Instrumental Music Curriculum

Grade 11-12: Concert Band I
Course Description

Concert Band Grade 11-12
RPHS Course Number 6450 Credits 5
SCED Code 05102 (Concert Band I)
District Code 6450

Concepts
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 their chosen instrument at the individual instrumentalists’ 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 provides students with advance instruction in the application of musicianship and technical skills through the study of varied band literature. The course content includes the following: interpreting difficult music; developing independent musicianship, tone production and performance techniques; analyzing form, style, and history in the performance preparation of varied band literature; and formulating critical listening skills and aesthetic values. It also includes conducting. Attendance is required for rehearsals and performances beyond regular school hours. Students will be able to:

- Perform 1st, 2nd and 3rd parts of advanced literature;
- Perform selections from standard solo instrumental repertoire appropriate for college auditions and recital performance;
- Demonstrate sight-reading skills.

Course Objectives:
Students continue to work in the sequence of band courses, which range from basic knowledge of theory and instruments to advanced study in band literature from early music genres to contemporary compositions. Students will also develop sight-reading capability, technical and performing skills, and knowledge of band works from early composers to the contemporary masters. They will begin to solidify a repertoire of selections derived from the standard band literature for use in auditions and performance, stressing artistic interpretation. technical proficiency and interpretation.
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.

<table>
<thead>
<tr>
<th>#</th>
<th>Student Learning Objective</th>
<th>NJCCSS</th>
<th>Timeline: All Year</th>
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</thead>
</table>
| 1 - Technical Development | Students will know:  
  - Proper body posture impacts playing and health.  
  - Adaptation of breathing as it relates to phrasing is an essential component of accurate playing.  
  - Advanced alternate fingerings as applied to the specific Brass, and Woodwind instruments.  
  - Mallet Keyboard Percussion and Timpani Technique  
  - Clef and Key Signatures as they relate to the specific instruments  
  - Advanced techniques of articulation as it pertains to the individual wind instruments.  
  - Fine and gross motor skills must be developed and gained in very specific ways to grow as an instrumentalist.  
  The importance of developing a sound conducive to ensemble and solo performance on their respective instruments. (Refine tone production.) | 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 | |
| 2 - Repertoire | Students will know:  
  - Music from many historical periods and genres, from the Medieval to the 21st century  
  - The correct performance practice of adaptations to technique, expression, rhythm 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.  
  - How musicians create adaptations and arrangements from composers works to accommodate various size ensembles. | 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 | |
| 3 - Listening and analysis | Students will continue to develop:  
  • How to listen critically.  
  • How to use aural skills to read, transcribe, and critique music. | **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 |
|---|---|---|
| 4 - Critique | Students will know:  
  • The analysis of one’s own playing is critical to growth.  
  • Musicians must be able to recognize errors in pitch, expression, rhythm, and expression as they play.  
  • Adjudication by other skilled listeners can be an effective and helpful skill building tool. | **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 |
- **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

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<th>Standards</th>
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<tbody>
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<td>CRP1, CRP2, CRP3, CRP4, CRP5, CRP6, CRP7, CRP8, CRP9, CRP10, CRP11, CRP12</td>
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</tbody>
</table>

**CRP1. Act as a responsible and contributing citizen and employee**

Career-ready individuals understand the obligations and responsibilities of being a member of a community, and they demonstrate this understanding every day through their interactions with others. They are conscientious of the impacts of their decisions on others and the environment around them. They think about the near-term and long-term consequences of their actions and seek to act in ways that contribute to the betterment of their teams, families, community and workplace. They are reliable and consistent in going beyond the minimum expectation and in participating in activities that serve the greater good.

**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.

**CRP3. Attend to personal health and financial well-being.**

Career-ready individuals understand the relationship between personal health, workplace performance and personal well-being; they act on that understanding to regularly practice healthy diet, exercise and mental health activities. Career-ready individuals also take regular action to contribute to their personal financial wellbeing, understanding that personal financial security provides the peace of mind required to contribute more fully to their own career success.

**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.

**CRP9. Model integrity, ethical leadership and effective management.**
Career-ready individuals consistently act in ways that align personal and community-held ideals and principles while employing strategies to positively influence others in the workplace. They have a clear understanding of integrity and act on this understanding in every decision. They use a variety of means to positively impact the directions and actions of a team or organization, and they apply insights into human behavior to change others’ action, attitudes and/or beliefs. They recognize the near-term and long-term effects that management’s actions and attitudes can have on productivity, morals and organizational culture.

**CRP10. Plan education and career paths aligned to personal goals.**
Career-ready individuals take personal ownership of their own education and career goals, and they regularly act on a plan to attain these goals. They understand their own career interests, preferences, goals, and requirements. They have perspective regarding the pathways available to them and the time, effort, experience and other requirements to pursue each, including a path of entrepreneurship. They recognize the value of each step in the education and experiential process, and they recognize that nearly all career paths require ongoing education and experience. They seek counselors, mentors, and other experts to assist in the planning and execution of career and personal goals.
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**

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<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>
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<tr>
<td>- Adjust length of assignment</td>
<td>- Have students verbalize steps</td>
<td>- Short manageable tasks</td>
<td>- Use visual graphic organizers</td>
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<tr>
<td>- Timeline with due dates for reports and projects</td>
<td>- Repeat, clarify or reword directions</td>
<td>- Brief and concrete directions</td>
<td>- Reference resources to promote independence</td>
</tr>
<tr>
<td>- Communication system between home and school</td>
<td>- Mini-breaks between tasks</td>
<td>- Provide immediate feedback</td>
<td>- Visual and verbal reminders</td>
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<tr>
<td>- Provide lecture notes/outline</td>
<td>- Provide a warning for transitions</td>
<td>- Small group instruction</td>
<td>- Graphic organizers</td>
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<tr>
<td>- Reading partners</td>
<td>- Reading partners</td>
<td>- Emphasize multi-sensory learning</td>
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<tr>
<th>Assistive Technology</th>
<th>Tests/Quizzes/Grading</th>
<th>Behavior/Attention</th>
<th>Organization</th>
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<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>
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<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>
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</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
- Independent Method Studies
- Personal Recitals
- 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.
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. The concept of using sensory input from more than touch to improve musicality is discussed and applied to rehearsal and performance.

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. In another example that also has STEAM connections, the development of the piano in its modern form also traces particular events in history and technological development, i.e., larger scale production of the piano after the Industrial Revolution makes the instrument available to the emerging middle class, changing study and having an equivalent effect on publishing and sales or sheet music.

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.
Grade: 11 | Unit: 1 | Topic: 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.

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<tr>
<th>NJDOE Student Learning Objective</th>
<th>Essential Questions</th>
<th>Skills</th>
<th>Resources</th>
<th>Sample Activities</th>
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<tbody>
<tr>
<td>Students will perform music of various cultural genres on instruments.</td>
<td>Why is music literacy essential to the instrumental musician? How is music literacy obtained? What is a phrase in music? How is phrase utilized in music compositions? What is effective practice technique? Why are alternate fingerings important to instrumentalist?</td>
<td>Students will continue to develop: The fundamentals of effective playing technique, built of patterns common to music such as rhythms, arpeggios, scales, etc. Proper breath support and body posture appropriate to the instrument. Play accurately when interpreting rhythms and identifying pitch on music parts.</td>
<td>Rubank Advanced Method <a href="http://www.musictheory.net/">http://www.musictheory.net/</a> James Curnow: 1. Tone Studies II for Band 2. Style Studies 3. Sight Reading Studies 4. Rhythm Studies Pentatonic, Mixolydian Blues Scales and Modes Major and Minor Scales Tradition of Excellence Technique and Musicianship &amp; Foundations for Superior Performance: Neil A.Kjos Music Company</td>
<td>Students will practice exercises 1-20 in The Rubank Advanced Method at increasing speeds until they are able to play them cleanly and accurately with proper fingerings at 90 bpm speed. Supply roman numerals for harmonies found in repertoire, considering root, quality &amp; function. Examine how aspects of meter, rhythm, tonality, intervals, chords, and harmonic progressions are organized and manipulated to establish unity and variety in musical compositions.</td>
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Grade: 12  
Unit: 2  
Topic: Repertoire  

Description:
The repertoire of music is divided into genres and historical periods. A musician must alter his or her performance based on the genre and historical context of a piece of music. The tonality of a piece of music influences its mood and style.

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| Students will listen to musical selections by a variety of composers to discern use of the elements of music. Students will investigate elements of music that are specific to each composer  
- J.S. Bach  
- G.F. Handel; W.A. Mozart;  
- L. Beethoven;  
- R. Wagner;  
- G. Puccini  
- S. Joplin | What characteristics of a musical work define its era of music?  
What are Renaissance, Baroque, Classical, Romantic and Contemporary instrumental styles?  
Why must a performer learn music from many genres and historical periods?  
What types of musical compositions outside of the standard instrumental repertoire should students become familiar with? | 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 the following genres of music:  
  - Waltz | Various Band Arrangements Grade 3-5  
Summary of Western Classical Music History http://www.columbia.edu/itc/music/ito/history/  
www.youtube.com  
www.oxfordwesternmusic.com  
The Real Book, Vol 1, C, Bb, & Eb editions, Hal Leonard Corp. | Students will select two contrasting pieces appropriate for college music department auditions from different composers/genres that they have not worked on before to prepare for recital or concert performance. Students will work with a piano student, who will provide accompaniment on two contrasting pieces appropriate for college
<table>
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</table>
| • Stravinsky  
  • D. Ellington  
  • L. Bernstein, Ives |                      | • Etude  
  • Sonata  
  • Concerto  
  • Blues  
  • Swing  
  • R&B, Rock and Latin | music department auditions in recital or concert performance.  
Students will perform 3 or 4 selections in the Jazz genre.  
Students will review pieces from past years to develop repertoire for a recital. |
**Grade: 11 | Unit: 3 | Topic: Listening and Analysis**

**Description:**
Music is an aural engagement. The ability to hear, assess, interpret, analyze, process and reproduce musical timbre and pitch, is integral to one’s success as a musician. Ear training is an essential part of a musician’s music education. Listening to great performers imparts many kinds of musical knowledge that no amount of reading could ever convey.

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| Identify common elements of music in Western music with respect to technique, musicality, and stylistic nuance. | What am I training my ears for? How do instrumentalist learn by listening to other musicians? How will listening to compositions other than instrumental, influence a musician’s judgment? | Students will be able to:  
  - Read music at their performance level.  
  - Sightread intermediate level pieces at tempo  
  - Recognize and transcribe harmony, melody, and rhythm patterns in compound meters.  
  - Identify and explain the harmonic structure of the music they study. | Rubank Advanced Method  
Various Band Arrangements Grade 3-5  
http://www.earmaster.com/  
www.youtube.com  
The Real Book, Vol 1, C, Bb, & Eb editions, Hal Leonard Corp. | Students will select a piece from the standard Instrumental repertoire of the Romantic and 20th Century periods and in Jazz, to analyze the musical elements of the pieces in a short composition or video presentation.  
Students will compose an eight to twelve measure piece that incorporates melodic and rhythmic elements of a selected piece of music. |
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<tr>
<td>Compare and Contrast Non-Western music with respect to technique, musicality, and stylistic nuance.</td>
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**Grade: 11**  
**Unit: 4**  
**Topic: Critique**

**Description:**
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.

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<tr>
<td>Perform/record a musical selection and use self-evaluation to</td>
<td><em>When is art criticism vital and when is it beside the point?</em></td>
<td>Students will be able to:</td>
<td><a href="http://www.rubistar.4teachers.org">www.rubistar.4teachers.org</a> <a href="http://www.youtube.com">www.youtube.com</a></td>
<td>List the criteria used to critique a musical</td>
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<tr>
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<td>Resources</td>
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</tbody>
</table>
| analyze proficiencies and deficiencies.                                                           | Why is critique, both self and peer, effective and necessary in the development of a musician as a performer? | • Use information from adjudication to improve practice effectiveness  
• Apply appropriate solutions, to formulated criticisms.  
• Assess the technical and musical skills of other musicians.  
• Find errors in real time.  
• Evaluate different components of their individual performance. | http://www.fromthetop.org/  
http://www.newspapers.com/  
http://www.jstor.org/pss/3399721 |
| Perform and record a musical selection and use class critique to identify what was performed well technically. | How do we describe a musical performance?  
How will knowledge of the elements of music assist in discussing and critiquing a performance? |                                                                                                                                                |                                                                           |
| Analyze what additional practice/study would improve performance and assist in accomplishing musical objectives. |                                                                                      |                                                                                                                                                |                                                                           |
# Unit Vocabulary

<table>
<thead>
<tr>
<th>Term</th>
<th>Synonym</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accompaniment</td>
<td><em>Moderato</em></td>
</tr>
<tr>
<td>Adjudication</td>
<td><em>Legato</em></td>
</tr>
<tr>
<td>Phrase</td>
<td><em>Mezzo-forte</em></td>
</tr>
<tr>
<td>Pattern</td>
<td><em>Piano</em></td>
</tr>
<tr>
<td>Melody</td>
<td><em>Forte</em></td>
</tr>
<tr>
<td>Harmony</td>
<td><em>Pianissimo</em></td>
</tr>
<tr>
<td>Pitch</td>
<td><em>Ritardando</em></td>
</tr>
<tr>
<td>Rhythm</td>
<td>Half-step</td>
</tr>
<tr>
<td>Metronome</td>
<td>Slash Chords</td>
</tr>
<tr>
<td>Accents</td>
<td>Natural</td>
</tr>
<tr>
<td>Tie</td>
<td>Sharp</td>
</tr>
<tr>
<td>Tempo</td>
<td>Flat</td>
</tr>
<tr>
<td>Steady beat</td>
<td>Accidentals</td>
</tr>
<tr>
<td>Contemporary music</td>
<td>Ragtime</td>
</tr>
<tr>
<td>Ghost Note</td>
<td><em>Staccato</em></td>
</tr>
<tr>
<td>Scale Degree</td>
<td>Waltz</td>
</tr>
<tr>
<td>Attack</td>
<td>Dynamics</td>
</tr>
<tr>
<td>Feel</td>
<td>Articulation</td>
</tr>
<tr>
<td>Key</td>
<td>Etude</td>
</tr>
<tr>
<td>Time signature</td>
<td>Minuet</td>
</tr>
<tr>
<td>Allegro</td>
<td>Sonata</td>
</tr>
<tr>
<td>Scale</td>
<td>Concerto</td>
</tr>
<tr>
<td>Triad</td>
<td>Medieval Period</td>
</tr>
<tr>
<td>Chord</td>
<td>Baroque Period</td>
</tr>
<tr>
<td>Interval</td>
<td>Renaissance Period</td>
</tr>
<tr>
<td>Andante</td>
<td>Romantic Period</td>
</tr>
<tr>
<td>Octave</td>
<td>Syncopation</td>
</tr>
<tr>
<td>Vibrato</td>
<td>Jazz</td>
</tr>
<tr>
<td>CRITERIA</td>
<td>UNSATISFACTORY (1-5)</td>
</tr>
<tr>
<td>---------------------</td>
<td>--------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>SCALES</td>
<td>• Unable to perform requested scale(s)</td>
</tr>
<tr>
<td>PREPARED SOLO</td>
<td></td>
</tr>
<tr>
<td>PREPARED ENSEMBLE PART</td>
<td>• Unable to perform ensemble part(s)</td>
</tr>
<tr>
<td>SIGHT-READING</td>
<td>• Unable to perform requested sight-reading musical selection</td>
</tr>
<tr>
<td>PREPAREDNESS</td>
<td>• Reported to 50% or less of scheduled classes and/or performances with music, instrument and appropriate attire</td>
</tr>
<tr>
<td>PERFORMANCE ATTENDANCE</td>
<td>• Attended and participated in less than 50% of scheduled performances</td>
</tr>
<tr>
<td>TOTAL POINTS</td>
<td></td>
</tr>
</tbody>
</table>