

**NEW MILFORD PUBLIC SCHOOLS**  
**New Milford, Connecticut**



Grades 6-8 Instrumental Music

July 2016

**BOE Approved March 2017**

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### **Authors of Course Guide**

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## **New Milford's Mission Statement**

The mission of the New Milford Public Schools, a collaborative partnership of students, educators, family and community, is to prepare each and every student to compete and excel in an ever-changing world, embrace challenges with vigor, respect and appreciate the worth of every human being, and contribute to society by providing effective instruction and dynamic curriculum, offering a wide range of valuable experiences, and inspiring students to pursue their dreams and aspirations.

## **Course Overview**

All students should have the opportunity to be involved in music. To be involved with music is to discover the world of understanding not only one's self but all people, through participation in a performing group or through the study of music itself, in order to become aware of the impact of human response and emotions. The major purpose of this curriculum is to help the student develop into an intelligent consumer of music as well as to develop musical awareness, initiative, and musical discrimination and skills through participation in the music program.

Students involved in the instrumental music program at the middle school level will build on their experiences from previous years. We will continue to offer instruction in brass, woodwind, percussion and strings. During these lessons, students will be instructed in proper assembly and care of their instrument, proper tone production, correct posture/hand position, musical notation reading and rhythmic training appropriate for an intermediate age group.

Students will have the opportunity to become members of performing groups that correspond to their grade level. These performing groups will give public concerts 3 or more times per school year. Students will be given the opportunity to prepare solo music for Northern Regional auditions that allow students to go above and beyond this curriculum. Students are given the opportunity to audition for extra-curricular ensembles such as: Jazz Band, Symphonic Orchestra, Flute Choir, Percussion Ensemble. These performances will give students the opportunity to showcase what they have learned for the school community, family members, friends and the community at large.

Through this standards-based course, students will be able to create, respond, and perform according to individual abilities. Students are taught to use aural and visual discrimination skills to perceive the nuances present in music performance. Students will work together to perform instrumental ensemble pieces in diverse musical styles with authenticity and musicianship. Students will evaluate music performances, live and recorded.

The curriculum addresses instrumental performing skills including, but not limited to:

- Teamwork/Collaboration
- Posture
- Breath Control
- Music Theory
- Tone Development
- Intonation
- Expression/phrasing
- Musicianship

These skills are embedded at every level, with each unit involving a higher level of performance of each.

# Pacing Guide

**Unit Title**

Instrument Technique

Ensemble Skills

Music Literacy

Music Aesthetics

**# of Weeks**

Embedded throughout the academic year

# New Milford Public Schools

## Curriculum Template

(template can be found in the Curriculum tab on our school website)

Committee Member(s): Darryl Gregory Unit Title: Instrumental Technique	Course/Subject: Instrumental Music Grade Level: 6-8 # of Weeks: Embedded throughout the academic year
<b>Identify Desired Results</b>	
<b>NAME Standards</b>	
<ul style="list-style-type: none"> <li>• MU:Pr4.1.E.8a Select a varied repertoire to study based on music reading skills (where appropriate), an understanding of formal design in the music, context, and the technical skill of the individual and ensemble.</li> <li>• MU:Pr4.1.E.1a Explain the criteria used to select a varied repertoire to study based on an understanding of theoretical and structural characteristics of the music, the technical skill of the individual or ensemble, and the purpose or context of the performance.</li> <li>• MU:Pr4.2.E.5a Demonstrate, using music reading skills where appropriate, how the setting and formal characteristics of musical works contribute to understanding the context of the music in prepared or improvised performances.</li> <li>• MU:Pr4.2.E.1a Demonstrate, using music reading skills where appropriate, how compositional devices employed and theoretical and structural aspects of musical works impact and inform prepared or improvised performances.</li> <li>• MU:Pr4.3.E.8a Demonstrate understanding and application of expressive qualities in a varied repertoire of music through prepared and improvised performances.</li> <li>• MU:Pr4.3.E.1a Demonstrate an understanding of context in a varied repertoire of music through prepared and improvised performances.</li> <li>• MU:Pr5.3.E.8a Develop strategies to address technical challenges in a varied repertoire of music and evaluate their success using feedback from ensemble peers and other sources to refine performances.</li> <li>• MU:Pr5.3.E.1a Develop strategies to address expressive challenges in a varied repertoire of music, and evaluate their success using feedback from ensemble peers and other sources to refine performances.</li> <li>• MU:Pr6.1.E.8a Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music rep</li> <li>• MU:Pr6.1.E.1a Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures, styles, and genres</li> <li>• MU:Pr6.1.E.5b Demonstrate an understanding of the context of the music through prepared and improvised performances.</li> <li>• MU:Pr6.1.E.1b Demonstrate an understanding of expressive intent by connecting with an audience through prepared and improvised performances.</li> </ul>	
<b>Enduring Understandings</b> Generalizations of desired understanding via essential questions (Students will understand that ...)	<b>Essential Questions</b> Inquiry used to explore generalizations

<ul style="list-style-type: none"> <li>• Instrumental performance requires an understanding of technical skills</li> <li>• Successful performance relies on a sense of responsibility in regard to care of an instrument</li> <li>• The ability to solve minor problems such as fingering questions and instrument function create a sense of independent learning</li> <li>• An awareness of proper tone, intonation and articulation is essential to performing alone and in an ensemble</li> <li>• Playing position and posture can affect tone as well as a sense of overall decorum in an ensemble</li> <li>• An awareness of the sound and physics of intonation, i.e. in tune and out of tune, both on an individual instrument and in and ensemble lead to a more mature sound</li> </ul>	<ul style="list-style-type: none"> <li>• How do I know what good posture looks and feels like and how can I self-evaluate?</li> <li>• How do I know what good tone and intonation sounds like? Where do I go to find a reference? How do I self-evaluate?</li> <li>• What resources do I use to answer questions I may have regarding my instrument?</li> <li>• What tools can I use to determine intonation?</li> <li>• How do I know what the proper mechanics are for articulating a note on my given instrument?</li> </ul>
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**Expected Performances**  
What students should know and be able to do

Students will know the following:

- To demonstrate proper care and maintenance of the student's instrument.
- To produce a characteristic sound on an instrument through the use of correct embouchure, posture, and breath support.
- To demonstrate proper technique in regard to tone production and articulation.
- To develop an awareness and understanding of proper intonation.
- To be able to use resources such as a fingering chart, tuner, and metronome.

Students will be able to do the following:

- Students will be able to clean and assemble their instrument.
- Students will be able to demonstrate and explain the mechanics involved in producing a good tone on their instrument
- Students will be able to demonstrate and explain the mechanics involved in producing a variety of articulations on their instrument.
- Percussion students will demonstrate proper stick/mallet grip and playing position on a variety of percussion instruments.
- Students will be able to use a fingering chart and trill chart
- Students be able to use an electronic tuner and metronome.
- Student will be able to demonstrate and explain proper playing position and posture.

**Character Attributes**

- Responsibility
- Cooperation
- Perseverance

**Technology Competencies**

- Students will use computer based evaluation tools, e.g. Smart Music, Google Classroom
- Students will use apps such as tuners and metronomes on mobile devices

- Students will use apps to record and listen to themselves for self-evaluation
- Students will use apps such as iTunes, Spotify, etc. to listen to and research examples of music

### Develop Teaching and Learning Plan

<p><b>Teaching Strategies:</b></p> <ul style="list-style-type: none"> <li>• Teacher will model good tone on a variety of instruments</li> <li>• Teacher will model and explain proper articulation and the mechanics involved in articulation</li> <li>• Teacher will model good playing position and posture</li> <li>• Teacher will create a checklist for instrument care</li> <li>• Teacher will lead a discussions regarding the importance of instrument care</li> <li>• Teacher will explain the use of a tuner</li> <li>• Teacher will explain the concept of in and out of tune</li> <li>• Teacher will provide fingering, rudiment and trill charts for each instrument</li> </ul>	<p><b>Learning Activities:</b></p> <ul style="list-style-type: none"> <li>• Students will play long tones and full bow exercises while listening and critiquing their sound and other students' sound</li> <li>• Students will record themselves playing long tones and musical phrases and critique the recordings</li> <li>• Students will be able to explain proper instrument playing position and both self assess and critique others</li> <li>• Students will be able to determine whether their instrument is in tune and out of tune with a reference pitch</li> <li>• Students will be able to find the correct fingering for a note using a fingering chart</li> <li>• Students will be able to use and interpret readings on a tuner</li> <li>• Students will be able to name the parts of their instrument and explain how to assemble the instrument</li> <li>• Students will be able to demonstrate how to care for and clean their instruments</li> </ul>
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### Assessments

Performance Task(s)	Other Evidence
<p>Authentic application to evaluate student achievement of desired results designed according to GRASPS (one per marking period)</p>	<p>Application that is functional in a classroom context to evaluate student achievement of desired results</p>
<p>Goal: Concert performances            Role: Performer            Audience: Parents, family, school community            Situation: Students will demonstrate their music understanding in a live performance.            Product or Performance: Public concert performance            Standards for Success: Self reflection</p>	<ul style="list-style-type: none"> <li>• Students will be assessed visually throughout the rehearsal process in both small groups and as a whole, as well as during their performances.</li> <li>• Students will be assessed aurally throughout the rehearsal process in both small groups and as a whole, as well as during their performances.</li> </ul>

### Suggested Resources

- Pearson, Bruce. Standard of Excellence. Comprehensive Band Method, Drums & Mallet Percussion. San Diego, CA: Neil A. Kjos Music, 1993. Print.
- Bruce Pearson, and Ryan Nowlin. Tradition of Excellence Technique and Musicianship.

N.p.: Neil A. Kjos Music, n.d. Print.

- Kirk Moss, and Bob Phillips. Sound Innovations: Sound Development for Intermediate String Orchestra. N.p.: Alfred Music, n.d. Print.
- Miles, Richard B., Larry Blocher, Eugene Corporon, Jack Stamp, Robert J. Ambrose, John R. Bourgeois, Mallory Thompson, and Lowell E. Graham. Teaching Music through Performance in Band. Chicago: GIA Publications, 1997. Print.

## New Milford Public Schools Curriculum Template

(template can be found in the Curriculum tab on our school website)

Committee Member(s): Darryl Gregory Unit Title: Ensemble Skills	Course/Subject: Instrumental Music Grade Level: 6-8 # of Weeks: Embedded throughout the academic year
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### Identify Desired Results

#### NA/ME Standards

- MU:Pr5.3.E.8a Develop strategies to address technical challenges in a varied repertoire of music and evaluate their success using feedback from ensemble peers and other sources to refine performances.
- MU:Pr6.1.E.8a Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures and styles.
- MU:Re7.2.E.8a Describe how understanding context and the way the elements of music are manipulated inform the response to music.
- MU:Re7.2.E.1a Explain how the analysis of passages and understanding the way the elements of music are manipulated inform the response to music.

<b>Enduring Understandings</b> Generalizations of desired understanding via essential questions (Students will understand that ...)	<b>Essential Questions</b> Inquiry used to explore generalizations
<ul style="list-style-type: none"> <li>• Listening and blending in an ensemble leads to a more mature ensemble sound</li> <li>• Understanding and awareness of balance in an ensemble leads to a more mature ensemble sound</li> <li>• Understanding how to interpret visual cues from a conductor allows an ensemble to play as a single unit</li> <li>• The concept of performing independently in an ensemble and making an independent part fit in the ensemble is crucial to creating a mature ensemble sound</li> <li>• Understanding ensemble intonation and how to adjust as an individual performer to be in tune with the group</li> </ul>	<ul style="list-style-type: none"> <li>• How do I interpret the conductor's baton patterns and visual cues? How do they apply to me specifically and how do they apply to the ensemble?</li> <li>• How do I know how my part fits into the ensemble? Do I have a main musical idea or do I have a supporting musical idea?</li> <li>• How do I know if I am in or out of tune in the ensemble? How is it different from being in tune with the tuner on a single note?</li> <li>• What skills do I need in order to perform successfully in an ensemble and how do I develop them?</li> <li>• How do I know when a piece of music or musical exercise is learned</li> </ul>

leads to a more mature ensemble sound	sufficiently well to perform for an audience or my teacher?
<b>Expected Performances</b> What students should know and be able to do	
<p>Students will know the following:</p> <ul style="list-style-type: none"> <li>• To listen and analyze their individual sound in the context of a larger ensemble</li> <li>• To look at and interpret a conductor's visual cues</li> <li>• To develop an awareness and understanding of ensemble intonation</li> <li>• To understand and interpret the role their music plays in the ensemble (main melody, supporting harmony, etc.)</li> </ul> <p>Students will be able to do the following:</p> <ul style="list-style-type: none"> <li>• Students will be able to fit their part into the context of the ensemble by listening to the ensemble as well as recognizing what role their musical part plays in the ensemble</li> <li>• Students will be able to adjust their sound according to their instrument range (sound pyramid: lower instruments louder than higher instruments, etc)</li> <li>• Students will be able to adjust their intonation in an ensemble without the use of a tuner (by ear)</li> <li>• Students will be able to interpret patterns and visual cues from a conductor and apply it to their individual parts as well as how their part fits in with the ensemble</li> <li>• Students will recognize visually and aurally when their part is a main idea or a supporting idea and adjust their sound accordingly</li> </ul>	
<b>Character Attributes</b>	
<ul style="list-style-type: none"> <li>• Responsibility</li> <li>• Cooperation</li> <li>• Perseverance</li> </ul>	
<b>Technology Competencies</b>	
<ul style="list-style-type: none"> <li>• Students will use computer based evaluation tools, e.g. Smart Music, Google Classroom</li> <li>• Students will use apps such as tuners and metronomes on mobile devices</li> <li>• Students will use apps to record and listen to themselves for self-evaluation</li> <li>• Students will use apps such as iTunes, Spotify, etc. to listen to and research examples of music</li> </ul>	
<b>Develop Teaching and Learning Plan</b>	
<p>Teaching Strategies:</p> <ul style="list-style-type: none"> <li>• The teacher will play examples of main ideas and supporting ideas in a piece of music</li> <li>• The teacher will record the classroom ensemble and play back for the class</li> <li>• The teacher will identify characteristics of main ideas and supporting ideas in a piece of music</li> <li>• The teacher will discuss and demonstrate intonation (in tune and out of tune) in an ensemble and the mechanics of how to adjust the instrument, fingering, embouchure in</li> </ul>	<p>Learning Activities:</p> <ul style="list-style-type: none"> <li>• Students will analyze a piece of music and be able to identify the role that their part plays at any given time in a piece of music</li> <li>• Students will play simple pieces of music (i.e. chorales, scales, etc.) and interpret conductor cues as they perform</li> <li>• Students will have an opportunity to conduct an ensemble and demonstrate their knowledge of conducting patterns and cues</li> <li>• Students will listen to recorded performances by professional ensembles and analyze for balance and intonation by</li> </ul>

<p>order to be in tune during a performance</p> <ul style="list-style-type: none"> <li>The teacher will demonstrate conducting patterns and musical cues explaining how each affects the sound of the ensemble</li> </ul>	<p>themselves and in small groups (discussions) - reflection and discussion led by students and teacher</p> <ul style="list-style-type: none"> <li>Students will listen to recorded performances and rehearsal performances of their own group and analyze for balance and intonation by themselves and in small groups (discussions) - reflection and discussion led by students and teacher</li> </ul>
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<b>Assessments</b>	
<b>Performance Task(s)</b>	<b>Other Evidence</b>
<p>Authentic application to evaluate student achievement of desired results designed according to GRASPS (one per marking period)</p>	<p>Application that is functional in a classroom context to evaluate student achievement of desired results</p>
<p>Goal: Concert performances            Role: Performer            Audience: Parents, family, school community            Situation: Students will demonstrate their music understanding in a live performance.            Product or Performance: Public concert performance            Standards for Success: Self reflection</p>	<ul style="list-style-type: none"> <li>Students will be assessed visually throughout the rehearsal process in both small groups and as a whole, as well as during their performances.</li> <li>Students will be assessed aurally throughout the rehearsal process in both small groups and as a whole, as well as during their performances.</li> </ul>
<b>Suggested Resources</b>	
<ul style="list-style-type: none"> <li>Pearson, Bruce. Standard of Excellence. Comprehensive Band Method, Drums &amp; Mallet Percussion. San Diego, CA: Neil A. Kjos Music, 1993. Print.</li> <li>Bruce Pearson, and Ryan Nowlin. Tradition of Excellence Technique and Musicianship. N.p.: Neil A. Kjos Music, n.d. Print.</li> <li>Kirk Moss, and Bob Phillips. Sound Innovations: Sound Development for Intermediate String Orchestra. N.p.: Alfred Music, n.d. Print.</li> <li>Miles, Richard B., Larry Blocher, Eugene Corporon, Jack Stamp, Robert J. Ambrose, John R. Bourgeois, Mallory Thompson, and Lowell E. Graham. Teaching Music through Performance in Band. Chicago: GIA Publications, 1997. Print.</li> </ul>	

## New Milford Public Schools Curriculum Template

(template can be found in the Curriculum tab on our school website)

<p>Committee Member(s): Darryl Gregory            Unit Title: Music Literacy</p>	<p>Course/Subject: Instrumental Music            Grade Level: 6-8            # of Weeks: Embedded throughout the academic year</p>
<b>Identify Desired Results</b>	

<b>NA/ME Standards</b>	
<ul style="list-style-type: none"> <li>• MU:Cr1.1.E.8a Compose and improvise ideas for melodies and rhythmic passages based on characteristic(s) of music or text(s) studied in rehearsal.</li> <li>• MU:Cr2.1.E.8a Select and develop draft melodies and rhythmic passages that demonstrate understanding of characteristic(s) of music or text(s) studied in rehearsal.</li> <li>• MU:Cr2.1.E.8b Preserve draft compositions and improvisations through standard notation and audio recording.</li> <li>• MU:Cr3.2.E.8a Share personally developed melodies and rhythmic passages – individually or as an ensemble – that demonstrate understanding of characteristics of music or texts studied in rehearsal.</li> <li>• MU:Pr4.1.E.8a Select a varied repertoire to study based on music reading skills (where appropriate), an understanding of formal design in the music, context, and the technical skill of the individual and ensemble.</li> <li>• MU:Pr4.2.E.5a Demonstrate, using music reading skills where appropriate, how the setting and formal characteristics of musical works contribute to understanding the context of the music in prepared or improvised performances.</li> <li>• MU:Pr4.3.E.8a Demonstrate understanding and application of expressive qualities in a varied repertoire of music through prepared and improvised performances.</li> <li>• MU:Pr5.3.E.8a Develop strategies to address technical challenges in a varied repertoire of music and evaluate their success using feedback from ensemble peers and other sources to refine performances.</li> <li>• MU:Pr6.1.E.8a Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures and styles.</li> <li>• MU:Re7.2.E.8a Describe how understanding context and the way the elements of music are manipulated inform the response to music.</li> </ul>	
<b>Enduring Understandings</b> Generalizations of desired understanding via essential questions (Students will understand that ...)	<b>Essential Questions</b> Inquiry used to explore generalizations
<ul style="list-style-type: none"> <li>• Reading music notation is analogous to reading any written language</li> <li>• Being able to interpret musical symbols and notation is the foundation of being able to perform a piece of music accurately with an ensemble</li> <li>• Analyzing and understanding scales and scale patterns is essential to sight reading skills and consistent, accurate performance of music</li> <li>• Analyzing and understanding note values, rests meter signatures and rhythmic patterns is essential to sight reading skills and consistent, accurate performance of music</li> <li>• Being able to listen to rhythms and melodies and write them in musical notation is essential to reading music notation in performance</li> <li>• Being able to sight sing music is essential to reading written notation</li> </ul>	<ul style="list-style-type: none"> <li>• What music literacy and technical skills do I need in order to interpret music and perform musically at a level appropriate for my experience? How do I attain these skills?</li> <li>• What do I need to know in order to improvise over a chord progression?</li> <li>• What do I need to know in order to compose a melody for my instrument?</li> <li>• What do I need to know in order to sight sing? What strategies can I use in order to be successful at sight singing?</li> <li>• What do I need to know in order to take melodic and rhythmic dictation? What strategies can I use in order to be successful at melodic and rhythmic dictation?</li> </ul>

<p>and to be able to play with accurate intonation</p> <ul style="list-style-type: none"> <li>• Being able to improvise on a given instrument is a combination of internalized musical knowledge and creativity and is a component of musical competence and confidence.</li> <li>• Being able to compose music for a given instrument is a combination of internalized musical knowledge and creativity and is a component of musical competence and confidence.</li> </ul>	
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**Expected Performances**  
What students should know and be able to do

<p>Students will know the following:</p> <ul style="list-style-type: none"> <li>• To recognize the note names in the appropriate clef and produce the appropriate corresponding pitches for the practical range of an instrument.</li> <li>• To demonstrate correct playing of scales.</li> <li>• To identify and interpret music terminology, tempo markings, dynamic markings, articulation symbols and styles.</li> <li>• To identify and interpret meter signatures, note and rest values, and rhythmic patterns as well as be able to perform note and rest values, and rhythmic patterns.</li> <li>• Percussionist will interpret and perform sticking patterns and rudiments.</li> <li>• String students will interpret and perform bowing patterns and playing positions (i.e. 1st through 3rd positions on violin and viola, 1st and 3rd on cello, 1st through 5th on bass)</li> <li>• To understand rhythmic and melodic dictation skills</li> <li>• To understand the basic of sight singing (solfege)</li> <li>• To understand how to sight read music</li> <li>• To understand the basic concepts of improvisation.</li> <li>• To understand the basic concepts of music composition.</li> </ul> <p>Students will be able to do the following:</p> <ul style="list-style-type: none"> <li>• Students in 6-7-8 instrumental music will be able to recognize any written note within the practical (appropriate for their level) range of their instrument by name and fingering.</li> <li>• Students in 6-7-8 instrumental music will be able to recognize and define various music terminologies, tempo markings, dynamic markings, articulation symbols and styles appropriate for their level of learning.</li> <li>• Students in 6-7-8 instrumental music will be able to take rhythmic and melodic dictation at a basic level</li> <li>• Students in 6-7-8 instrumental music will be able to sight sing basic melodies (solfege)</li> <li>• Students in 6-7-8 instrumental music will be able to sight read basic melodies appropriate for their instrument</li> <li>• Students in 6-7-8 instrumental music will understand the basic skills of improvisation and will be able to improvise over the 12 bar blues chord progression</li> <li>• Students in 6-7-8 instrumental music will understand the basic skills of composition and be able to compose a basic melodic passage for their given instrument and be able to perform it.</li> </ul> <p>Grade 6</p> <ul style="list-style-type: none"> <li>• Students in grade 6 instrumental music will be able to interpret and perform rhythms that include whole, half, quarter and eighth note/rest patterns. Percussionists will be able to interpret and perform 16th note/rest patterns.</li> <li>• Students in grade 6 instrumental music will be able to perform and interpret meter</li> </ul>	
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signatures that include 4/4, 2/4, 3/4

- Students in grade 6 band will be able to interpret (understand the intervallic relationship) and perform concert Bb, Eb, F scales
- Percussion students in grade 6 will be able to interpret and perform single stroke and double stroke sticking patterns as well as the following rudiments: closed roll, 9 stroke roll, paradiddle, flam
- String students in grade 6 will be able to interpret (understand the intervallic relationship) and perform concert G - 2 octaves, D - 1 octave, A - 2 octaves, C - 1 octave, F - 1 octave, Bb - 1 octave
- String students in grade 6 will be able to interpret and perform the following bowings: detache, staccato hook, legato hook, pizzicato, spiccato, martele.

#### Grade 7

- Students in grade 7 instrumental music will be able to interpret and perform rhythms that include whole, half, quarter and eighth note/rest patterns, 16th note/rest patterns, dotted quarter - eighth patterns, and triplet patterns.
- Students in grade 7 instrumental music will be able to perform and interpret meter signatures that include 4/4, 2/4, 3/4, 2/2 (cut time)
- Students in grade 7 band will be able to interpret (understand the intervallic relationship) and perform the 12 major scales (including percussionists on mallets)
- Percussion students in grade 7 will be able to interpret and perform single stroke and double stroke sticking patterns as well as the following rudiments: closed roll, open (military) roll, 5 stroke roll, 7 stroke roll, 9 stroke roll, 13 stroke roll, paradiddle, flam, flam tap, drag
- String students in grade 7 will be able to interpret (understand the intervallic relationship) and perform concert G - 2 octaves, D - 2 octaves, A - 2 octaves, C - 1 octave, F - 1 octave, Bb - 1 octave, Eb - 1 octave
- String students in grade 7 will be able to interpret and perform the following bowings: detache, staccato hook, legato hook, pizzicato, spiccato, martele.
- String students in grade 7 will play in 2nd and 3rd positions and be able to interpret when playing in higher positions is appropriate

#### Grade 8

- Students in grade 8 instrumental music will be able to interpret and perform rhythms that include whole, half, quarter and eighth note/rest patterns, 16th note/rest patterns, dotted quarter-eighth, dotted eighth-sixteenth and triplet patterns. Percussionists will be able to interpret and perform 16th note/rest patterns and triplet patterns.
- Students in grade 8 instrumental music will be able to perform and interpret meter signatures that include 4/4, 2/4, 3/4, 2/2 (cut time), 3/8, 6/8, 12/8
- Students in grade 8 band will be able to interpret (understand the intervallic relationship) and perform 12 major scales as well as 12 natural minor scales with information given on melodic and harmonic minor variations (including percussionists on mallets)
- Percussion students in grade 8 will be able to interpret and perform single stroke and double stroke sticking patterns as well as the following rudiments: closed roll, open (military) roll, 5 stroke roll, 7 stroke roll, 9 stroke roll, 13 stroke roll, 17 stroke roll paradiddle, flam, flam tap, flam accents, drag, single ratamacue, double ratamacue
- String students in grade 8 will be able to interpret (understand the intervallic relationship) and perform concert G - 2 octaves, D - 2 octaves, A - 2 octaves, E - 2 octaves, C - 1 octave, F - 1 octave, Bb - 1 octave, Eb - 1 octave, Ab - 1 octave
- String students in grade 8 will be able to interpret and perform the following bowings: detache, staccato hook, legato hook, pizzicato, spiccato, martele.
- String students in grade 8 will play in 2nd and 3rd positions and be able to interpret when playing in higher positions is appropriate

<b>Character Attributes</b>	
<ul style="list-style-type: none"> <li>• Responsibility</li> <li>• Cooperation</li> <li>• Perseverance</li> <li>• Self-motivation</li> </ul>	
<b>Technology Competencies</b>	
<ul style="list-style-type: none"> <li>• Students will use computer based evaluation tools, e.g. Smart Music, Google Classroom</li> <li>• Students will use apps such as tuners and metronomes on mobile devices</li> <li>• Students will use apps to record and listen to themselves for self-evaluation</li> </ul>	
<b>Develop Teaching and Learning Plan</b>	
<b>Teaching Strategies:</b> <ul style="list-style-type: none"> <li>• The teacher will provide resources such as handouts and method books regarding scales and rhythms</li> <li>• The teacher will model strategies for sight singing</li> <li>• The teacher will provide handouts of simple melodies for sight singing</li> <li>• The teacher will model strategies for taking melodic and rhythmic dictation</li> <li>• The teacher will model strategies for sight reading as well as practice materials</li> <li>• The teacher will provide concert music that reflects expected performances</li> </ul>	<b>Learning Activities:</b> <ul style="list-style-type: none"> <li>• Students will analyze major and minor scales</li> <li>• Students will perform and be assessed on major and minor scales</li> <li>• Students will sing simple melodies using solfege syllables</li> <li>• Students will keep a journal of rhythmic and melodic dictation exercises</li> <li>• Students will analyze a variety of rhythmic patterns</li> <li>• Students will perform and be assessed on a variety of rhythmic patterns</li> <li>• Students will sight read music and be assessed on sight reading at various levels</li> <li>• Students will perform concert music that incorporates the expected performances</li> </ul>

<b>Assessments</b>	
<b>Performance Task(s)</b>	<b>Other Evidence</b>
Authentic application to evaluate student achievement of desired results designed according to GRASPS (one per marking period)	Application that is functional in a classroom context to evaluate student achievement of desired results
Goal: Concert performances Role: Performer Audience: Parents, family, school community Situation: Students will demonstrate their music understanding in a live performance. Product or Performance: Public concert performance Standards for Success: Self reflection	<ul style="list-style-type: none"> <li>• Students will be assessed visually throughout the rehearsal process in both small groups and as a whole, as well as during their performances.</li> <li>• Students will be assessed aurally throughout the rehearsal process in both small groups and as a whole, as well as during their performances.</li> <li>• Students will be recorded and assessed by the teacher</li> <li>• Student ensembles will be recorded and assessed by the students</li> </ul>

## Suggested Resources

- Pearson, Bruce. Standard of Excellence. Comprehensive Band Method, Drums & Mallet Percussion. San Diego, CA: Neil A. Kjos Music, 1993. Print.
- Bruce Pearson, and Ryan Nowlin. Tradition of Excellence Technique and Musicianship. N.p.: Neil A. Kjos Music, n.d. Print.
- Kirk Moss, and Bob Phillips. Sound Innovations: Sound Development for Intermediate String Orchestra. N.p.: Alfred Music, n.d. Print.
- "40 Essential Rudiments - Vic Firth." Vic Firth. N.p., n.d. Web. 15 June 2016.
- Miles, Richard B., Larry Blocher, Eugene Corporon, Jack Stamp, Robert J. Ambrose, John R. Bourgeois, Mallory Thompson, and Lowell E. Graham. Teaching Music through Performance in Band. Chicago: GIA Publications, 1997. Print.

## New Milford Public Schools Curriculum Template

(template can be found in the Curriculum tab on our school website)

Committee Member(s): Darryl Gregory Unit Title: Music Aesthetics	Course/Subject: Instrumental Music Grade Level: 6-8 # of Weeks: Embedded throughout the academic year
Identify Desired Results	
NAfME Standards	
<ul style="list-style-type: none"> <li>• MU:Pr4.3.E.1a Demonstrate an understanding of context in a varied repertoire of music through prepared and improvised performances.</li> <li>• MU:Re7.1.E.1a Apply criteria to select music for specified purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose, and context.</li> <li>• MU:Re7.2.E.1a Explain how the analysis of passages and understanding the way the elements of music are manipulated inform the response to music.</li> <li>• MU:Re8.1.E.1a Explain and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, (when appropriate) the setting of the text, and personal research.</li> <li>• MU:Re9.1.E.1a Evaluate works and performances based on personally- or collaboratively-developed criteria, including analysis of the structure and context.</li> <li>• MU:Cn10.0.H.1a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</li> <li>• MU:Cn11.0.T.1a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.</li> </ul>	
Enduring Understandings	Essential Questions
Generalizations of desired understanding via essential questions (Students will understand that ...)	Inquiry used to explore generalizations
<ul style="list-style-type: none"> <li>• Listening to a variety of musical styles creates a well-rounded performer that can apply their experiences to rehearsals and concert performances.</li> <li>• Listening to music from a variety of cultures creates an open minded</li> </ul>	<ul style="list-style-type: none"> <li>• How is my successful participation in the instrumental music program helpful to my success in other areas of my life, both in and outside of school?</li> <li>• How can participation in a performing group help me become a more</li> </ul>

<p>performer that can apply their experiences to rehearsals and concert performances.</p> <ul style="list-style-type: none"> <li>• Opportunities for leadership is inherent in the performing group.</li> <li>• Setting goals focuses the acquisition of knowledge, and helps to organize time and resources.</li> <li>• Skills and habits learned in the performing ensembles can be transferred to other areas of a student's life including school and possible careers.</li> <li>• Being aware of composers and their place in a historical and cultural context creates relationships to other other Arts and disciplines outside the Arts.</li> </ul>	<p>independent learner?</p> <ul style="list-style-type: none"> <li>• How can participation in a performing group help me become a leader?</li> <li>• What resources do I need to find out about composers of the music I am performing?</li> <li>• How can I make connections between the music I am performing and it's historical and cultural significance?</li> <li>• How do I set goals? What are some examples of goals in the performing music class?</li> <li>• What resources can I use to help me set goals?</li> </ul>
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**Expected Performances**  
What students should know and be able to do

Students will know the following:

- To understand the role of a composer and arranger.
- To understand that Music and Art have a place in the social/historical fabric of society.
- To understand that the music class offers opportunities to be an independent learner.
- To understand that the music class offer opportunities to be a collaborative learner.
- To understand that the music class offers opportunities to foster leadership qualities.
- To understand that music transcends geographical boundaries and allows performers to experience a variety of cultures through that culture's Art and Music.
- To understand how goal setting will help with success in the performing music class.
- To recognize cultural influences in music by listening and performing.
- To recognize that skills learned in the performing music class are applicable to other disciplines outside of music, i.e. careers.

Students will be able to do the following:

- Students will be able to identify the composer and or the arranger of a piece of music that they are performing.
- Students will be able to describe the roles of a composer and arranger and how they are similar and how they are different.
- Students will be able to work independently and cooperatively in a small group without the direct supervision of the teacher.
- Students will be able to lead a small group without the direct supervision of the teacher.
- Students will be able to recognize and evaluate musical characteristics of different cultures.
- Students will be able to make connections regarding the historical/social context of a piece of music.
- Students will be able to make connections between skills learned in the performing music class and those skills needed to succeed in disciplines outside of the music class, i.e. careers, academics, etc.

**Character Attributes**

- Responsibility
- Cooperation
- Perseverance

<ul style="list-style-type: none"> <li>Inquisitiveness</li> </ul>	
<b>Technology Competencies</b>	
<ul style="list-style-type: none"> <li>Students will use computer based evaluation tools, e.g. Smart Music, Google Classroom</li> <li>Students will use apps such as tuners and metronomes on mobile devices</li> <li>Students will use apps to record and listen to themselves for self-evaluation</li> <li>Students will use apps such as iTunes, Spotify, etc. to listen to and research examples of music</li> </ul>	
<b>Develop Teaching and Learning Plan</b>	
<p><b>Teaching Strategies:</b></p> <ul style="list-style-type: none"> <li>The teacher will play examples of music from different cultures.</li> <li>Through discussion and lecture, the teacher will point out music characteristics of a variety of cultures.</li> <li>The teacher will provide opportunities for students to listen to and evaluate a variety of musical examples.</li> <li>The teacher will model learning styles so that students may work by themselves or in small groups without the direct supervision of the teacher. Styles may include: independent learning, collaborative learning, leader-based learning.</li> <li>The teacher will provide handouts and lead discussions regarding SMART goals and goal setting.</li> <li>The teacher will provide opportunities for students to work independent of direct teacher supervision.</li> <li>The teacher will record concerts and rehearsals and make them accessible to students.</li> <li>The teacher will provide handouts and guides that will assist the students in listening deeply.</li> <li>The teacher will lead discussions regarding and provide time for students to discuss and work collaboratively</li> </ul>	<p><b>Learning Activities:</b></p> <ul style="list-style-type: none"> <li>Students will analyze music they are performing using worksheets provided by the teacher</li> <li>Students will work on music in small groups with guidelines from the teacher, but independent of direct supervision from the teacher.</li> <li>Students will set goals for themselves at the beginning of each year and each semester that state what they want to accomplish within that time frame. (SMART Goals)</li> <li>Students will reflect on their experiences of working independent of the teacher: who was the leader? Did you work collaboratively? Did you accomplish the goal?</li> <li>Students will be given the opportunity to assess their concert recordings and to reflect independently and in small groups.</li> <li>Students will be asked to reflect on how their experiences in the music class has affected their abilities to work independently and to be more of a leader.</li> <li>Students will be asked to reflect on how their experiences in the music class in connection to their other classes, other disciplines and daily life.</li> </ul>

<b>Assessments</b>	
<b>Performance Task(s)</b>	<b>Other Evidence</b>
Authentic application to evaluate student achievement of desired results designed according to GRASPS (one per marking period)	Application that is functional in a classroom context to evaluate student achievement of desired results
Goal: Concert performances	<ul style="list-style-type: none"> <li>Students will be assessed visually</li> </ul>

<p>Role: Performer  Audience: Parents, family, school community  Situation: Students will demonstrate their music understanding in a live performance.  Product or Performance: Public concert performance  Standards for Success: Self reflection</p>	<p>throughout the rehearsal process in both small groups and as a whole, as well as during their performances.</p> <ul style="list-style-type: none"> <li>• Students will be assessed aurally throughout the rehearsal process in both small groups and as a whole, as well as during their performances.</li> <li>• Students will be assessed via written responses to surveys related to pieces performed in the ensemble classes.</li> </ul>
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### Suggested Resources

- Esposito, Emily. "The Essential Guide to Writing S.M.A.R.T. Goals." The Essential Guide to Writing S.M.A.R.T. Goals. Emily Esposito, 11 Nov. 2015. Web. 16 June 2016.
- Elias, Maurice J. "SMART Goal Setting With Your Students." Edutopia. Edutopia, 27 Aug. 2014. Web. 16 June 2016.
- Covey, Sean. The 7 Habits of Highly Effective Teens: The Ultimate Teenage Success Guide. New York: Touchstone, 2014. Print.
- Covey, Sean. The 7 Habits of Highly Effective Teens Workbook. Salt Lake City, UT: Franklin Covey, 1999. Print.
- Miles, Richard B., Larry Blocher, Eugene Corporon, Jack Stamp, Robert J. Ambrose, John R. Bourgeois, Mallory Thompson, and Lowell E. Graham. Teaching Music through Performance in Band. Chicago: GIA Publications, 1997. Print.
- Davis, Matt. "How Collaborative Learning Leads to Student Success." Edutopia. N.p., 05 Dec. 2012. Web. 16 June 2016.
- Gaunt, Helena, and Heidi Westerlund. Collaborative Learning in Higher Music Education. Farnham, Surrey: Ashgate, 2013. Print.
- Pearson, Bruce. Standard of Excellence. Comprehensive Band Method, Drums & Mallet Percussion. San Diego, CA: Neil A. Kjos Music, 1993. Print.
- Bruce Pearson, and Ryan Nowlin. Tradition of Excellence Technique and Musicianship. N.p.: Neil A. Kjos Music, n.d. Print.
- Kirk Moss, and Bob Phillips. Sound Innovations: Sound Development for Intermediate String Orchestra. N.p.: Alfred Music, n.d. Print.