

# Clinton-Glen Gardner School District



## Curriculum Management System

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Music

Grades 6-8

June 2010

**\* For adoption by all regular education programs as specified and for adoption or adaptation by all Special Education Programs in accordance with Board of Education Policy #2200.**

Board Approved: August 4, 2010

# CLINTON-GLEN GARDNER SCHOOL DISTRICT

## ADMINISTRATION

**Mr. Richard S. Katz, Superintendent/Principal**  
**Mrs. Lisa J. Craft, Business Administrator**  
**Mrs. Joan Muldoon, Supervisor of Special Services**  
**Ms. Christine Maines, Assistant Principal**

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## Acknowledgments

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**Writers' Names:** Margaret Blickenderfer  
Tom DiGiovanni  
Laurie Ruch

# **Clinton-Glen Gardner School District**

## **Mission**

The mission of the Clinton-Glen Gardner School District is to inspire our students to become contributing members of society who are independent, innovative, life-time learners equipped with the necessary skills to meet the demands of our ever-changing world.

## **Philosophy**

Experience with and knowledge of the arts is an essential component of student learning in the 21st century. As we meet the needs of a changing world and the 21st century workforce, capitalizing on the unique ability of the arts to unleash creativity and innovation in our students is critical for success. The arts enable personal, intellectual, social, economic, and human growth by fostering creativity and providing opportunities for expression beyond the limits of language. Equitable access to arts instruction is achieved when students have regular experiences in each of the four arts disciplines (dance, music, theatre, and visual art). Thus, the goal of the music program is to contribute to students' regular, sequential arts instruction.

As with any language, musical literacy provides the tools necessary to express one's self. The music curriculum provides the tools with which students can become musically literate and fosters students' who:

- Create, reshape, and fully participate in the enhancement of the quality of life, globally
- Participate in social, cultural, and intellectual interplay among people of different ethnic, racial, and cultural backgrounds
- Possess essential technical skills and abilities significant to many aspects of life and work in the 21st century
- Understand and impact the increasingly complex technological environment.

# New Jersey State Department of Education Core Curriculum Content Standards

## A note about Visual and Performing Arts Standards and Cumulative Progress Indicators

The New Jersey Core Curriculum Content Standards for Visual and Performing Arts were revised in 2009. The Cumulative Progress Indicators (CPI's) referenced in this curriculum guide refer to these new standards. A complete copy of the new Core Curriculum Content Standards for Visual and Performing Arts may be found at:

<http://www.state.nj.us/education/cccs/2009/final.htm>

## NJ Core Curriculum Standards Summary

Music Performance

<u>Standard #</u>	<u>Grade Level</u>	<u>Thread</u>	<u>Reference #</u>
1.1		A (Dance)	
1.2		B (Music)	
1.3		C (Theater)	
		D (Visual Art)	

**Example: 1.3.8.B.5 = Performance, Grade 8, Music, Improvisation**

### 1.1 Creative Process & Musical Knowledge

- Reference #1 ear training & listening
- #2 elements of music & theory
- #3 written notation
- #4 musical instrument families

### 1.2 History & Culture

- Reference #1 historical context
- #2 societal context
- #3 cultural context

### 1.3 Performance

- Reference #1 clap/sing/play musical notation
- #2 appropriate style and expression
- #3 form and patterns
- #4 elements of music
- #5 improvisation

**Grades 6-8  
Instrumental Music**

**Scope and Sequence**

<p><b>Topic: Notation</b></p> <ul style="list-style-type: none"><li>I. Pitch<ul style="list-style-type: none"><li>a. Instrument Specific Clef</li><li>b. Ledger Lines</li><li>c. Lines &amp; Spaces of staff</li></ul></li><li>II. Rhythm<ul style="list-style-type: none"><li>a. Note &amp; Rest Values</li><li>b. Meter</li><li>c. Sense of Pulse</li></ul></li><li>III. Dynamics<ul style="list-style-type: none"><li>a. Symbols</li><li>b. Definitions</li><li>c. Application</li></ul></li><li>IV. Tempo<ul style="list-style-type: none"><li>a. Definitions</li><li>b. Application</li><li>c. Transitions</li></ul></li><li>V. Articulations<ul style="list-style-type: none"><li>a. Symbols</li><li>b. Definitions</li><li>c. Application</li></ul></li><li>VI. "Road Map"<ul style="list-style-type: none"><li>a. Symbols</li><li>b. Definitions</li><li>c. Application</li></ul></li><li>VII. Form<ul style="list-style-type: none"><li>a. Recognition</li><li>b. Definition</li><li>c. Application</li></ul></li></ul>	<p><b>Topic: Instrument Specific Techniques</b></p> <ul style="list-style-type: none"><li>VIII. Posture<ul style="list-style-type: none"><li>a. Sitting</li><li>b. Standing</li></ul></li><li>IX. Position of Hands</li><li>X. Position of Feet</li><li>XI. Embouchure</li><li>XII. Breathing Techniques</li></ul> <hr/> <p><b>Topic: Visual Cues</b></p> <ul style="list-style-type: none"><li>XIII. Physical Gesture From Conductor<ul style="list-style-type: none"><li>a. Definition</li><li>b. Recognition</li><li>c. Application</li></ul></li><li>XIV. Personal Physical Space<ul style="list-style-type: none"><li>a. Section Connectivity</li></ul></li></ul>

**Topic: Aural Cues**

- XV. Pitch
  - a. Match Pitch
  - b. Intonation
- XVI. Rhythm & Meter
  - a. Group Pulse
  - b. Attack & Release
- XVII. Style & Genre
  - a. Recognition
  - b. Historical Time Frame
- XVIII. Form
  - a. Repetition
  - b. Variation
- XIX. For Interpretation
  - a. Playing with Expression
  - b. Improvisation
- XX. Balance & Blend
  - a. Recognition
  - b. Application
- XXI. Tone Color
  - a. Recognition
  - b. Application

**Topic: Theory**

- XXII. Key Signatures
  - a. Definition
  - b. Recognition
  - c. Application
- XXIII. Form
  - a. Definition
  - b. Recognition
  - c. Application
- XXIV. Intervals
  - a.  $\frac{1}{2}$  steps & whole steps
  - b. Major, Minor & Perfect
  - c. Tuning Applications
- XXV. Scales
  - a. Recognition
  - b. Application
- XXVI. Chords & Arpeggios
  - a. Recognition
  - b. Application
- XXVII. Melody & Harmony
  - a. Definition
  - b. Recognition
  - c. Application
- XXVIII. Time Signature
  - a. Definition
  - b. Recognition
  - c. Application

<b>Suggested days of Instruction</b>	<b>Curriculum Management System</b>	<b>Topic: Notation</b>	
	<b>Subject/Grade Level:</b> <b>Grades 6-8</b> <b>Instrumental Music</b>	<b>Goal 1:</b> The student will be able to display knowledge of how clefs arrange pitch by performing on their instrument.	
	<b>Objectives / Cluster Concepts / Cumulative Progress Indicators (CPI's)</b> <b>The student will be able to:</b>	<b>Essential Questions, Conceptual Understandings</b>	<b>Instructional Tools / Materials / Technology / Resources / Learning Activities / Interdisciplinary Activities / Assessment Model</b>
24 out of 32	<p>1.1. Name, by letter, notes of the staff. (1.1.8.B.2, 1.1.8.B.3)</p> <p>1.2. Finger and play notes of the staff. (1.3.8.B.1, 1.3.8.B.4)</p>	<p><b>Essential Questions:</b> How is music arranged on a staff?</p> <p><b>Conceptual Understandings:</b> Knowledge of the linear relationship between notes on a staff allows students to not only be successful on their instrument, but enhances spatial thinking.</p>	<p><b>NOTE: The assessment models provided in this document are suggestions for the teacher. If the teacher chooses to develop his/her own model, it must be of equal or better quality and at the same or higher cognitive.</b></p> <p><b>Depending upon the needs of the class, the assessment questions may be answered in the form of essays, quizzes, mobiles, PowerPoint, oral reports, booklets, or other formats of measurement used by the teacher.</b></p> <p><b>Learning Activities:</b> Performance on instrument</p> <p><b>Assessment Models:</b> Aural assessment based on performance. Physical assessment based on position of appropriate parts of the body.</p> <p><b>Additional Resources:</b></p>



<b>Suggested days of Instruction</b>	<b>Curriculum Management System</b>	<b>Topic: Notation</b>	
	<b>Subject/Grade Level:</b> <b>Grades 6-8</b>	<b>Goal 2:</b> The student will be able to display an understanding of ledger lines through performing on the extended range of the instrument.	
	<b>Instrumental Music</b>		
	<b>Objectives / Cluster Concepts / Cumulative Progress Indicators (CPI's)</b> <b>The student will be able to:</b>	<b>Essential Questions, Conceptual Understandings</b>	<b>Instructional Tools / Materials / Technology / Resources / Learning Activities / Interdisciplinary Activities / Assessment Model</b>
20 out of 32	<p>2.1. Name, by letter, notes that are above and below the staff. (1.1.8.B.2, 1.1.8.B.3)</p> <p>2.2. Finger and play notes that are above and below the staff. (1.3.8.B.1, 1.3.8.B.4)</p>	<p><b>Essential Questions:</b> Why do we need to use ledger lines?</p> <p><b>Conceptual Understandings:</b> Ledger lines are merely an extension of the staff. The staff could be considered an arbitrary, interchangeable set of lines used to graph pitches.</p>	<p><b>NOTE: The assessment models provided in this document are suggestions for the teacher. If the teacher chooses to develop his/her own model, it must be of equal or better quality and at the same or higher cognitive levels.</b></p> <p><b>Depending upon the needs of the class, the assessment questions may be answered in the form of essays, quizzes, mobiles, PowerPoint, oral reports, booklets, or other formats of measurement used by the teacher.</b></p> <p><b>Learning Activities:</b> Performance on instrument</p> <p><b>Assessment Models:</b> Aural assessment based on performance. Physical assessment based on position of appropriate parts of the body.</p> <p><b>Additional Resources:</b></p>

<b>Suggested days of Instruction</b>	<b>Curriculum Management System</b> <b>Subject/Grade Level:</b> <b>Grades 6-8</b> <b>Instrumental Music</b>	<b>Topic: Notation</b>	
		<b>Goal 3:</b> The student will be able to display a sense of pulse, either through a physical outlet (tapping a foot, bobbing their head, moving their body) or through accuracy of rhythmic performance.	
	<b>Objectives / Cluster Concepts / Cumulative Progress Indicators (CPI's)</b> <b>The student will be able to:</b>	<b>Essential Questions, Conceptual Understandings</b>	<b>Instructional Tools / Materials / Technology / Resources / Learning Activities / Interdisciplinary Activities / Assessment Model</b>
32 out of 32	<p>3.1. Listen to others to determine the pulse. (1.1.8.B.1, 1.3.8.B.3)</p> <p>3.2. Perform with attention to the pulse. (1.3.8.B.3)</p>	<p><b>Essential Questions:</b> What is the foundation of all rhythm in music?</p> <p><b>Conceptual Understandings:</b> Keeping a steady pulse is a necessity to be successful on your instrument.</p>	<p><b>NOTE: The assessment models provided in this document are suggestions for the teacher. If the teacher chooses to develop his/her own model, it must be of equal or better quality and at the same or higher cognitive levels.</b></p> <p>Depending upon the needs of the class, the assessment questions may be answered in the form of essays, quizzes, mobiles, PowerPoint, oral reports, booklets, or other formats of measurement used by the teacher.</p> <p><b>Learning Activities:</b> Performance on instrument</p> <p><b>Assessment Models:</b> Aural assessment based on performance. Physical assessment based on position of appropriate parts of the body.</p> <p><b>Additional Resources:</b></p>

<b>Suggested days of Instruction</b>	<b>Curriculum Management System</b>	<b>Topic: Notation</b>	
	<b>Subject/Grade Level:</b> <b>Grades 6-8</b> <b>Instrumental Music</b>	<b>Goal 4:</b> The student will be able to understand time signature and meter through counting, sense of pulse and performance.	
	<b>Objectives / Cluster Concepts / Cumulative Progress Indicators (CPI's)</b> <b>The student will be able to:</b>	<b>Essential Questions, Conceptual Understandings</b>	<b>Instructional Tools / Materials / Technology / Resources / Learning Activities / Interdisciplinary Activities / Assessment Model</b>
32 out of 32	<p>4.1. Determine how many beats are in a measure by listening. (1.1.8.B.1, 1.3.8.B.3)</p> <p>4.2. Define the meaning of the top and bottom numbers in a time signature. (1.1.8.B.2, 1.1.8.B.3)</p> <p>4.3. Perform with attention to meter and pulse. (1.3.8.B.1, 1.3.8.B.3, 1.3.8.B.4)</p>	<p><b>Essential Questions:</b> What does a Time Signature tell us?</p> <p><b>Conceptual Understandings:</b> Time Signatures inform the musician about the mathematical subdivision of time in a given piece of music. It also enlightens the performer in regard to the feel of the music.</p>	<p><b>NOTE: The assessment models provided in this document are suggestions for the teacher. If the teacher chooses to develop his/her own model, it must be of equal or better quality and at the same or higher cognitive levels.</b></p> <p><b>Depending upon the needs of the class, the assessment questions may be answered in the form of essays, quizzes, mobiles, PowerPoint, oral reports, booklets, or other formats of measurement used by the teacher.</b></p> <p><b>Learning Activities:</b> Performance on instrument</p> <p><b>Assessment Models:</b> Aural assessment based on performance. Physical assessment based on position of appropriate parts of the body.</p> <p><b>Additional Resources:</b></p>

<b>Suggested days of Instruction</b>	<b>Curriculum Management System</b>	<b>Topic: Notation</b>	
	<b>Subject/Grade Level:</b> <b>Grades 6-8</b> <b>Instrumental Music</b>	<b>Goal 5:</b> The student will be able to perform with rhythmic accuracy.	
	<b>Objectives / Cluster Concepts / Cumulative Progress Indicators (CPI's)</b> <b>The student will be able to:</b>	<b>Essential Questions, Conceptual Understandings</b>	<b>Instructional Tools / Materials / Technology / Resources / Learning Activities / Interdisciplinary Activities / Assessment Model</b>
32 out of 32	<p>5.1. Listen to others and match rhythms. (1.1.8.B.1)</p> <p>5.2. Figure out the mathematical relationships between note and rest values and their context in a given measure. (1.1.8.B.2, 1.1.8.B.3)</p> <p>5.3. Perform with attention to note and rest values. (1.3.8.B.1, 1.3.8.B.3, 1.3.8.B.4)</p>	<p><b>Essential Questions:</b> How many beats do notes and rests receive?</p> <p><b>Conceptual Understandings:</b> Through a steady pulse and knowledge of note and rest values, students will be able to play with rhythmic accuracy.</p>	<p><b>NOTE: The assessment models provided in this document are suggestions for the teacher. If the teacher chooses to develop his/her own model, it must be of equal or better quality and at the same or higher cognitive levels.</b></p> <p><b>Depending upon the needs of the class, the assessment questions may be answered in the form of essays, quizzes, mobiles, PowerPoint, oral reports, booklets, or other formats of measurement used by the teacher.</b></p> <p><b>Learning Activities:</b> Performance on instrument</p> <p><b>Assessment Models:</b> Aural assessment based on performance. Physical assessment based on position of appropriate parts of the body.</p> <p><b>Additional Resources:</b></p>

<b>Suggested days of Instruction</b>	<b>Curriculum Management System</b>	<b>Topic: Notation</b>	
	<b>Subject/Grade Level:</b> <b>Grades 6-8</b> <b>Instrumental Music</b>	<b>Goal 6:</b> The student will be able to apply dynamics to their performance through recognition and definition of symbols and foreign words.	
	<b>Objectives / Cluster Concepts / Cumulative Progress Indicators (CPI's)</b> <b>The student will be able to:</b>	<b>Essential Questions, Conceptual Understandings</b>	<b>Instructional Tools / Materials / Technology / Resources / Learning Activities / Interdisciplinary Activities / Assessment Model</b>
32 out of 32	<p>6.1. Listen to others and match dynamics. (1.1.8.B.1)</p> <p>6.2. Read and define dynamics. (1.1.8.B.2, 1.1.8.B.3)</p> <p>6.3. Perform with attention to dynamics. (1.3.8.B.1, 1.3.8.B.2, 1.3.8.B.3, 1.3.8.B.4, 1.3.8.B.5)</p>	<p><b>Essential Questions:</b> What are dynamics?</p> <p><b>Conceptual Understandings:</b> With knowledge of dynamic symbols and foreign words, students will have the ability to be more expressive with their performance.</p>	<p><b>NOTE: The assessment models provided in this document are suggestions for the teacher. If the teacher chooses to develop his/her own model, it must be of equal or better quality and at the same or higher cognitive levels.</b></p> <p><b>Depending upon the needs of the class, the assessment questions may be answered in the form of essays, quizzes, mobiles, PowerPoint, oral reports, booklets, or other formats of measurement used by the teacher.</b></p> <p><b>Learning Activities:</b> Performance on instrument</p> <p><b>Assessment Models:</b> Aural assessment based on performance. Physical assessment based on position of appropriate parts of the body.</p> <p><b>Additional Resources:</b></p>

<b>Suggested days of Instruction</b>	<b>Curriculum Management System</b>	<b>Topic: Notation</b>	
	<b>Subject/Grade Level:</b> <b>Grades 6-8</b> <b>Instrumental Music</b>	<b>Goal 7:</b> The student will be able to apply a given tempo (including transition tempi) to their performance through recognition and definition of symbols and foreign words.	
	<b>Objectives / Cluster Concepts / Cumulative Progress Indicators (CPI's)</b> <b>The student will be able to:</b>	<b>Essential Questions, Conceptual Understandings</b>	<b>Instructional Tools / Materials / Technology / Resources / Learning Activities / Interdisciplinary Activities / Assessment Model</b>
16 out of 32	<p>7.1. Listen to others and determine tempo. (1.1.8.B.1)</p> <p>7.2. Read and define tempo markings. (1.1.8.B.2, 1.1.8.B.3)</p> <p>7.3. Recognize that most tempo indicators are in foreign languages, especially Italian. (1.2.8.B.1)</p> <p>7.4. Perform with attention to tempo. (1.3.8.B.1, 1.3.8.B.2)</p>	<p><b>Essential Questions:</b> What is tempo? What are some common tempo descriptors?</p> <p><b>Conceptual Understandings:</b> With knowledge of foreign tempi words and abbreviations, students will have the ability to be more expressive with their performance.</p>	<p><b>NOTE: The assessment models provided in this document are suggestions for the teacher. If the teacher chooses to develop his/her own model, it must be of equal or better quality and at the same or higher cognitive levels.</b></p> <p><b>Depending upon the needs of the class, the assessment questions may be answered in the form of essays, quizzes, mobiles, PowerPoint, oral reports, booklets, or other formats of measurement used by the teacher.</b></p> <p><b>Learning Activities:</b> Performance on instrument</p> <p><b>Assessment Models:</b> Aural assessment based on performance. Physical assessment based on position of appropriate parts of the body.</p> <p><b>Additional Resources:</b></p>

<b>Suggested days of Instruction</b>	<b>Curriculum Management System</b> <b>Subject/Grade Level:</b> <b>Grades 6-8</b> <b>Instrumental Music</b>	<b>Topic: Notation</b>	
	<b>Objectives / Cluster Concepts / Cumulative Progress Indicators (CPI's)</b> <b>The student will be able to:</b>	<b>Essential Questions, Conceptual Understandings</b>	<b>Instructional Tools / Materials / Technology / Resources / Learning Activities / Interdisciplinary Activities / Assessment Model</b>
24 out of 32	<p>8.1. Listen to others and match articulation. (1.1.8.B.1)</p> <p>8.2. Read and define articulation markings. (1.1.8.B.2, 1.1.8.B.3)</p> <p>8.3. Perform with attention to articulations. (1.3.8.B.1, 1.3.8.B.2, 1.3.8.B.4)</p>	<p><b>Essential Questions:</b> What is meant by articulation? What are some common articulation markings?</p> <p><b>Conceptual Understandings:</b> With knowledge of articulation symbols and foreign words, students will have the ability to be more expressive with their performance.</p>	<p><b>NOTE: The assessment models provided in this document are suggestions for the teacher. If the teacher chooses to develop his/her own model, it must be of equal or better quality and at the same or higher cognitive levels.</b></p> <p><b>Depending upon the needs of the class, the assessment questions may be answered in the form of essays, quizzes, mobiles, PowerPoint, oral reports, booklets, or other formats of measurement used by the teacher.</b></p> <p><b>Learning Activities:</b> Performance on instrument</p> <p><b>Assessment Models:</b> Aural assessment based on performance. Physical assessment based on position of appropriate parts of the body.</p> <p><b>Additional Resources:</b></p>

Suggested days of Instruction	Curriculum Management System Subject/Grade Level: <b>Grades 6-8</b> Instrumental Music	<b>Topic: Notation</b>	
	Objectives / Cluster Concepts / Cumulative Progress Indicators (CPI's) The student will be able to:	Essential Questions, Conceptual Understandings	Instructional Tools / Materials / Technology / Resources / Learning Activities / Interdisciplinary Activities / Assessment Model
24 out of 32	<p>9.1. Listen to others and keep their place in the music. (1.1.8.B.1)</p> <p>9.2. Read and define 'road map' symbols. (1.1.8.B.2, 1.1.8.B.3)</p> <p>9.3. Perform with attention to 'road map' symbols. (1.3.8.B.1, 1.3.8.B.3, 1.3.8.B.4)</p>	<p><b>Essential Questions:</b> What is meant by musical "road map"? What symbols and words are used to inform the performer on where to play next?</p> <p><b>Conceptual Understandings:</b> With knowledge of structural symbols and foreign words, students will have the ability to navigate the notational shorthand of repeats, Da Capo's, Da Segno's, 1<sup>st</sup> &amp; 2<sup>nd</sup> endings and similar directives.</p>	<p><b>NOTE: The assessment models provided in this document are suggestions for the teacher. If the teacher chooses to develop his/her own model, it must be of equal or better quality and at the same or higher cognitive levels.</b></p> <p>Depending upon the needs of the class, the assessment questions may be answered in the form of essays, quizzes, mobiles, PowerPoint, oral reports, booklets, or other formats of measurement used by the teacher.</p> <p><b>Learning Activities:</b> Performance on instrument</p> <p><b>Assessment Models:</b> Aural assessment based on performance. Physical assessment based on position of appropriate parts of the body.</p> <p><b>Additional Resources:</b></p>



<b>Suggested days of Instruction</b>	<b>Curriculum Management System</b>	<b>Topic: Notation</b>	
	<b>Subject/Grade Level:</b> <b>Grades 6-8</b> <b>Instrumental Music</b>	<b>Goal 10:</b> The student will be able to apply knowledge of form to their performance through recognition of repeated sections, and understanding of historically practiced forms.	
	<b>Objectives / Cluster Concepts / Cumulative Progress Indicators (CPI's)</b> <b>The student will be able to:</b>	<b>Essential Questions, Conceptual Understandings</b>	<b>Instructional Tools / Materials / Technology / Resources / Learning Activities / Interdisciplinary Activities / Assessment Model</b>
20 out of 32	<p>10.1. Listen to others and follow their place in the music. (1.1.8.B.1)</p> <p>10.2. Recognize and define formal patterns in the music. (1.1.8.B.2, 1.1.8.B.3)</p> <p>10.3. Describe the historical significance of certain standard forms. (1.2.8.B.1, 1.2.8.B.2)</p> <p>10.4. Perform with historic awareness in regards to form. (1.3.8.B.3, 1.3.8.B.4)</p>	<p><b>Essential Questions:</b> How does form influence your performance?</p> <p><b>Conceptual Understandings:</b> By understanding the form of a piece of music and what that form implies, the performer can better translate the written notation into expressive music.</p>	<p><b>NOTE: The assessment models provided in this document are suggestions for the teacher. If the teacher chooses to develop his/her own model, it must be of equal or better quality and at the same or higher cognitive levels.</b></p> <p><b>Depending upon the needs of the class, the assessment questions may be answered in the form of essays, quizzes, mobiles, PowerPoint, oral reports, booklets, or other formats of measurement used by the teacher.</b></p> <p><b>Learning Activities:</b> Performance on instrument</p> <p><b>Assessment Models:</b> Aural assessment based on performance. Physical assessment based on position of appropriate parts of the body.</p> <p><b>Additional Resources:</b></p>

<b>Suggested days of Instruction</b>	<b>Curriculum Management System</b>	<b>Topic: Instrument Specific Techniques</b>	
	<b>Subject/Grade Level:</b> <b>Grades 6-8</b> <b>Instrumental Music</b>	<b>Goal 11:</b> The student will be able to demonstrate the proper sitting and/or standing positions specific to their instrument.	
	<b>Objectives / Cluster Concepts / Cumulative Progress Indicators (CPI's)</b> <b>The student will be able to:</b>	<b>Essential Questions, Conceptual Understandings</b>	<b>Instructional Tools / Materials / Technology / Resources / Learning Activities / Interdisciplinary Activities / Assessment Model</b>
32 out of 32	11.1. Define and utilize the proper body mechanics specific to their instrument. (1.1.8.B.4, 1.3.8.B.4)	<p><b>Essential Questions:</b> How do you sit and stand and hold your instrument properly?</p> <p><b>Conceptual Understandings:</b> Without proper posture, technique will suffer.</p>	<p><b>NOTE: The assessment models provided in this document are suggestions for the teacher. If the teacher chooses to develop his/her own model, it must be of equal or better quality and at the same or higher cognitive levels.</b></p> <p>Depending upon the needs of the class, the assessment questions may be answered in the form of essays, quizzes, mobiles, PowerPoint, oral reports, booklets, or other formats of measurement used by the teacher.</p> <p><b>Learning Activities:</b> Performance on instrument</p> <p><b>Assessment Models:</b> Aural assessment based on performance. Physical assessment based on position of appropriate parts of the body.</p> <p><b>Additional Resources:</b></p>

<b>Suggested days of Instruction</b>	<b>Curriculum Management System</b>	<b>Topic: Instrument Specific Techniques</b>	
	<b>Subject/Grade Level:</b> <b>Grades 6-8</b> <b>Instrumental Music</b>	<b>Goal 12:</b> The student will be able to demonstrate the proper hand position specific to their instrument.	
	<b>Objectives / Cluster Concepts / Cumulative Progress Indicators (CPI's)</b> <b>The student will be able to:</b>	<b>Essential Questions, Conceptual Understandings</b>	<b>Instructional Tools / Materials / Technology / Resources / Learning Activities / Interdisciplinary Activities / Assessment Model</b>
32 out of 32	12.1. Define and utilize the proper body mechanics specific to their instrument. (1.1.8.B.4, 1.3.8.B.4)	<p><b>Essential Questions:</b> How do you hold your instrument?</p> <p><b>Conceptual Understandings:</b> Without proper hand position, technique will suffer.</p>	<p><b>NOTE: The assessment models provided in this document are suggestions for the teacher. If the teacher chooses to develop his/her own model, it must be of equal or better quality and at the same or higher cognitive levels.</b></p> <p>Depending upon the needs of the class, the assessment questions may be answered in the form of essays, quizzes, mobiles, PowerPoint, oral reports, booklets, or other formats of measurement used by the teacher.</p> <p><b>Learning Activities:</b> Performance on instrument</p> <p><b>Assessment Models:</b> Aural assessment based on performance. Physical assessment based on position of appropriate parts of the body.</p> <p><b>Additional Resources:</b></p>

Suggested days of Instruction	Curriculum Management System <b>Subject/Grade Level:</b> <b>Grades 6-8</b> <b>Instrumental Music</b>	<b>Topic: Instrument Specific Techniques</b>	
		<b>Goal 13:</b> The student will be able to demonstrate the proper position of their feet specific to their instrument.	
	<b>Objectives / Cluster Concepts / Cumulative Progress Indicators (CPI's)</b> <b>The student will be able to:</b>	<b>Essential Questions, Conceptual Understandings</b>	<b>Instructional Tools / Materials / Technology / Resources / Learning Activities / Interdisciplinary Activities / Assessment Model</b>
32 out of 32	13.1. Define and utilize the proper body mechanics specific to their instrument. (1.1.8.B.4, 1.3.8.B.4)	<b>Essential Questions:</b> How are your feet connected to good posture?  <b>Conceptual Understandings:</b> Without proper body position, technique will suffer.	<b>NOTE: The assessment models provided in this document are suggestions for the teacher. If the teacher chooses to develop his/her own model, it must be of equal or better quality and at the same or higher cognitive levels.</b> Depending upon the needs of the class, the assessment questions may be answered in the form of essays, quizzes, mobiles, PowerPoint, oral reports, booklets, or other formats of measurement used by the teacher.  <b>Learning Activities:</b> Performance on instrument  <b>Assessment Models:</b> Aural assessment based on performance. Physical assessment based on position of appropriate parts of the body.  <b>Additional Resources:</b>

<b>Suggested days of Instruction</b>	<b>Curriculum Management System</b>	<b>Topic: Instrument Specific Techniques</b>	
	<b>Subject/Grade Level:</b> <b>Grades 6-8</b> <b>Instrumental Music</b>	<b>Goal 14:</b> The student will be able to demonstrate the proper embouchure specific to their instrument.	
	<b>Objectives / Cluster Concepts / Cumulative Progress Indicators (CPI's)</b> <b>The student will be able to:</b>	<b>Essential Questions, Conceptual Understandings</b>	<b>Instructional Tools / Materials / Technology / Resources / Learning Activities / Interdisciplinary Activities / Assessment Model</b>
32 out of 32	14.1. Define and utilize the proper body mechanics specific to their instrument. (1.1.8.B.4, 1.3.8.B.4)	<p><b>Essential Questions:</b> What are the proper positions of your mouth, lips, cheeks, teeth, jaw and tongue?</p> <p><b>Conceptual Understandings:</b> Without proper embouchure, technique will suffer.</p>	<p><b>NOTE: The assessment models provided in this document are suggestions for the teacher. If the teacher chooses to develop his/her own model, it must be of equal or better quality and at the same or higher cognitive levels.</b></p> <p>Depending upon the needs of the class, the assessment questions may be answered in the form of essays, quizzes, mobiles, PowerPoint, oral reports, booklets, or other formats of measurement used by the teacher.</p> <p><b>Learning Activities:</b> Performance on instrument</p> <p><b>Assessment Models:</b> Aural assessment based on performance. Physical assessment based on position of appropriate parts of the body.</p> <p><b>Additional Resources:</b></p>

<b>Suggested days of Instruction</b>	<b>Curriculum Management System</b>	<b>Topic: Instrument Specific Techniques</b>	
	<b>Subject/Grade Level:</b> <b>Grades 6-8</b> <b>Instrumental Music</b>	<b>Goal 15:</b> The student will be able to demonstrate the proper breathing technique specific to their instrument.	
	<b>Objectives / Cluster Concepts / Cumulative Progress Indicators (CPI's)</b> <b>The student will be able to:</b>	<b>Essential Questions, Conceptual Understandings</b>	<b>Instructional Tools / Materials / Technology / Resources / Learning Activities / Interdisciplinary Activities / Assessment Model</b>
32 out of 32	15.1. Define the proper body mechanics specific to their instrument. (1.1.8.B.4, 1.3.8.B.4)	<p><b>Essential Questions:</b> How do you breathe diaphragmatically?</p> <p><b>Conceptual Understandings:</b> Through the proper breathing technique, tone and phrasing will improve.</p>	<p><b>NOTE: The assessment models provided in this document are suggestions for the teacher. If the teacher chooses to develop his/her own model, it must be of equal or better quality and at the same or higher cognitive levels.</b></p> <p>Depending upon the needs of the class, the assessment questions may be answered in the form of essays, quizzes, mobiles, PowerPoint, oral reports, booklets, or other formats of measurement used by the teacher.</p> <p><b>Learning Activities:</b> Performance on instrument</p> <p><b>Assessment Models:</b> Aural assessment based on performance. Physical assessment based on position of appropriate parts of the body.</p> <p><b>Additional Resources:</b></p>

<b>Suggested days of Instruction</b>	<b>Curriculum Management System</b>	<b>Topic: Visual Cues</b>	
	<b>Subject/Grade Level:</b> <b>Grades 6-8</b> <b>Instrumental Music</b>	<b>Goal 16:</b> The student will be able to apply knowledge of visual cues from a conductor to their performance through recognition and definition of beat patterns and expressive physical gestures.	
	<b>Objectives / Cluster Concepts / Cumulative Progress Indicators (CPI's)</b> <b>The student will be able to:</b>	<b>Essential Questions, Conceptual Understandings</b>	<b>Instructional Tools / Materials / Technology / Resources / Learning Activities / Interdisciplinary Activities / Assessment Model</b>
16 out of 32	16.1. Make a connection between and perform with attention to the conductor's gestures and the written music. (1.3.8.B.2, 1.3.8.B.3)	<p><b>Essential Questions:</b> How do you follow a conductor?</p> <p><b>Conceptual Understandings:</b> A conductor not only helps keep the ensemble together by providing a physical representation of the pulse, but the conductor is guiding the ensemble on how to express the music.</p>	<p><b>NOTE: The assessment models provided in this document are suggestions for the teacher. If the teacher chooses to develop his/her own model, it must be of equal or better quality and at the same or higher cognitive levels.</b></p> <p>Depending upon the needs of the class, the assessment questions may be answered in the form of essays, quizzes, mobiles, PowerPoint, oral reports, booklets, or other formats of measurement used by the teacher.</p> <p><b>Learning Activities:</b> Performance on instrument</p> <p><b>Assessment Models:</b> Aural assessment based on performance. Physical assessment based on position of appropriate parts of the body.</p> <p><b>Additional Resources:</b></p>

<b>Suggested days of Instruction</b>	<b>Curriculum Management System</b>	<b>Topic: Visual Cues</b>	
	<b>Subject/Grade Level:</b> <b>Grades 6-8</b> <b>Instrumental Music</b>	<b>Goal 17:</b> The student will be able to perform with others by making connections between musicians in their instrument section and/or close physical proximity.	
	<b>Objectives / Cluster Concepts / Cumulative Progress Indicators (CPI's)</b> <b>The student will be able to:</b>	<b>Essential Questions, Conceptual Understandings</b>	<b>Instructional Tools / Materials / Technology / Resources / Learning Activities / Interdisciplinary Activities / Assessment Model</b>
24 out of 32	17.1. Listen, react, coordinate and connect to others. (1.1.8.B.1, 1.1.8.B.4, 1.3.8.B.4)	<p><b>Essential Questions:</b> How do you perform as a section?</p> <p><b>Conceptual Understandings:</b> A connection between musicians in close proximity is necessary to perform expressively as a group.</p>	<p><b>NOTE: The assessment models provided in this document are suggestions for the teacher. If the teacher chooses to develop his/her own model, it must be of equal or better quality and at the same or higher cognitive levels.</b></p> <p>Depending upon the needs of the class, the assessment questions may be answered in the form of essays, quizzes, mobiles, PowerPoint, oral reports, booklets, or other formats of measurement used by the teacher.</p> <p><b>Learning Activities:</b> Performance on instrument</p> <p><b>Assessment Models:</b> Aural assessment based on performance. Physical assessment based on position of appropriate parts of the body.</p> <p><b>Additional Resources:</b></p>



<b>Suggested days of Instruction</b>	<b>Curriculum Management System</b>	<b>Topic: Aural Cues</b>	
	<b>Subject/Grade Level:</b> <b>Grades 6-8</b> <b>Instrumental Music</b>	<b>Goal 18:</b> The student will be able to perform with proper pitch and intonation through listening.	
	<b>Objectives / Cluster Concepts / Cumulative Progress Indicators (CPI's)</b> <b>The student will be able to:</b>	<b>Essential Questions, Conceptual Understandings</b>	<b>Instructional Tools / Materials / Technology / Resources / Learning Activities / Interdisciplinary Activities / Assessment Model</b>
24 out of 32	<p>18.1. Listen to others and compare differences and similarities in pitch. (1.1.8.B.1, 1.1.8.B.4)</p> <p>18.2. Perform with attention to pitch and intonation of self and others. (1.3.8.B.4)</p>	<p><b>Essential Questions:</b> What is intonation? How do you hear and adjust intonation?</p> <p><b>Conceptual Understandings:</b> When students are taught to listen for intonation, tone and blend of the ensemble will improve.</p>	<p><b>NOTE: The assessment models provided in this document are suggestions for the teacher. If the teacher chooses to develop his/her own model, it must be of equal or better quality and at the same or higher cognitive levels.</b></p> <p><b>Depending upon the needs of the class, the assessment questions may be answered in the form of essays, quizzes, mobiles, PowerPoint, oral reports, booklets, or other formats of measurement used by the teacher.</b></p> <p><b>Learning Activities:</b> Performance on instrument</p> <p><b>Assessment Models:</b> Aural assessment based on performance. Physical assessment based on position of appropriate parts of the body.</p> <p><b>Additional Resources:</b></p>

<b>Suggested days of Instruction</b>	<b>Curriculum Management System</b>	<b>Topic: Aural Cues</b>	
	<b>Subject/Grade Level:</b> <b>Grades 6-8</b> <b>Instrumental Music</b>	<b>Goal 19:</b> The student will be able to perform with a sense of pulse and proper attacks/releases through listening.	
	<b>Objectives / Cluster Concepts / Cumulative Progress Indicators (CPI's)</b> <b>The student will be able to:</b>	<b>Essential Questions, Conceptual Understandings</b>	<b>Instructional Tools / Materials / Technology / Resources / Learning Activities / Interdisciplinary Activities / Assessment Model</b>
28 out of 32	<p>19.1. Listen and match attacks and releases with others. (1.1.8.B.1, 1.1.8.B.4)</p> <p>19.2. Perform with attention to attack and release points. (1.3.8.B.4)</p>	<p><b>Essential Questions:</b> How do you interpret aural cues and implement them into your performance?</p> <p><b>Conceptual Understandings:</b> Musicians can raise the level of their own performance by listening to the people with whom they are playing.</p>	<p><b>NOTE: The assessment models provided in this document are suggestions for the teacher. If the teacher chooses to develop his/her own model, it must be of equal or better quality and at the same or higher cognitive levels.</b></p> <p><b>Depending upon the needs of the class, the assessment questions may be answered in the form of essays, quizzes, mobiles, PowerPoint, oral reports, booklets, or other formats of measurement used by the teacher.</b></p> <p><b>Learning Activities:</b> Performance on instrument</p> <p><b>Assessment Models:</b> Aural assessment based on performance. Physical assessment based on position of appropriate parts of the body.</p> <p><b>Additional Resources:</b></p>

<b>Suggested days of Instruction</b>	<b>Curriculum Management System</b>	<b>Topic: Aural Cues</b>	
	<b>Subject/Grade Level:</b> <b>Grades 6-8</b> <b>Instrumental Music</b>	<b>Goal 20:</b> The student will be able to perform with appropriate stylistic techniques through listening.	
	<b>Objectives / Cluster Concepts / Cumulative Progress Indicators (CPI's)</b> <b>The student will be able to:</b>	<b>Essential Questions, Conceptual Understandings</b>	<b>Instructional Tools / Materials / Technology / Resources / Learning Activities / Interdisciplinary Activities / Assessment Model</b>
12 out of 32	<p>20.1. Listen to performance styles. (1.1.8.B.1)</p> <p>20.2. Read and define styles in music. (1.1.8.B.3)</p> <p>20.3. Recognize that styles of music differ in regard to time and place. (1.2.8.B.1, 1.2.8.B.3)</p> <p>20.4. Perform with attention to style. (1.3.8.B.2, 1.3.8.B.4, 1.3.8.B.5)</p>	<p><b>Essential Questions:</b> How do you interpret aural cues and implement them into your performance?</p> <p><b>Conceptual Understandings:</b> Musicians can raise the level of their own performance by listening to the people with whom they are playing.</p>	<p><b>NOTE: The assessment models provided in this document are suggestions for the teacher. If the teacher chooses to develop his/her own model, it must be of equal or better quality and at the same or higher cognitive levels.</b></p> <p><b>Depending upon the needs of the class, the assessment questions may be answered in the form of essays, quizzes, mobiles, PowerPoint, oral reports, booklets, or other formats of measurement used by the teacher.</b></p> <p><b>Learning Activities:</b> Performance on instrument</p> <p><b>Assessment Models:</b> Aural assessment based on performance. Physical assessment based on position of appropriate parts of the body.</p> <p><b>Additional Resources:</b></p>

<b>Suggested days of Instruction</b>	<b>Curriculum Management System</b>	<b>Topic: Aural Cues</b>	
	<b>Subject/Grade Level:</b> <b>Grades 6-8</b> <b>Instrumental Music</b>	<b>Goal 21:</b> The student will be able to perform with attention to form through listening.	
	<b>Objectives / Cluster Concepts / Cumulative Progress Indicators (CPI's)</b> <b>The student will be able to:</b>	<b>Essential Questions, Conceptual Understandings</b>	<b>Instructional Tools / Materials / Technology / Resources / Learning Activities / Interdisciplinary Activities / Assessment Model</b>
20 out of 32	<p>21.1. Listen to others and make connections to the written music. (1.1.8.B.1)</p> <p>21.2. Perform with accuracy of form. (1.3.8.B.3)</p>	<p><b>Essential Questions:</b> How do you interpret aural cues and implement them into your performance?</p> <p><b>Conceptual Understandings:</b> Musicians can raise the level of their own performance by listening to the people with whom they are playing.</p>	<p><b>NOTE: The assessment models provided in this document are suggestions for the teacher. If the teacher chooses to develop his/her own model, it must be of equal or better quality and at the same or higher cognitive levels.</b></p> <p><b>Depending upon the needs of the class, the assessment questions may be answered in the form of essays, quizzes, mobiles, PowerPoint, oral reports, booklets, or other formats of measurement used by the teacher.</b></p> <p><b>Learning Activities:</b> Performance on instrument</p> <p><b>Assessment Models:</b> Aural assessment based on performance. Physical assessment based on position of appropriate parts of the body.</p> <p><b>Additional Resources:</b></p>

<b>Suggested days of Instruction</b>	<b>Curriculum Management System</b>	<b>Topic: Aural Cues</b>	
	<b>Subject/Grade Level:</b> <b>Grades 6-8</b> <b>Instrumental Music</b>	<b>Goal 22:</b> The student will be able to perform with expression and interpretation (including improvisation) through listening.	
	<b>Objectives / Cluster Concepts / Cumulative Progress Indicators (CPI's)</b> <b>The student will be able to:</b>	<b>Essential Questions, Conceptual Understandings</b>	<b>Instructional Tools / Materials / Technology / Resources / Learning Activities / Interdisciplinary Activities / Assessment Model</b>
16 out of 32	<p>22.1. Listen to others and match expression and interpretation. (1.1.8.B.1)</p> <p>22.2. Make connections to historically correct form and patterns. (1.2.8.B.3)</p> <p>22.3. Perform with dynamic range, stylistic authenticity and creativity. (1.3.8.B.2, 1.3.8.B.3, 1.3.8.B.4, 1.3.8.B.5)</p>	<p><b>Essential Questions:</b> How do you interpret aural cues and implement them into your performance?</p> <p><b>Conceptual Understandings:</b> Musicians can raise the level of their own performance by listening to the people with whom they are playing.</p>	<p><b>NOTE: The assessment models provided in this document are suggestions for the teacher. If the teacher chooses to develop his/her own model, it must be of equal or better quality and at the same or higher cognitive levels.</b></p> <p><b>Depending upon the needs of the class, the assessment questions may be answered in the form of essays, quizzes, mobiles, PowerPoint, oral reports, booklets, or other formats of measurement used by the teacher.</b></p> <p><b>Learning Activities:</b> Performance on instrument</p> <p><b>Assessment Models:</b> Aural assessment based on performance. Physical assessment based on position of appropriate parts of the body.</p> <p><b>Additional Resources:</b></p>

<b>Suggested days of Instruction</b>	<b>Curriculum Management System</b> <b>Subject/Grade Level:</b> <b>Grades 6-8</b> <b>Instrumental Music</b>	<b>Topic: Aural Cues</b>	
	<b>Objectives / Cluster Concepts / Cumulative Progress Indicators (CPI's)</b> <b>The student will be able to:</b>	<b>Essential Questions, Conceptual Understandings</b>	<b>Instructional Tools / Materials / Technology / Resources / Learning Activities / Interdisciplinary Activities / Assessment Model</b>
20 out of 32	23.1. Listen to others and match dynamic level and timbre. (1.1.8.B.1, 1.1.8.B.4)  23.2. Perform with attention to dynamic level and timbre. (1.3.8.B.2, 1.3.8.B.4)	<b>Essential Questions:</b> How do you interpret aural cues and implement them into your performance?  <b>Conceptual Understandings:</b> Musicians can raise the level of their own performance by listening to the people with whom they are playing.	<b>NOTE: The assessment models provided in this document are suggestions for the teacher. If the teacher chooses to develop his/her own model, it must be of equal or better quality and at the same or higher cognitive levels.</b> <b>Depending upon the needs of the class, the assessment questions may be answered in the form of essays, quizzes, mobiles, PowerPoint, oral reports, booklets, or other formats of measurement used by the teacher.</b>  <b>Learning Activities:</b> Performance on instrument  <b>Assessment Models:</b> Aural assessment based on performance. Physical assessment based on position of appropriate parts of the body.  <b>Additional Resources:</b>

<b>Suggested days of Instruction</b>	<b>Curriculum Management System</b> <b>Subject/Grade Level:</b> <b>Grades 6-8</b> <b>Instrumental Music</b>	<b>Topic: Aural Cues</b>	
	<b>Objectives / Cluster Concepts / Cumulative Progress Indicators (CPI's)</b> <b>The student will be able to:</b>	<b>Essential Questions, Conceptual Understandings</b>	<b>Instructional Tools / Materials / Technology / Resources / Learning Activities / Interdisciplinary Activities / Assessment Model</b>
16 out of 32	24.1. Listen and match tone color to others. (1.1.8.B.1, 1.1.8.B.4)  24.2. Perform with intent of blending in regards to tone color. (1.3.8.B.2, 1.3.8.B.4)	<b>Essential Questions:</b> How do you interpret aural cues and implement them into your performance?  <b>Conceptual Understandings:</b> Musicians can raise the level of their own performance by listening to the people with whom they are playing.	<b>NOTE: The assessment models provided in this document are suggestions for the teacher. If the teacher chooses to develop his/her own model, it must be of equal or better quality and at the same or higher cognitive levels.</b>  <b>Depending upon the needs of the class, the assessment questions may be answered in the form of essays, quizzes, mobiles, PowerPoint, oral reports, booklets, or other formats of measurement used by the teacher.</b>  <b>Learning Activities:</b> Performance on instrument  <b>Assessment Models:</b> Aural assessment based on performance. Physical assessment based on position of appropriate parts of the body.  <b>Additional Resources:</b>

<b>Suggested days of Instruction</b>	<b>Curriculum Management System</b>	<b>Topic: Theory</b>	
	<b>Subject/Grade Level:</b> <b>Grades 6-8</b> <b>Instrumental Music</b>	<b>Goal 25:</b> The student will be able to apply key signatures to their performance through recognition and definition of flats/sharps/patterns/accidentals.	
	<b>Objectives / Cluster Concepts / Cumulative Progress Indicators (CPI's)</b> <b>The student will be able to:</b>	<b>Essential Questions, Conceptual Understandings</b>	<b>Instructional Tools / Materials / Technology / Resources / Learning Activities / Interdisciplinary Activities / Assessment Model</b>
32 out of 32	<p>25.1. Listen for scalar and non-scalar pitches. (1.1.8.B.1)</p> <p>25.2. Recognize and memorize flat and sharps in the key signature. (1.1.8.B.2, 1.1.8.B.3)</p> <p>25.3. Perform with attention to key signature. (1.3.8.B.1, 1.3.8.B.3, 1.3.8.B.4)</p>	<p><b>Essential Questions:</b> How does the key signature affect the notes we play?</p> <p><b>Conceptual Understandings:</b> The key signature is connected to a scale. In addition to memorizing which accidentals apply to which key signatures, students should be aware of inherent connections to scales and fingering patterns associated with each key.</p>	<p><b>NOTE: The assessment models provided in this document are suggestions for the teacher. If the teacher chooses to develop his/her own model, it must be of equal or better quality and at the same or higher cognitive levels.</b></p> <p><b>Depending upon the needs of the class, the assessment questions may be answered in the form of essays, quizzes, mobiles, PowerPoint, oral reports, booklets, or other formats of measurement used by the teacher.</b></p> <p><b>Learning Activities:</b> Performance on instrument</p> <p><b>Assessment Models:</b> Aural assessment based on performance. Physical assessment based on position of appropriate parts of the body.</p> <p><b>Additional Resources:</b></p>



<b>Suggested days of Instruction</b>	<b>Curriculum Management System</b> <b>Subject/Grade Level:</b> <b>Grades 6-8</b> <b>Instrumental Music</b>	<b>Topic: Theory</b>	
	<b>Objectives / Cluster Concepts / Cumulative Progress Indicators (CPI's)</b> <b>The student will be able to:</b>	<b>Essential Questions, Conceptual Understandings</b>	<b>Instructional Tools / Materials / Technology / Resources / Learning Activities / Interdisciplinary Activities / Assessment Model</b>
24 out of 32	<p>26.1. Understand the structure of the piece they are performing. (1.1.8.B.2, 1.1.8.B.3)</p> <p>26.2. Perform with attention to form. (1.3.8.B.3, 1.3.8.B.4)</p>	<p><b>Essential Questions:</b> How does knowledge of the form of a given piece affect its performance?</p> <p><b>Conceptual Understandings:</b> Through knowledge of small and large-scale form, practice and performance of a piece of music will be simplified, more unified and more expressive.</p>	<p><b>NOTE: The assessment models provided in this document are suggestions for the teacher. If the teacher chooses to develop his/her own model, it must be of equal or better quality and at the same or higher cognitive levels.</b></p> <p><b>Depending upon the needs of the class, the assessment questions may be answered in the form of essays, quizzes, mobiles, PowerPoint, oral reports, booklets, or other formats of measurement used by the teacher.</b></p> <p><b>Learning Activities:</b> Performance on instrument</p> <p><b>Assessment Models:</b> Aural assessment based on performance. Physical assessment based on position of appropriate parts of the body.</p> <p><b>Additional Resources:</b></p>

Suggested days of Instruction	Curriculum Management System Subject/Grade Level: <b>Grades 6-8</b> Instrumental Music	<b>Topic: Theory</b>	
	Objectives / Cluster Concepts / Cumulative Progress Indicators (CPI's) <b>The student will be able to:</b>	Essential Questions, Conceptual Understandings	Instructional Tools / Materials / Technology / Resources / Learning Activities / Interdisciplinary Activities / Assessment Model
28 out of 32	<p>27.1. Listen to the differences between <math>\frac{1}{2}</math> steps and whole steps. (1.1.8.B.1)</p> <p>27.2. Synthesize the connection between scalar pitches and where the <math>\frac{1}{2}</math> steps and whole steps occur. (1.1.8.B.2, 1.1.8.B.3)</p> <p>27.3. Understand that different cultures and different time periods use different tuning systems. (1.2.8.B.1, 1.2.8.B.3)</p> <p>27.4. Perform with intent to tune <math>\frac{1}{2}</math> step and whole step intervals. (1.3.8.B.1, 1.3.8.B.3, 1.3.8.B.4, 1.3.8.B.5)</p>	<p><b>Essential Questions:</b> What is a <math>\frac{1}{2}</math> step? What is a whole step? How do you build a scale in regards to <math>\frac{1}{2}</math> steps and whole steps?</p> <p><b>Conceptual Understandings:</b> By understanding the physical and aural relationships between stepwise notes, performance will not only be more in tune, but connections within phrases (on a higher cognitive level) will be made.</p>	<p><b>NOTE: The assessment models provided in this document are suggestions for the teacher. If the teacher chooses to develop his/her own model, it must be of equal or better quality and at the same or higher cognitive levels.</b></p> <p><b>Depending upon the needs of the class, the assessment questions may be answered in the form of essays, quizzes, mobiles, PowerPoint, oral reports, booklets, or other formats of measurement used by the teacher.</b></p> <p><b>Learning Activities:</b> Performance on instrument</p> <p><b>Assessment Models:</b> Aural assessment based on performance. Physical assessment based on position of appropriate parts of the body.</p> <p><b>Additional Resources:</b></p>

<b>Suggested days of Instruction</b>	<b>Curriculum Management System</b> <b>Subject/Grade Level:</b> <b>Grades 6-8</b> <b>Instrumental Music</b>	<b>Topic: Theory</b>	
	<b>Objectives / Cluster Concepts / Cumulative Progress Indicators (CPI's)</b> <b>The student will be able to:</b>	<b>Essential Questions, Conceptual Understandings</b>	<b>Instructional Tools / Materials / Technology / Resources / Learning Activities / Interdisciplinary Activities / Assessment Model</b>
28 out of 32	<p>28.1. Listen for scalar passages in their playing. (1.1.8.B.1)</p> <p>28.2. Read scalar passages in their playing. (1.1.8.B.2, 1.1.8.B.3)</p> <p>28.3. Perform with recognition of scalar passages and the muscle memory that is inherent with their playing. (1.3.8.B.1, 1.3.8.B.3, 1.3.8.B.4)</p>	<p><b>Essential Questions:</b> What is a scale? Can you find scale-like phrases in a piece of music?</p> <p><b>Conceptual Understandings:</b> Through identification and performance of scales, practice and performance of a piece of music will be simplified and sound more unified.</p>	<p><b>NOTE: The assessment models provided in this document are suggestions for the teacher. If the teacher chooses to develop his/her own model, it must be of equal or better quality and at the same or higher cognitive levels.</b></p> <p><b>Depending upon the needs of the class, the assessment questions may be answered in the form of essays, quizzes, mobiles, PowerPoint, oral reports, booklets, or other formats of measurement used by the teacher.</b></p> <p><b>Learning Activities:</b> Performance on instrument</p> <p><b>Assessment Models:</b> Aural assessment based on performance. Physical assessment based on position of appropriate parts of the body.</p> <p><b>Additional Resources:</b></p>

<b>Suggested days of Instruction</b>	<b>Curriculum Management System</b>	<b>Topic: Theory</b>	
	<b>Subject/Grade Level:</b> <b>Grades 6-8</b> <b>Instrumental Music</b>	<b>Goal 29:</b> The student will be able to recognize and perform arpeggios in a stand alone application and in pieces of music.	
	<b>Objectives / Cluster Concepts / Cumulative Progress Indicators (CPI's)</b> <b>The student will be able to:</b>	<b>Essential Questions, Conceptual Understandings</b>	<b>Instructional Tools / Materials / Technology / Resources / Learning Activities / Interdisciplinary Activities / Assessment Model</b>
6 out of 32	<p>29.1. Listen for chordal passages in their playing. (1.1.8.B.1)</p> <p>29.2. Read chordal passages in their playing. (1.1.8.B.2, 1.1.8.B.3)</p> <p>29.3. Perform with recognition of chordal passages and the muscle memory that is inherent with their playing. (1.3.8.B.1, 1.3.8.B.3, 1.3.8.B.4)</p>	<p><b>Essential Questions:</b> What is an arpeggio? Can you find arpeggios in a piece of music?</p> <p><b>Conceptual Understandings:</b> Through identification and performance of arpeggios, practice and performance of a piece of music will be simplified and sound more unified.</p>	<p><b>NOTE: The assessment models provided in this document are suggestions for the teacher. If the teacher chooses to develop his/her own model, it must be of equal or better quality and at the same or higher cognitive levels.</b></p> <p><b>Depending upon the needs of the class, the assessment questions may be answered in the form of essays, quizzes, mobiles, PowerPoint, oral reports, booklets, or other formats of measurement used by the teacher.</b></p> <p><b>Learning Activities:</b> Performance on instrument</p> <p><b>Assessment Models:</b> Aural assessment based on performance. Physical assessment based on position of appropriate parts of the body.</p> <p><b>Additional Resources:</b></p>

<b>Suggested days of Instruction</b>	<b>Curriculum Management System</b> <b>Subject/Grade Level:</b> <b>Grades 6-8</b> <b>Instrumental Music</b>	<b>Topic: Theory</b>	
	<b>Objectives / Cluster Concepts / Cumulative Progress Indicators (CPI's)</b> <b>The student will be able to:</b>	<b>Essential Questions, Conceptual Understandings</b>	<b>Instructional Tools / Materials / Technology / Resources / Learning Activities / Interdisciplinary Activities / Assessment Model</b>
12 out of 32	<p>30.1. Listen to and identify their part as melody, harmony, etc... (1.1.8.B.1)</p> <p>30.2. Read and identify their part as melody, harmony, etc... (1.1.8.B.2, 1.1.8.B.3)</p> <p>30.3. Understand why their instrument carries on a given role more than others. (1.2.8.B.1)</p> <p>30.4. Perform with stylistic sensitivity to the role they are fulfilling. (1.3.8.B.1, 1.3.8.B.2, 1.3.8.B.3, 1.3.8.B.4, 1.3.8.B.5)</p>	<p><b>Essential Questions:</b> What is melody? What is harmony? What is countermelody? What is bass line?</p> <p><b>Conceptual Understandings:</b> By understanding your changing role in the ensemble, your performance will change accordingly.</p>	<p><b>NOTE: The assessment models provided in this document are suggestions for the teacher. If the teacher chooses to develop his/her own model, it must be of equal or better quality and at the same or higher cognitive levels.</b></p> <p><b>Depending upon the needs of the class, the assessment questions may be answered in the form of essays, quizzes, mobiles, PowerPoint, oral reports, booklets, or other formats of measurement used by the teacher.</b></p> <p><b>Learning Activities:</b> Performance on instrument</p> <p><b>Assessment Models:</b> Aural assessment based on performance. Physical assessment based on position of appropriate parts of the body.</p> <p><b>Additional Resources:</b></p>

<b>Suggested days of Instruction</b>	<b>Curriculum Management System</b>	<b>Topic: Theory</b>	
	<b>Subject/Grade Level:</b> <b>Grades 6-8</b> <b>Instrumental Music</b>	<b>Goal 31:</b> The student will be able to perform with attention to time signature.	
	<b>Objectives / Cluster Concepts / Cumulative Progress Indicators (CPI's)</b> <b>The student will be able to:</b>	<b>Essential Questions, Conceptual Understandings</b>	<b>Instructional Tools / Materials / Technology / Resources / Learning Activities / Interdisciplinary Activities / Assessment Model</b>
32 out of 32	<p>31.1. Determine the time signature or meter. (1.1.8.B.2, 1.1.8.B.3)</p> <p>31.2. Understand the historical necessity for a time signature. (1.2.8.B.1)</p> <p>31.3. Perform with attention to the time signature. (1.3.8.B.1, 1.3.8.B.3, 1.3.8.B.4)</p>	<p><b>Essential Questions:</b> What is Time Signature? How does it affect the rhythms and feel of the music?</p> <p><b>Conceptual Understandings:</b> The time signature informs the performer of the relationship between note/rest values and the pulse.  In certain historic (pre-classical) periods, the time signature can imply the tempo as well.</p>	<p><b>NOTE: The assessment models provided in this document are suggestions for the teacher. If the teacher chooses to develop his/her own model, it must be of equal or better quality and at the same or higher cognitive levels.</b></p> <p><b>Depending upon the needs of the class, the assessment questions may be answered in the form of essays, quizzes, mobiles, PowerPoint, oral reports, booklets, or other formats of measurement used by the teacher.</b></p> <p><b>Learning Activities:</b> Performance on instrument</p> <p><b>Assessment Models:</b> Aural assessment based on performance. Physical assessment based on position of appropriate parts of the body.</p> <p><b>Additional Resources:</b></p>