</strong></td>
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<tr>
<td>Key</td>
<td><strong>Etude</strong></td>
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<td>Time signature</td>
<td><strong>Minuet</strong></td>
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<tr>
<td>Allegro</td>
<td><strong>Sonata</strong></td>
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<td>Scale</td>
<td><strong>Concerto</strong></td>
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<td>Triad</td>
<td><strong>Medieval Period</strong></td>
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<td>Chord</td>
<td><strong>Baroque Period</strong></td>
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<td>Interval</td>
<td><strong>Renaissance Period</strong></td>
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<td>Andante</td>
<td><strong>Romantic Period</strong></td>
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<td>Octave</td>
<td><strong>Syncopation</strong></td>
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<td>Transpose</td>
<td><strong>First &amp; Second Endings</strong></td>
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Rubric:

<table>
<thead>
<tr>
<th>CRITERIA</th>
<th>UNSATISFACTORY (1-5)</th>
<th>SATISFACTORY (6-7)</th>
<th>VERY GOOD (8)</th>
<th>EXCELLENT (9-10)</th>
<th>SCORE</th>
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<tbody>
<tr>
<td>SCALES</td>
<td>• Unable to perform requested scale(s)</td>
<td>• Only able to perform some requested scales with reasonable accuracy of pitch, time and/or rhythm with reasonable technical proficiency</td>
<td>• Able to perform all the requested scales with reasonable accuracy of pitch, time and/or rhythm with technical proficiency</td>
<td>• Able to perform all the requested scales with accuracy of pitch, time and/or rhythm with technical proficiency</td>
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<tr>
<td>PREPARED SOLO</td>
<td>• Unable to perform solo</td>
<td>• Only able to perform part of the solo with reasonable accuracy of pitch, time and/or rhythm with reasonable technical proficiency</td>
<td>• Able to perform the entire solo with reasonable accuracy of pitch, time and/or rhythm with technical proficiency</td>
<td>• Able to perform entire solo with accuracy of pitch, time, and/or rhythm with technical proficiency</td>
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<tr>
<td>PREPARED ENSEMBLE PART</td>
<td>• Unable to perform ensemble part(s)</td>
<td>• Only able to perform a portion of the ensemble part(s) with reasonable accuracy of pitch, time and/or rhythm with reasonable technical proficiency</td>
<td>• Able to perform all ensemble parts with reasonable accuracy of pitch, time and/or rhythm with technical proficiency</td>
<td>• Able to perform all ensemble parts with accuracy of pitch, time, and/or rhythm with technical proficiency</td>
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<tr>
<td>SIGHT-READING</td>
<td>• Unable to perform requested sight-reading musical selection</td>
<td>• Only able to sight-read a musical selection with reasonable accuracy of pitch, time and/or rhythm with reasonable technical proficiency</td>
<td>• Able to sight-read a musical selection with reasonable accuracy of pitch, time and/or rhythm with technical proficiency</td>
<td>• Able to sight-read a musical selection with accuracy of pitch, time and/or rhythm with technical proficiency</td>
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<tr>
<td>PREPAREDNESS</td>
<td>• Reported to 50% or less of scheduled classes and/or performances with music, instrument and appropriate attire</td>
<td>• Reported to 60-70% of scheduled classes and/or performances with music, instrument and appropriate attire</td>
<td>• Reported to 80% of scheduled classes and/or performances with music, instrument and appropriate attire</td>
<td>• Reported to 90-100% of scheduled classes and/or performances with music, instrument and appropriate attire</td>
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<tr>
<td>PERFORMANCE ATTENDANCE</td>
<td>• Attended and participated in less than 50% of scheduled performances</td>
<td>• Attended and participated in 60-70% of scheduled performances</td>
<td>• Attended and participated in at least 80% of scheduled performances</td>
<td>• Attended and participated in 90-100% of scheduled performances</td>
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<tr>
<td>TOTAL POINTS</td>
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