

**COURSE OF STUDY UNIT PLANNING GUIDE
FOR:
INSTRUMENTAL MUSIC**

GRADE LEVEL: 6-8

**PREPARED BY:
MUSIC DEPARTMENT TEACHERS**

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UNIT 1

UNIT TITLE: Winter Concert Preparation

CHAPTERS/TOPIC COVERED: Breathing techniques, Elements of music, tone quality*, embouchure, articulation, instrument specific skills, language usage and development*

UNIT LENGTH: 15 weeks

Performance Indicators (Standards and Objectives)

New Jersey Student Learning Standards:

By the end of grade 8, all students demonstrate a basic literacy in the following content knowledge and skills in (1.) MUSIC (1.1, 1.3; B) and in the following content knowledge and skills in (2.) DANCE, MUSIC, THEATRE, and VISUAL ART (1.2, 1.4: A).

1.1 The Creative Process. All students will demonstrate an understanding of the elements and principals that govern the creation of works of art in dance, music, theatre, and visual art.

Content: Common, recognizable musical forms often have characteristics related to specific cultural traditions.

1.1.8.B.1 Analyze the application of the elements of music in diverse Western and non-Western musical works from different historical eras using active listening and by reading and interpreting written scores.

Content: The Compositional techniques used in different styles and genres of music vary according to prescribed sets of rules.

1.1.8.B.2 Compare and contrast the use of structural forms and the manipulation of the elements of music in diverse styles and genres of musical compositions.

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

Content: Western, non-Western, and Avant Garde notation systems have distinctly different characteristics.

1.3.8.B.1 Perform instrumental or vocal compositions using complex standards and non-standard Western, non-Western, and Avant Garde notation.

Content: Stylistic considerations vary across genres, cultures, and historical eras.

1.3.8.B.2 Perform independently and in groups with expressive qualities appropriately aligned with the stylistic characteristics of the genre.

Content: Understanding of discipline specific arts terminology (e.g, crescendo, diminuendo, pianissimo, forte, etc.) is a component of music literacy.

1.3.8.B.3 Apply theoretical understanding of expressive and dynamic music terminology to the performance of written scores in the grand staff.

Content: Improvisation is a compositional skills that is dependent on understanding the elements of music as well as stylistic nuances of historical eras and genres of music.

1.3.8.B.4 Improvise music in a selected genre or style, using the elements of music theatre consistent with basic playing and/or singing techniques in that genre or style.

Personal financial literacy:

9.1.8.A.3- Differentiate among ways that workers can improve earning power through the acquisition of new knowledge and skills.

9.1.8.A.5- Relate how the demand for certain skills determines an individual's earning power.

<p><u>Career Ready Practices:</u></p>	<p>CRP 1- Act as a responsible and contributing citizen and employee. CRP2- Apply appropriate academic and technical skills. CRP 4- Communicate clearly and effectively and with reason. CRP 6- Demonstrate creativity and innovation. CRP 8- Utilize critical thinking to make sense of problems and persevere in solving them. CRP 11- Use technology to enhance productivity. CRP 12- Work productively in teams while using cultural global competence.</p>
<p><u>Technology:</u></p>	<p>8.1.8.A.2- Create a document using one or more digital applications to be critiqued by professionals for usability. 8.2.8.A.3- Investigate a malfunction in any part of a system and identify its impacts. 8.2.8.C.6- Collaborate to examine a malfunctioning system and identify the step-by-step process used to troubleshoot, evaluate and test options to repair the product, presenting the better solution. 8.2.8.B.5- Identify new technologies resulting from the demands, values, and interests of individuals, businesses, industries and societies.</p>
<p><u>Interdisciplinary connections</u></p>	<p>MS-PS3-5. Science- Construct, use, and present arguments to support the claim that when the kinetic energy of an object changes, energy is transferred to or from the object.</p>
<p><u>Essential Questions</u></p>	<p>What constitutes a desirable individual tone quality? What constitutes ensemble tone quality? Is articulation necessary? Is music, articulation, and language related? Is technical development necessary to perform a musical composition? Why do musicians need to be technically proficient? Why do I need to take care of my instrument? Does music have structure and pattern? Why is variety important in music? What is the importance of musical symbols? How does performing music of other cultures help enhance overall musicianship? Why is it important to decipher different kinds of musical notation? Why is sight- reading an important skill to have when learning an instrument? What kinds of scales are there that are considered non-Western? Why is important to “figure out” songs by listening to them? What are some types of American genres? Why is it important to perform on your own? Why is syncopation an important part of popular music? Why is it important to learn musical vocabulary for a performance?</p>
<p><u>Suggested Activities</u></p>	<p>Teacher demonstration of “Breathe, Pressure, Articulate.”</p>

<p><u>(September- December)</u></p>	<p>Discussions “Figure out” a simple melody on their instrument ** Note reading and rote playing Correct posture Correct fingerings, slide positions, stickings, and auxiliary percussion technique Instrument specific warm-up routine Scales and scale based exercises Understand that using proper breathing technique leads to a desirably dark, warm tone Breathe while executing proper diaphragmatic breathing technique, following the conductor as an ensemble and individually Breathe while staying connected to the mouthpiece Refined individual tone quality positively impacts ensemble sonority Memorizing music Warm-ups based on a particular scale Singing parts alone and with others Picking out songs on the radio to play on primary instrument Writing and reading rhythms in Western and non-Western music Performance of improvised music based on a scalar or rhythmic pattern Performance of solos in front of lesson group Learning key signatures, time signatures, and deciphering the difficulty of music by glancing ahead Attending music- specific field trips to hear live performances at venues in New Jersey and New York City</p>
<p><u>Strategies/ Methods/ Vocabulary</u></p>	<p>Breathing techniques Elements of Music Tone Quality * Embouchure Articulation Instrument- specific skills Language usage & Development *</p> <p>Vocabulary: Slur, Legato, Accent, Marcato, Tenuto, Detache, D.S./D.C. al coda, March, Ballad, Pop, Rondo, Sonata, Crescendo, Decrescendo, Ritard, Medley, Embouchure, Improvisation, Major/minor, Harmony, Chords, Divisi. Unison, Andante, Scherzo, Allegro, Vivace, Sight-reading, Minor mode, Major mode, Dorian mode, Blues scales, Syncopation, Cut time, Crescendo, Decrescendo, Ritardando, Accelerando, Alla Breve, Rhythmic notation, Whole note, Half note, Quarter note, Eighth note, Sixteenth note, Sixteenth-eighth note combination, Dotted rhythm, Eighth note triplets, Quarter note triplets</p>
<p><u>Resources (Including Digital Tools)</u></p>	<p>Method books (Standard of Excellence, New Directions for Strings) Published or teacher arranged parts/music <i>Hal Leonard’s Rhythm Flash Cards</i></p>

	<p><i>Hal Leonard's Melody Flash Cards</i> <i>Standard of Excellence</i>, B. Pearson, 1993, Neil A. Kjos Music Co. <i>New Direction for Strings</i>, 2007, The FJH Music Co. <i>Accent on Achievement</i>, 1997, Alfred Publishing <i>Strictly Strings</i>, 1992, Alfred Publishing</p> <p>Respective Instrument appropriate for band and orchestra Melodic and rhythmic flash cards Posters of fingering charts Videos/film clips of vocal, choral, and instrumental performances Teacher-selected/created supplemental materials Written/digital feedback from professional music judges at music festivals</p>
<p><u>Differentiation/ Accommodations/ Modifications</u></p>	<p>Gifted and Talented: More challenging instrument parts Re-arrangement of part to suit student needs Re-assign student to another instrument part Suggest another instrument/Provide extra help to learn new instrument</p> <p>English Language Learners: Consultation with ESL staff Teacher demonstration over verbal instructions Preferential seating next to proficient student instrumentalists/student buddies Increased time for modeling and demonstration, or use of visuals Speak directions/state tasks at a slower speed</p> <p>Students with Disabilities/ 504: Consultation with Special Education staff Modifications as necessary for specific special needs Highlighted/Simplified instrument parts Extra time for students/repeated instructions Preferential seating next to proficient student instrumentalists Increased time for modeling and demonstration, or use of visuals Speak directions/state tasks at a slower speed</p> <p>Students at Risk of School Failure: Preferential seating next to proficient student instrumentalists Reminders Communicate with parents Give positive reinforcement</p>
<p><u>Assessments</u></p>	<p>Formative: Listen and give feedback, self assess, assess others, use of video and audio recordings, rubrics Summative: performances</p>

UNIT 2**UNIT TITLE:****Spring Concert Preparation**

CHAPTERS/TOPIC COVERED: Rhythmic notation, Composers, Musical and historical eras, Listening and analysis, Technologically influenced music, American music, Music as a profession, Music and culture, Pitch matching and harmonizing, Performance in ensembles of Western music, Performance in ensembles of non-Western music, Performance and exposure of free-form and Avant Garde music, Performance on solo instruments during lesson situation, Reading notation, Improvising and composing complex stylings

UNIT LENGTH: 12 weeks

**Performance Indicators
(Standards and
Objectives)**

New Jersey Student Learning Standards: By the end of grade 8, all students demonstrate a basic literacy in the following content knowledge and skills in (1.) MUSIC (1.1, 1.3; B) and in the following content knowledge and skills in (2.) DANCE, MUSIC, THEATRE, and VISUAL ART (1.2, 1.4: A).

1.2 History of the Arts and Culture

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

Content: Technological changes have and will continue to substantially influence the development and nature of the arts.

1.2.8.A.1 Map historical innovations in dance, music, theatre, and visual art that were caused by the creation of new technologies.

Content: Tracing the histories of dance, music, theatre, and visual art in world cultures provides insight into the lives of people and their values.

1.2.8.A.2 Differentiate past and contemporary works of dance, music, theatre, and visual art that represent important ideas, issues, and events that are chronicled in the histories of diverse cultures.

Content: The arts reflect cultural morays and personal aesthetics throughout the ages.

1.2.8.A.3 Analyze the social, historical, and political impact of artists on culture and the impact of culture on the arts.

1.3 Performance

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

Content: Western, non-Western, and Avant Garde notation systems have distinctly different characteristics.

1.3.8.B.1 Perform instrumental or vocal compositions using complex standards and non-standard Western, non-Western, and Avant Garde notation.

Content: Stylistic considerations vary across genres, cultures, and historical eras.

1.3.8.B.2 Perform independently and in groups with expressive qualities appropriately aligned with the stylistic characteristics of the genre.

	<p>Content: Understanding of discipline specific arts terminology (e.g, crescendo, diminuendo, pianissimo, forte, etc.) is a component of music literacy.</p> <p>1.3.8.B.3 Apply theoretical understanding of expressive and dynamic music terminology to the performance of written scores in the grand staff.</p> <p>Content: Improvisation is a compositional skills that is dependent on understanding the elements of music as well as stylistic nuances of historical eras and genres of music.</p> <p>1.3.8.B.4 Improvise music in a selected genre or style, using the elements of music theatre consistent with basic playing and/or singing techniques in that genre or style.</p>
<p><u>Personal financial literacy:</u></p>	<p>9.1.8.A.4- Relate earning power to quality of life across cultures.</p> <p>9.1.8.A.3- Differentiate among ways that workers can improve earning power through the acquisition of new knowledge and skills.</p> <p>9.1.8.A.5- Relate how the demand for certain skills determines an individual's earning power.</p>
<p><u>Career Ready Practices:</u></p>	<p>CRP 1- Act as a responsible and contributing citizen and employee.</p> <p>CRP 2- Apply appropriate academic and technical skills.</p> <p>CRP 5- Consider the environmental, social and economic impacts of decisions.</p> <p>CRP 6- Demonstrate creativity and innovation.</p> <p>CRP 8- Utilize critical thinking to make sense of problems and persevere in solving them.</p> <p>CRP 12- Work productively in teams while using cultural global competence</p>
<p><u>Technology:</u></p>	<p>8.1.8.A.2- Create a document using one or more digital applications to be critiqued by professionals for usability.</p> <p>8.2.8.A.3- Investigate a malfunction in any part of a system and identify its impacts.</p> <p>8.2.8.C.6- Collaborate to examine a malfunctioning system and identify the step-by-step process used to troubleshoot, evaluate and test options to repair the product, presenting the better solution.</p> <p>8.2.8.B.5- Identify new technologies resulting from the demands, values, and interests of individuals, businesses, industries and societies.</p>
<p><u>Interdisciplinary Connections</u></p>	<p>W.6.4. Writing- Produce clear and coherent writing in which the development, organization, voice and style are appropriate to task, purpose, and audience.</p>
<p><u>Essential Questions</u></p>	<p>How do various styles of music differ from one another?</p> <p>What inspires people to create music?</p> <p>What style elements of a musical work express context of time period or culture?</p> <p>How would self-recording benefit musical growth?</p> <p>Does all music have structure?</p> <p>How are different cultures influenced by music?</p>

	<p>What style elements of a musical work express context of time period or culture? What societal functions does music serve historically and culturally? How does performing music of other cultures help enhance overall musicianship? Why is it important to decipher different kinds of musical notation? Why is sight-reading an important skill to have when learning an instrument? What kinds of scales are there that are considered non-Western? Why is important to “figure out” songs by listening to them? What are some types of American genres? Why is it important to perform on your own? Why is syncopation an important part of popular music? Why is it important to learn musical vocabulary for a performance?</p>
<p><u>Suggested Activities</u> <u>(January- March)</u></p>	<p>Guided listening activities Performance of different time periods in a concert Recording oneself and the ensemble as a formal use of technology Understanding basic and complex rhythms using the French method Deciphering structural and free form use of music throughout time Memorizing music Warm-ups based on a particular scale Singing parts alone and with others Picking out songs on the radio to play on primary instrument Writing and reading rhythms in Western and non-Western music Performance of improvised music based on a scalar or rhythmic pattern Performance of solos in front of lesson group Learning key signatures, time signatures, and deciphering the difficulty of music by glancing ahead</p>
<p><u>Strategies/ Methods/</u> <u>Vocabulary</u></p>	<p>Rhythmic notation Composers Musical and historical eras Listening and analysis Technologically influenced music American music Music as a profession Music and culture Pitch matching and harmonizing Performance in ensembles of Western music Performance in ensembles of non-Western music Performance and exposure of free-form and Avant Garde music Performance on solo instruments during lesson situation</p>

	<p>Reading notation Improvising and composing complex stylings</p> <p>Vocabulary: 20th Century composers (not restricted to) P. Grainger, V. Williams, J. Swearingen, G. Gershwin, J. Williams, A. McGinty, R.W. Smith, B. Balmages, F. Ticheli, J. Kinyon, J.P. Sousa, S. Barber Prior to the 20th century composers (not restricted to): Beethoven, Mozart, Haydn, Tchaikovsky, Handel, Bach, Strauss, Wagner, Albinoni, Foster Unison, Andante, Scherzo, Allegro, Vivace, Sight-reading, Minor mode, Major mode, Dorian mode, Blues scales, Syncopation, Cut time, Crescendo, Decrescendo, Ritardando, Accelerando, Alla Breve, Rhythmic notation, Whole note, Half note, Quarter note, Eighth note, Sixteenth note, Sixteenth-eighth note combination, Dotted rhythm, Eighth note triplets, Quarter note triplets</p>
<p><u>Resources (Including Digital Tools)</u></p>	<p>Method books (Standard of Excellence, New Directions for Strings) Published or teacher arranged parts/music <i>Hal Leonard's Rhythm Flash Cards</i> <i>Hal Leonard's Melody Flash Cards</i> <i>Standard of Excellence</i>, B. Pearson, 1993, Neil A. Kjos Music Co. <i>New Direction for Strings</i>, 2007, The FJH Music Co. <i>Accent on Achievement</i>, 1997, Alfred Publishing <i>Strictly Strings</i>, 1992, Alfred Publishing Respective Instrument appropriate for band and orchestra Melodic and rhythmic flash cards Posters of fingering charts Videos/film clips of vocal, choral, and instrumental performances Teacher-selected/created supplemental materials Written/digital feedback from professional music judges at music festivals</p>
<p><u>Differentiation/ Accommodations/ Modifications</u></p>	<p>Gifted and Talented: More challenging instrument parts Re-arrangement of part to suit student needs Re-assign student to another instrument part Suggest another instrument/Provide extra help to learn new instrument</p> <p>English Language Learners: Consultation with ESL staff Teacher demonstration over verbal instructions Preferential seating next to proficient student instrumentalists/student buddies Increased time for modeling and demonstration, or use of visuals Speak directions/state tasks at a slower speed</p> <p>Students with Disabilities/ 504:</p>

	<p>Consultation with Special Education staff Modifications as necessary for specific special needs Highlighted/Simplified instrument parts Extra time for students/repeated instructions Preferential seating next to proficient student instrumentalists Increased time for modeling and demonstration, or use of visuals Speak directions/state tasks at a slower speed</p> <p>Students at Risk of School Failure: Preferential seating next to proficient student instrumentalists Reminders Communicate with parents Give positive reinforcement</p>
<u>Assessments</u>	<p>Formative: Listen and give feedback, self assess, assess others, use of video and audio recordings, rubrics Summative: performances</p>

<p>UNIT 3</p> <p>UNIT TITLE: Preparation for end of year activities, promotion, concerts</p> <p>CHAPTERS/TOPIC COVERED: Discernment of unique characteristics of different styles, genres, eras, and ethnicities of music, Recognition of emotional affects conveyed by the music, Recognition of a composition's function and the intention of its composer, Expressing an informed opinion of a composition relative to its cultural and historical context, and its emotional impact, Listening with appreciation, Objectively critiquing one's performance, Self-expression, Pitch matching and harmonizing, Performance in ensembles of Western music, Performance in ensembles of non-Western music, Performance and exposure of free-form and Avant Garde music, Performance on solo instruments during lesson situation, Reading notation, Improvising and composing complex stylings</p> <p>UNIT LENGTH: 10 weeks</p>	
<u>Performance Indicators (Standards and Objectives)</u>	<p>New Jersey Student Learning Standards: By the end of grade 8, all students demonstrate a basic literacy in the following content knowledge and skills in (1.) MUSIC (1.1, 1.3; B) and in the following content knowledge and skills in (2.) DANCE, MUSIC, THEATRE, and VISUAL ART (1.2, 1.4: A).</p> <p>1.3 Performance All students will synthesize those skills, media, methods, and technologies appropriate to creating performing, and/or presenting works of art in dance, music, theatre, and visual art.</p> <p>Content: Western, non-Western, and Avant Garde notation systems have distinctly different characteristics.</p> <p>1.3.8.B.1 Perform instrumental or vocal compositions using complex standards and non-standard Western, non-Western, and Avant Garde notation.</p> <p>Content: Stylistic considerations vary across genres, cultures, and historical eras.</p>

1.3.8.B.2 Perform independently and in groups with expressive qualities appropriately aligned with the stylistic characteristics of the genre.

Content: Understanding of discipline specific arts terminology (e.g, crescendo, diminuendo, pianissimo, forte, etc.) is a component of music literacy.

1.3.8.B.3 Apply theoretical understanding of expressive and dynamic music terminology to the performance of written scores in the grand staff.

Content: Improvisation is a compositional skills that is dependent on understanding the elements of music as well as stylistic nuances of historical eras and genres of music.

1.3.8.B.4 Improvise music in a selected genre or style, using the elements of music theatre consistent with basic playing and/or singing techniques in that genre or style.

1.4 Aesthetic Responses (A) and Critique Methodologies (B)

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

Aesthetic Responses (A)

Content: Contextual clues to artistic intent are embedded in artworks. Analysis of archetypal or consummate works of art requires knowledge and understanding of culturally specific art within historical contexts.

Content: Symbolism and metaphor are characteristics of art and art-making

1.4.8.A.1 Interpret symbolism and metaphors embedded in works of dance, music, theatre, and visual art

1.4.8.A.2 Compare artistic content among contrasting art works in the same domain

Content: Awareness of basic elements of style and design in dance, music, theatre, and visual art inform the creation of criteria for judging originality

Critique Methodologies (B)

Content (B1): Relative merits of works of art can be qualitatively and quantitatively assessed using observable criteria

1.4.8.B.1 Assessing a work of art without critiquing the artist requires objectivity and an understanding of the work's content and form

1.4.8.B.2 Visual fluency is the ability to differentiate formal and informal structures and objectively apply observable criteria to the assessment of artworks, without consideration of the artist

1.4.8.B.3 Universal elements of art and principles of design apply equally to artwork across cultures and historical eras

Personal financial literacy

9.1.8.A.3- Differentiate among ways that workers can improve earning power through the acquisition of new knowledge and skills.

9.1.8.A.5- Relate how the demand for certain skills determines an individual's earning power.

<p><u>Career Ready Practices:</u></p>	<p>CRP 1- Act as a responsible and contributing citizen and employee. CRP 2- Apply appropriate academic and technical skills. CRP 6- Demonstrate creativity and innovation. CRP 7- Employ valid and reliable research strategies. CRP 8- Utilize critical thinking to make sense of problems and persevere in solving them. CRP 11- Use technology to enhance productivity. CRP 12- Work productively in teams while using cultural global competence</p>
<p><u>Technology:</u></p>	<p>8.2.8.B.5- Identify new technologies resulting from the demands, values, and interests of individuals, businesses, industries and societies. 8.1.8.D.4- Assess the credibility and accuracy of digital content.</p>
<p><u>Interdisciplinary Connections</u></p>	<p>W.6.4. Writing- Produce clear and coherent writing in which the development, organization, voice and style are appropriate to task, purpose, and audience.</p>
<p><u>Essential Questions</u></p>	<p>Why is it important to record ensembles over a period of time? Why is it important to record oneself over a period of time? Why is it important to hear the best possible musicians performing on a solo instrument? How does one evoke a mood in a certain piece? What is distinctive about a given musical style or selection? What musical elements are exhibited and to what effect in a given musical style or selection? How does the style of a piece of music affect the behavior of the audience? Why is it important to empathize in people's musical tastes? Why is it important to perform pieces of music that are considered popular in a certain time period? How does performing music of other cultures help enhance overall musicianship? Why is it important to decipher different kinds of musical notation? Why is sight- reading an important skill to have when learning an instrument? What kinds of scales are there that are considered non-Western? Why is important to "figure out" songs by listening to them? What are some types of American genres? Why is it important to perform on your own? Why is syncopation an important part of popular music? Why is it important to learn musical vocabulary for a performance?</p>
<p><u>Suggested Activities</u> <u>(April- June)</u></p>	<p>Examination of correlative works of visual art Use of musical examples through technology Using descriptor words to actively critique performance</p>

	<p>Attending music-specific field trips to hear live performances at venues in New Jersey and New York City</p> <p>Having students listen through the use of recording their progress</p> <p>Instilling practice techniques for home use</p> <p>Using practice journals and assignments to impart good critiquing skills</p> <p>Use of rubrics in lesson and for at-home use</p> <p>Memorizing music</p> <p>Warm-ups based on a particular scale</p> <p>Singing parts alone and with others</p> <p>Picking out songs on the radio to play on primary instrument</p> <p>Writing and reading rhythms in Western and non-Western music</p> <p>Performance of improvised music based on a scalar or rhythmic pattern</p> <p>Performance of solos in front of lesson group</p> <p>Learning key signatures, time signatures, and deciphering the difficulty of music by glancing ahead</p>
<p><u>Strategies/ Methods/ Vocabulary</u></p>	<p>Discernment of unique characteristics of different styles, genres, eras, and ethnicities of music **</p> <p>Recognition of emotional affects conveyed by the music</p> <p>Recognition of a composition's function and the intention of its composer</p> <p>Expressing an informed opinion of a composition relative to its cultural and historical context, and its emotional impact</p> <p>Listening with appreciation.</p> <p>Objectively critiquing one's performance **</p> <p>Objectively critiquing the ensemble's performance</p> <p>Vocabulary:</p> <p>Somber, Light, Improvement, Encouragement, Empathy, critique, Practice responsibility, team-effort</p> <p>Unison, Andante, Scherzo, Allegro, Vivace, Sight-reading, Minor mode, Major mode, Dorian mode, Blues scales, Syncopation, Cut time, Crescendo, Decrescendo, Ritardando, Accelerando, Alla Breve, Rhythmic notation, Whole note, Half note, Quarter note, Eighth note, Sixteenth note, Sixteenth-eighth note combination, Dotted rhythm, Eighth note triplets, Quarter note triplets</p>
<p><u>Resources (Including Digital Tools)</u></p>	<p>Method books (Standard of Excellence, New Directions for Strings)</p> <p>Published or teacher arranged parts/music</p> <p><i>Hal Leonard's Rhythm Flash Cards</i></p> <p><i>Hal Leonard's Melody Flash Cards</i></p> <p><i>Standard of Excellence</i>, B. Pearson, 1993, Neil A. Kjos Music Co.</p> <p><i>New Direction for Strings</i>, 2007, The FJH Music Co.</p> <p><i>Accent on Achievement</i>, 1997, Alfred Publishing</p> <p><i>Strictly Strings</i>, 1992, Alfred Publishing</p> <p>Respective Instrument appropriate for band and orchestra</p> <p>Melodic and rhythmic flash cards</p>

	<p>Posters of fingering charts Videos/film clips of vocal, choral, and instrumental performances Teacher-selected/created supplemental materials Written/digital feedback from professional music judges at music festivals</p>
<p><u>Differentiation/ Accommodations/ Modifications</u></p>	<p>Gifted and Talented: More challenging instrument parts Re-arrangement of part to suit student needs Re-assign student to another instrument part Suggest another instrument/Provide extra help to learn new instrument</p> <p>English Language Learners: Consultation with ESL staff Teacher demonstration over verbal instructions Preferential seating next to proficient student instrumentalists/student buddies Increased time for modeling and demonstration, or use of visuals Speak directions/state tasks at a slower speed</p> <p>Students with Disabilities/ 504: Consultation with Special Education staff Modifications as necessary for specific special needs Highlighted/Simplified instrument parts Extra time for students/repeated instructions Preferential seating next to proficient student instrumentalists Increased time for modeling and demonstration, or use of visuals Speak directions/state tasks at a slower speed</p> <p>Students at Risk of School Failure: Preferential seating next to proficient student instrumentalists Reminders Communicate with parents Give positive reinforcement</p>
<p><u>Assessments</u></p>	<p>Formative: Listen and give feedback, self assess, assess others, use of video and audio recordings, rubrics Summative: performances</p>

