

# KINGSWAY REGIONAL SCHOOL DISTRICT



*Committed to Excellence*

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<b>Course Name: Jazz Ensemble I and II</b>	<b>Grade Level(s): 9-12</b>
<b>Department: Music/VPA</b>	<b>Credits: 1</b>
<b>BOE Adoption Date: October 2018</b>	<b>Revision Date(s): October 2019</b>

## **ABSTRACT**

Jazz Ensemble is designed to offer student musicians a practical experience in the playing of wind instruments in a variety of jazz and rock music settings. The concepts set forth in this curriculum – technical development, rhythm, articulation, music theory, listening and analysis, and musical expression and improvisation – are designed to be taught simultaneously throughout the school year. Varied repertoire provides students with the opportunity to work with many different types and styles of music, thus allowing them to be exposed to different expressive qualities, technical demands and performance practices.

Students will continue to address these concepts throughout the school year in ways that engage them and allows them to experiment and scrutinize how these concepts are evident in different styles of music. Extensive performance opportunities are provided to students as they progress through the program.

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## Mission Statement

The Kingsway Regional School District believes that this school district is responsible for developing and maintaining a comprehensive educational program that will foster the academic, social, and personal growth of all students. The Kingsway Regional School District provides a secure, supportive environment. It also provides high quality resources to challenge and empower each individual to pursue his/her potential, to develop a passion for learning in a diverse and challenging world, to encourage active citizenship, and to reach a high standard of achievement at all grade levels as defined by the New Jersey Student Learning Standards (NJSLS).

## Curriculum & Instruction Goals

To ensure the District continues to work toward its mission of excellence in G.R.E.A.T. Instruction, the following curriculum and instruction goals direct the conversation:

### Goal(s):

1. To ensure students are college and career ready upon graduation
2. To vertically and horizontally align curriculum K-12 to ensure successful transition of students at each grade level
3. To identify individual student strengths and weaknesses utilizing various assessment measures (formative, summative, alternative, etc.) so as to differentiate instruction while meeting the rigor of the applicable content standards
4. To improve student achievement as assessed through multiple measures including, but not limited to, state testing, local assessments, and ongoing progress monitoring

## How to Read this Document

This curricular document contains both *pacing guides* and *curriculum units*. The pacing guides serve to communicate an estimated timeframe as to *when* skills and topics will be taught throughout the year. The pacing, however, may differ slightly depending upon the unique needs of each learner. The *curriculum units* contain more detailed information as to the content, goals, and objectives of the course well as how students will be assessed. The terms and definitions below will assist the reader to better understand the sections and components of this curriculum document.

## Terms to Know

1. **Accommodation(s): Accommodations** are adaptations that do not alter the learning goal or standards being measured; accommodations can be for all students.

2. **Differentiated Instruction (DI):** The idea of differentiating instruction to accommodate the different ways that students learn involves a hefty dose of common sense, as well as sturdy support in the theory and research of education (Tomlinson & Allan, 2000). It is an approach to teaching that advocates active planning for student differences in classrooms. Teachers can differentiate content, process, product, or environment. DI can be done according to students' readiness, interest, or learning profile.
3. **Enduring Understanding:** Enduring understandings (aka big ideas) are statements of understanding that articulate deep conceptual understandings at the heart of each content area. Enduring understandings are noted in the alongside essential questions within each unit in this document.
4. **Essential Question:** These are questions whose purpose is to stimulate thought, to provoke inquiry, and to spark more questions. They extend beyond a single lesson or unit. Essential questions are noted in the beginning of each unit in this document.
5. **Formative Assessments:** Formative assessments monitor student learning to provide ongoing feedback that can be used by (1) instructors to improve teaching and (2) by students to improve their learning. Formative assessments help identify students' strengths and weaknesses and address problems immediately.
6. **Learning Activity(s):** Learning activities are those activities that take place in the classroom for which the teacher facilitates and the students participate in to ensure active engagement in the learning process. (Robert J. Marzano, *The Art and Science of Teaching*)
7. **Learning Assignment(s):** Learning assignments are those activities that take place independently by the student inside the classroom or outside the classroom (i.e. homework) to extend concepts and skills within a lesson.
8. **Learning Goal(s):** Learning goals are broad statements that note what students "should know" and/or "be able to do" as they progress through a unit. Learning goals correlate specifically to the NJSLs noted within each unit.
9. **Learning Objective(s):** Learning objectives are more specific skills and concepts that students must achieve as they progress towards the broader learning goal. These are included within each unit and are assessed frequently by the teacher to ensure students are progressing appropriately.
10. **Modification(s):** *Modifications* are adaptations that alter the learning goals and grade-level standards. Modifications are warranted when the learner has significant needs that impede his or her ability to access grade-level concepts. They are most appropriate for appropriate some students with IEPs and some English Language Learners.

11. **Performance Assessments:** (aka alternative or authentic assessments) Performance assessments are a form of assessment that requires students to perform tasks that generate a more authentic evaluation of a student’s knowledge, skills, and abilities. Performance assessments stress the application of knowledge and extend beyond traditional assessments (i.e. multiple-choice question, matching, true & false, etc.).
12. **Standards:** Academic standards, from which the curriculum is built, are statements that of what students “should know” or “be able to do” upon completion of a grade-level or course of study. Educational standards help teachers ensure their students have the skills and knowledge they need to be successful by providing clear goals for student learning.
  - **State:** The New Jersey Student Learning Standards (NJSLSs) include Preschool Teaching and Learning Standards as well as K-12 standards for: *Visual and Performing Arts; Comprehensive Health and Physical Education; Science; Social Studies; World Languages; Technology; 21st-Century Life and Careers; Language Arts Literacy; and, Mathematics*
13. **Summative Assessments:** Summative assessments evaluate student learning at the end of an instructional time period by comparing it against some standard or benchmark. Information from summative assessments can be used formatively when students or faculty use it to guide their efforts and activities in subsequent courses.
14. **21<sup>st</sup> Century Skills & Themes:** These elements emphasize the growing need to focus on skills that prepare students to successfully compete in a global environment by focusing on the following: learning and innovation skills; information, media and technology skills; and life and career skills. These concepts are embedded in each unit of the curriculum.

**Proficiencies and Pacing Guide:**

**Course Title: Jazz Ensemble**

**Prerequisite(s): Successful Completion of Jazz Ensemble in previous school year or by audition**

Unit Title:	Duration/ Month(s)	Related Standards:	Learning Goals:	Topics and Skills:
<p><b>Unit 1: Technical Development</b></p>	<p>On-Going throughout the school year.</p> <p>September - June</p>	<p>NEW JERSEY:            NJSLS.VPA.1.3.12.B.1            NJSLS.VPA.1.3.12.B.2            NJSLS.VPA.1.1.12.B.1            NJSLS.VPA.1.1.12.B.2</p> <p>NATIONAL:            MU:Re7.2.H.5a            MU:Pr4.1.H.5a            MU:Pr5.1.H.5a</p> <p>CAREER READY:            NJSLS.CRP1            NJSLS.CRP11            NJSLS.CRP12</p> <p>Technology:            NJSLS.8.1.12.A.1            NJSLS.8.1.12.B.2</p> <p>MU:Cr2.1.T.IA            MU:Cr.4.1.I.T.IA</p>	<p>Students will be able to:            Demonstrate wind instrument technique with proper posture and breath support.</p> <p>Demonstrate the ability to execute proper articulation and attack/release.</p> <p>Execute teacher directed warm-up routine and transition to creation of an independent warm-up to prepare the musician for rehearsal.</p> <p>Students will understand:            The construction of the tonal center and how the key and choral structure relates to repertoire being rehearsed.</p>	<p>Demonstrate proper posture and correct breath support with and without an instrument</p> <p>Develop an instrument specific warm-up routine; meant to prepare the student for successful practice.</p> <p>Show mastery of scales and scale based exercises in a variety of key signatures.</p> <p>Master scales typically used in the jazz idiom to include: major, mixolydian, dorian, blues and chromatic.</p> <p>Percussion will demonstrate mastery of various idioms of jazz on drum set and auxillary instruments</p> <p>Relate technical work to repertoire as a medium for self-improvement.</p>
<p><b>Unit 2: Rhythm</b></p>	<p>On-Going throughout the school year.</p> <p>September - June</p>	<p>NEW JERSEY:            NJSLS.VPA.1.1.12.B.1            NJSLS.VPA.1.1.12.B.2            NJSLS.VPA.1.3.12.B.1            NJSLS.VPA.1.4.12.A.2</p> <p>NATIONAL:            MU:Re9.1.C.Ia</p>	<p>Students will be able to:            Identify and perform the following rests and corresponding notes: whole, dotted half, half, dotted quarter, quarter, dotted eighth, eighth, dotted sixteenth, sixteenth, half note triplet, quarter note triplet, eighth note triplet, sixteenth note triplet and tied notes of all lengths.</p>	<p>Analyze rhythmic notation and discern differences in feel as evident in the jazz idiom</p> <p>Apply concept of pulse</p> <p>Define the concept of subdivision</p> <p>Label various counting systems</p>

Unit Title:	Duration/ Month(s)	Related Standards:	Learning Goals:	Topics and Skills:
		<p>MU:Re7.2.H.5a  MU:Pr4.1.H.5a  MU:Pr5.1.H.5a</p> <p>CAREER READY:  NJSLS.CRP1  NJSLS.CRP11  NJSLS.CRP12</p> <p>Technology:  NJSLS.8.1.12.A.1  NJSLS.8.1.12.B.2</p> <p>MU:Cr2.1.T.IA  MU:Cr.4.1.I.T.IA</p>	<p>Execute an external steady beat while maintaining an internal steady beat and use a metronome regularly during practice and rehearsals.</p> <p>Understand, discuss, and demonstrate the concept of subdivision and apply it to their exercises and repertoire.</p> <p>Analyze and perform music with the universal counting system such as 1+2+3+4+ and 1e+a 2e+a 3e+a 4e+a.</p> <p>Understand, discuss, and demonstrate the concept of syncopation and apply the use of swing feel when the repertoire dictates.</p>	<p>Identify the concept of syncopation</p> <p>Compare articulation and note length to rhythmic notation and relate to swing or straight eighth notes</p>
<p><b>Unit 3:</b>  <b>Articulation</b></p>	<p>On-Going throughout the school year.</p> <p>September - June</p>	<p>NEW JERSEY:  NJSLS.VPA.1.1.12.B.1  NJSLS.VPA.1.1.12.B.2  NJSLS.VPA.1.3.12.B.1  NJSLS.VPA.1.3.12.B.2</p> <p>NATIONAL:  MU:Re7.2.H.5a  MU:Pr4.1.H.5a  MU:Pr5.1.H.5a</p> <p>CAREER READY:  NJSLS.CRP1  NJSLS.CRP11  NJSLS.CRP12</p>	<p>Students will be able to:  Verbalize, define, identify, and perform the following articulation styles: Accent, Slur, Staccato, Legato, Marcato, and Tenuto.</p> <p>Perform these articulation types in a manner conducive to the style, tempo and mood of the repertoire.</p> <p>Perform these articulation types in altered form as necessary in swing, latin, ballad and rock musical styles.</p>	<p>Label various articulation patterns and explain the way they alter a pitch's attack.</p> <p>Demonstrate knowledge of correct instrumental technique and embouchure placement to be able to perform specific articulations on a wind instrument.</p> <p>Demonstrate proper 'scat syllables' when singing jazz rhythm and articulation</p> <p>Match articulation with others in like and different instrument families for a uniform approach and matched</p>

Unit Title:	Duration/ Month(s)	Related Standards:	Learning Goals:	Topics and Skills:
		Technology: NJSLS.8.1.12.A.1 NJSLS.8.1.12.B.2  MU:Cr2.1.T.IA MU:Cr.4.1.I.T.IA		performance quality.
<b>Unit 4: Music Theory</b>	On-Going throughout the school year.  September - June	NEW JERSEY: NJSLS.VPA.1.1.12.B.1 NJSLS.VPA.1.1.12.B.2 NJSLS.VPA.1.3.12.B.2 NJSLS.VPA.1.4.12.A.2  NATIONAL: MU:Pr4.2.C.1a MU:Re8.1.C.1a MU:Re9.1.C.1a  CAREER READY: NJSLS.CRP1 NJSLS.CRP6 NJSLS.CRP12  Technology: NJSLS.8.1.12.A.1 NJSLS.8.1.12.B.2  MU:Pr4.2.T.Ia MU:Cr.4.1.I.T.Ia	Students will be able to: Perform and differentiate pitches notated on the treble and bass clefs.  Identify and perform key signatures up to 7 #’s and 7 b’s and relate to the relative minor key and shared modes.  Compose scales and chord structures in the studied key signature and jazz modes.  Differentiate and perform repertoire of an increased rigor containing half steps and whole steps created through accidentals and jazz modes.  Identify and utilize in composition: General music symbols: staff, clefs (treble and bass,) bar line, pitch, ledger lines, rests, repeats, dynamics, D.C./D.S. al coda/fine, fermatas, first and second endings, sharps, naturals, flat signs, style markings, and tempo markings.	Demonstrate knowledge of key signatures (all major and minor key signatures) and apply that knowledge to performance of their exercises and/or repertoire.  Construct scales and chords as relates to the key signature and jazz mode being studied. Percussion will focus on style change transition accent of chord structure as applies to phrasing.  Identify accidentals as relates to notating and performing the chromatic scale.  Connect frequent use and application of general musical symbols as they relate to repertoire of varying styles of jazz literature
<b>Unit 5: Listening and Analysis</b>	On-Going throughout the school year.	NEW JERSEY: NJSLS.VPA.1.4.12.A.2	Students will be able to: Listen for and adjust their tone to have a characteristic warm, dark, and	Refine individual listening skills and create a critique check list.



Unit Title:	Duration/ Month(s)	Related Standards:	Learning Goals:	Topics and Skills:
	September - June	<p>NJSLS.VPA.1.4.12.B.1 NJSLS.VPA.1.2.12.A.1</p> <p>NATIONAL: MU:Pr4.1.H.5a MU:Pr5.1.H.5a MU:Pr6.1.H.5a MU:Pr7.2.H.5a</p> <p>CAREER READY: NJSLS.CRP6 NJSLS.CRP12</p> <p>Technology: NJSLS.8.1.12.A.1 NJSLS.8.1.12.B.2</p> <p>MU:Pr5.1.T.IA MU:Cr.4.1.I.T.IA MU:Cr.7.2.T.IA</p>	<p>focused sound.</p> <p>Identify and control the blending of their sound and intonation; both within their instrument section and within the ensemble.</p> <p>Record and analyze their performance with the use of a personal recording device.</p> <p>Listen to recording of their ensemble’s rehearsal and performances and critically analyze the recording.</p> <p>Critique professional concerts and recordings of professional groups to continue to develop a concept of individual and ensemble tone.</p> <p>Critique professional recordings and use complex musical terms to describe the musician’s ability to play in an expressive quality and their ability to develop new ideas while improvising.</p> <p>Research famous jazz musicians and share information about their musical influences and improvisation style. Compare and contrast their performance practices with others in the era and place into the history of jazz music’s transformation.</p>	<p>Develop listening skills within an ensemble of varying sizes and display mastery of musical terms in describing the music’s construction and contour of musical line; both in ensemble playing and improvisation.</p> <p>Recognize how to utilize recordings to develop their own musical development and how to give other musicians feedback to improve their expressiveness.</p> <p>Recognize how various artists helped to shape jazz’s transformation and how new musical influences continue to change the jazz idiom.</p>

Unit Title:	Duration/ Month(s)	Related Standards:	Learning Goals:	Topics and Skills:
<b>Unit 6: Musical Expression &amp; Improvisation</b>	On-Going throughout the school year.  September - June	<b>NEW JERSEY:</b> NJSLS.VPA.1.3.12.B.1 NJSLS.VPA.1.3.12.B.3 NJSLS.VPA.1.4.12.B.1 NJSLS.VPA.1.1.12.B.2  <b>NATIONAL:</b> MU:Pr4.1.H.5a MU:Pr5.1.H.5a MU:Pr6.1.H.5a MU:Pr7.2.H.5a  <b>CAREER READY:</b> NJSLS.CRP6 NJSLS.CRP12  <b>Technology:</b> NJSLS.8.1.12.A.1 NJSLS.8.1.12.B.2  MU:Pr5.1.T.IA MU:Cr.4.1.I.T.IA MU:Cr.7.2.T.IA	Students will be able to: Apply the full spectrum of dynamics consistently throughout performance and practice.  Musically express the musical phrase by implementing implied dynamics as well as other musical phrasing decisions; both in ensemble playing and improvisation.  Analyze their performance proficiency relative to musical expression through the use of personal recordings.  Draw upon their current knowledge of music to make informed musical decisions about new music they are sight reading and/or improvising.	Compare the effect of dynamics on musical expression.  Demonstrate the concept of musical awareness and proper phrase shaping.  Analyze decision making for proper breath mark location.  Show the possibilities of performance practices and application to literature containing greater rigor.  Perform as a soloist who is able to assemble technical skills with expression and proper phrasing to display a well-constructed solo.

<b>Unit 1: Technical Development</b>	<b>Recommended Duration: September - June</b>
<p>In this unit student musicians will learn about instrument specific technique i.e. proper hand and fingering technique and develop embouchure control and air support to aid in proper tone production. Students will also explore more advanced fingering patterns and study exercises in key signatures which relate to the given repertoire. Aside from the practicing of basic musical skills, this unit will allow the musician to think about what needs to be done in a specific musical situation, and determine the most efficient and effective way to achieve the desired result..</p>	

<b>Essential Questions:</b>	<b>Enduring Understandings:</b>
<p>Is technical development necessary to perform a musical composition?</p> <p>Why do musicians need to be technically proficient?</p> <p>How does improved technique increase performance options?</p> <p>What are some tools that can be used to assist in technical development?</p> <p>Are there certain things I should play as I warm up before practicing or performing?</p>	<p>Technical proficiency is an essential element of musical performance.</p> <p>More difficult music necessitates a higher level of technical facility.</p> <p>Developing one’s technique opens up many more jazz performance opportunities.</p> <p>A metronome is an essential tool in improving rhythmic technique.</p> <p>A standard warm-up routine will assist in improving performance capabilities.</p>

<b>Relevant Standards:</b>	<b>Learning Goals:</b>	<b>Learning Objectives:</b>
<p>Power (Primary):  NJSL.VPA.1.3.12.B.1  MU:Pr4.1.H.5a</p> <p>Supportive (Secondary):  NJSL.VPA.1.3.12.B.2</p>	<p>Students will be able to:  Demonstrate wind instrument technique with proper posture and breath support.</p> <p>Demonstrate the ability to execute proper articulation and attack/release.</p>	<p>Demonstrate proper posture and correct breath support with and without an instrument</p> <p>Develop an instrument specific warm-up routine; meant to prepare the student for successful practice.  Show mastery of scales and scale based exercises in a</p>

Relevant Standards:	Learning Goals:	Learning Objectives:
MU:Pr5.1.H.5a  CAREER READY: NJSLS.CRP1 NJSLS.CRP11 NJSLS.CRP12  Technology: NJSLS.8.1.12.A.1 NJSLS.8.1.12.B.2 MU:Cr2.1.T.IA MU:Cr.4.1.I.T.IA	Execute teacher directed warm-up routine and transition to creation of an independent warm-up to prepare the musician for rehearsal.  Students will understand: The construction of the tonal center and how the key and choral structure relates to repertoire being rehearsed.	variety of key signatures.  Master scales typically used in the jazz idiom to include: major, mixolydian, dorian, blues and chromatic.  Relate technical work to repertoire as a medium for self-improvement.

Formative Assessments	Summative Assessments:	Performance Assessments:	Major Activities/ Assignments (required):
Daily Breathing Exercises Daily Performance practice - Music Book/Smart Music Software Peer Critique Classroom Demonstration	Music Notation Terminology Quizzes  Performance Section Quizzes (individual, small group, full ensemble)  Student Lead small group demonstration	Performance Exams (individual, small group, full ensemble) Smart Music Assignments Music Theory Terminology Tests	Completion of Scale Work in 6 primary key signatures  Completion of Scale Work in 6 relative minor key signatures and jazz modes  Concert Performances

**Possible Assessment Adjustments (Modifications /Accommodations/ Differentiation):** *How will the teacher provide multiple means for the following student groups to EXPRESS their understanding and comprehension of the content/skills taught?*

Special Education Students	English Language Learners (ELLs)	At-Risk Learners	Advanced Learners
<ul style="list-style-type: none"> <li>• Additional time to complete tasks/projects</li> <li>• Multiple attempts</li> <li>• Varied tempo and key signature work to assist in technical development</li> </ul>	<ul style="list-style-type: none"> <li>• Spoken exercises to reinforce musical terms essential to the technique</li> </ul>	<ul style="list-style-type: none"> <li>• Small Group vs. Individual work</li> <li>• Hands on activities</li> <li>• Instructions/expectations given several ways (lecture/listening/written).</li> </ul>	<ul style="list-style-type: none"> <li>• Perform more advanced key signatures, meters and tempo markings</li> </ul>

<b>Instructional Strategies:</b> <i>(List and describe.)</i>			
Scaffolding – assembling small bits of material into larger works Modeling – teacher and student examples of desired performance practices Chunking – separating complex information in digestible bites Direct Instruction – one on one instruction to fix an error in technique or approach Monitoring – management by walking around the ensemble Performing – students showing progress with practice sessions and demonstrating for fellow students			
<b>Possible Instructional Adjustments (Modifications /Accommodations/ Differentiation):</b> <i>How will the teacher provide multiple means for the following student groups to ACCESS the content/skills being taught?</i>			
<b>Special Education Students</b>	<b>English Language Learners (ELLs)</b>	<b>At-Risk Learners</b>	<b>Advanced Learners</b>
<ul style="list-style-type: none"> <li>• Reduced tempo markings and key difficulty</li> <li>• Perform with a small group to increase student’s confidence</li> </ul>	<ul style="list-style-type: none"> <li>• Spoken exercises to reinforce musical terms essential to the technique</li> </ul>	<ul style="list-style-type: none"> <li>• Motivation through student made and professional recordings</li> <li>• Small Group and Solo rehearsal set-ups</li> </ul>	<ul style="list-style-type: none"> <li>• Rehearse more advanced key signatures, meters and tempo markings</li> </ul>

<b>Unit Vocabulary:</b>
<b>Essential:</b> Posture, embouchure, warm air approach, syllabic syllables <b>Non-Essential:</b> resting breath, active breathing, finger position

<b>Interdisciplinary Connections &amp; Career Ready Practices (Note Applicable Standards):</b>	<b>Integration of Technology:</b> <i>(Note the SAMR Model elements used and how.)</i>	<b>21<sup>st</sup> Century Themes:</b> <i>(Check and explain how the connection is made.)</i>	<b>21<sup>st</sup> Century Skills:</b> <i>(Check and explain how the connection is made.)</i>
E/LA:  Mathematics:  Science:  Visual and Performing Arts:  Health/PE:	Use of smart music software as a practice tool, assessment tool and recording device for self-reflection.  Use of google classroom to share performances with classmates and provide feedback to other students.	<input type="checkbox"/> Global Awareness  <input type="checkbox"/> Civic Literacy  <input type="checkbox"/> Financial, Economic, Business, & Entrepreneurial Literacy  <input type="checkbox"/> Health Literacy	<input type="checkbox"/> Creativity & Innovation  <input type="checkbox"/> Media Literacy  <input checked="" type="checkbox"/> Critical Thinking & Problem Solving  Use of trial and error to perfect the proper technique to fit the repertoire or etude being studied  <input checked="" type="checkbox"/> Life and Career Skills <i>(flexibility,</i>

<b>Interdisciplinary Connections &amp; Career Ready Practices (Note Applicable Standards):</b>	<b>Integration of Technology:</b> <i>(Note the SAMR Model elements used and how.)</i>	<b>21<sup>st</sup> Century Themes:</b> <i>(Check and explain how the connection is made.)</i>	<b>21<sup>st</sup> Century Skills:</b> <i>(Check and explain how the connection is made.)</i>
World Languages:  Social Studies:  Technology:  Career Ready Practices:  Library:			<i>initiative, cross-cultural skills, productivity, leadership, etc.)</i>  Use of leadership and productivity to achieve the desired results with individual and small group work  <u>  X  </u> Information & Communication Technologies Literacy  Use of technology in the form of online examples and assessment techniques to make desired improvement to musicianship  <u>  X  </u> Communication & Collaboration  Use of leadership and productivity to achieve the desired results with individual and small group work  <u>      </u> Information Literacy

<b>Resources:</b>
<b>Texts/Materials:</b> <ul style="list-style-type: none"> <li>• A diverse and varied collection of performance and practice pieces or etudes</li> <li>• Text: Jazz Basics – Peter Blair – Level 1, Essentials for Jazz Ensemble – Mike Steinel – Level II</li> <li>• Manuscript paper</li> <li>• Metronome</li> <li>• Professional recordings – You Tube, CD Recordings</li> <li>• Smart Music Software</li> </ul>

**Resources:**

**Major Assignments (required):**

- Completion of Scale Work in 6 primary key signatures
- Completion of Scale Work in 6 relative minor key signatures and jazz modes

**Major Activities (required):**

- Concert Performances
- Formal Critiques and Discussions of Performances (individual and group)

<b>Unit 2: Rhythm</b>	<b>Recommended Duration: September - June</b>
<p>In the performing arts, rhythm is the timing of events on a human scale; of musical sounds and silences, of the steps of a dance, or the meter of spoken language and poetry. Rhythm may also refer to visual presentation, as "timed movement through space". Rhythm is one of the essential building blocks of musical manuscript and the ability to read rhythm on sight is a determining factor in a musician's success. In this unit, students will learn how to read and notate simple and complex rhythmic patterns in various meters and tempo markings. Students will also learn how to subdivide a particularly difficult beat of music in order to master the most difficult syncopations in their performance of these rhythmic patterns.</p>	

<b>Essential Questions:</b>	<b>Enduring Understandings:</b>
<p>Why is steady rhythm important in ensemble playing?</p> <p>Does the variety of rhythm add intensity to a piece of music?</p> <p>How does rhythmic counting change in various styles of jazz?</p>	<p>Mathematical subdivisions and equivalencies of the various musical rhythmic notations must be understood in order to perform music literature correctly.</p> <p>The performer should subdivide the beat to the shortest duration of the piece being played.</p> <p>The performer should be able to demonstrate rhythmic patterns over style changes.</p>

<b>Relevant Standards:</b>	<b>Learning Goals:</b>	<b>Learning Objectives:</b>
<p>Power (Primary): NJSLS.VPA.1.1.12.B.1 MU:Re9.1.C.1a</p> <p>Supportive (Secondary): NJSLS.VPA.1.3.12.B.2 NJSLS.VPA.1.4.12.A.2 MU:Pr4.1.H.5a</p> <p>CAREER READY: NJSLS.CRP1 NJSLS.CRP11 NJSLS.CRP12</p>	<p>Students will be able to:</p> <p>Identify and perform the following rests and corresponding notes: whole, dotted half, half, dotted quarter, quarter, dotted eighth, eighth, dotted sixteenth, sixteenth, half note triplet, quarter note triplet, eighth note triplet, sixteenth note triplet and tied notes of all lengths.</p> <p>Execute an external steady beat while maintaining an internal steady beat and use a metronome regularly during practice and rehearsals.</p> <p>Understand, discuss, and demonstrate the</p>	<p>Analyze rhythmic notation and discern differences in feel as evident in the jazz idiom</p> <p>Apply concept of pulse</p> <p>Define the concept of subdivision</p> <p>Label various counting systems</p> <p>Identify the concept of syncopation</p> <p>Compare articulation and note length to rhythmic notation and relate to swing or straight eighth notes</p>



Relevant Standards:	Learning Goals:	Learning Objectives:
Technology: NJSLS.8.1.12.A.1 NJSLS.8.1.12.B.2  MU:Cr2.1.T.IA MU:Cr.4.1.I.T.IA	concept of subdivision and apply it to their exercises and repertoire.  Analyze and perform music with the universal counting system such as 1+2+3+4+ and 1e+a 2e+a 3e+a 4e+a.  Understand, discuss, and demonstrate the concept of syncopation and apply the use of swing feel when the repertoire dictates.	

Formative Assessments	Summative Assessments:	Performance Assessments:	Major Activities/ Assignments (required):
Daily Counting Exercises Daily Rhythmic Sight Reading Exercises Daily Performance practice - Music Book/Smart Music Software Classroom Demonstration Rhythmic Dictation	Rhythmic Notation Quizzes  Rhythmic Performance Quizzes (individual, small group, full ensemble)  Student Created Rhythmic Patterns	Performance Exams (individual, small group, full ensemble) Benchmark Performance Exams – applying rhythm and articulation patterns Smart Music Rhythm Assignments Rhythmic Notation Dictation Exams	Completion of Rhythmic Performance exercises in duple meter  Completion of Rhythmic Performance exercises in triple meter  Completion of written Rhythmic Counting Patterns  Completion of Rhythmic Dictation Exams

Possible Assessment Adjustments (Modifications /Accommodations/ Differentiation): How will the teacher provide multiple means for the following student groups to <b>EXPRESS</b> their understanding and comprehension of the content/skills taught?			
Special Education Students	English Language Learners (ELLs)	At-Risk Learners	Advanced Learners
<ul style="list-style-type: none"> <li>Additional time to complete tasks/projects</li> <li>Multiple attempts</li> <li>Varied tempo and rhythmic complexity to assist in technical development</li> </ul>	<ul style="list-style-type: none"> <li>Spoken exercises to reinforce musical terms essential to the technique</li> <li>Music is a universal language and rhythmic notation will be understood across language differences</li> </ul>	<ul style="list-style-type: none"> <li>Small Group vs. Individual work</li> <li>Hands on activities and flashcard review</li> <li>Instructions/expectations given several ways (lecture/listening/written).</li> </ul>	<ul style="list-style-type: none"> <li>Perform more advanced rhythmic notation, meters and tempo markings</li> <li>Perform advanced rhythmic patterns over stylistic changes</li> </ul>

<b>Instructional Strategies:</b> <i>(List and describe.)</i>			
Scaffolding – assembling small bits of material into larger works Modeling – teacher and student examples of desired performance practices Chunking – separating complex information in digestible bites Direct Instruction – one on one instruction to fix an error in technique or approach Monitoring – management by walking around the ensemble Performing – students showing progress with practice sessions and demonstrating for fellow students			
<b>Possible Instructional Adjustments (Modifications /Accommodations/ Differentiation):</b> <i>How will the teacher provide multiple means for the following student groups to ACCESS the content/skills being taught?</i>			
Special Education Students	English Language Learners (ELLs)	At-Risk Learners	Advanced Learners
<ul style="list-style-type: none"> <li>• Reduced tempo markings and rhythmic notation</li> <li>• Perform with a small group to increase student’s confidence</li> </ul>	<ul style="list-style-type: none"> <li>• Spoken exercises to reinforce musical terms essential to the technique</li> <li>• Music is a universal language and rhythmic notation will be understood across language differences</li> </ul>	<ul style="list-style-type: none"> <li>• Motivation through student clapping and counting exercises</li> <li>• Small Group and Solo rehearsal time</li> </ul>	<ul style="list-style-type: none"> <li>• Rehearse more advanced rhythmic notation, meters and tempo markings</li> <li>• Pair and Share performing the same rhythmic pattern over various style changes</li> </ul>

<b>Unit Vocabulary:</b>
<b>Essential:</b> syllabic syllables, counting system, subdivision, strong beat, weak beat, upbeat, syncopation
<b>Non-Essential:</b> Posture, embouchure, warm air approach

<b>Interdisciplinary Connections &amp; Career Ready Practices (Note Applicable Standards):</b>	<b>Integration of Technology:</b> <i>(Note the SAMR Model elements used and how.)</i>	<b>21<sup>st</sup> Century Themes:</b> <i>(Check and explain how the connection is made.)</i>	<b>21<sup>st</sup> Century Skills:</b> <i>(Check and explain how the connection is made.)</i>
E/LA:  Mathematics:  Science:  Visual and Performing Arts:	Use of smart music software as a practice tool, assessment tool and recording device for self-reflection.  Use of musictheory.net to drill and demonstrate understanding of various rhythmic patterns.	___ Global Awareness  ___ Civic Literacy  ___ Financial, Economic, Business, & Entrepreneurial Literacy  ___ Health Literacy	___ Creativity & Innovation  ___ Media Literacy  ___ <b>X</b> Critical Thinking & Problem Solving  Use of trial and error to perfect the proper technique to fit the repertoire or etude being studied

<b>Interdisciplinary Connections &amp; Career Ready Practices (Note Applicable Standards):</b>	<b>Integration of Technology:</b> <i>(Note the SAMR Model elements used and how.)</i>	<b>21<sup>st</sup> Century Themes:</b> <i>(Check and explain how the connection is made.)</i>	<b>21<sup>st</sup> Century Skills:</b> <i>(Check and explain how the connection is made.)</i>
Health/PE:  World Languages:  Social Studies:  Technology:  Career Ready Practices:  Library:			<p><u>  X  </u> Life and Career Skills <i>(flexibility, initiative, cross-cultural skills, productivity, leadership, etc.)</i></p> <p>Use of leadership and productivity to achieve the desired results with individual and small group work</p> <p><u>  X  </u> Information &amp; Communication Technologies Literacy</p> <p>Use of technology in the form of online examples and assessment techniques to make desired improvement to musicianship</p> <p><u>  X  </u> Communication &amp; Collaboration</p> <p>Use of leadership and productivity to achieve the desired results with individual and small group work</p> <p><u>      </u> Information Literacy</p>

<b>Resources:</b>
<b>Texts/Materials:</b> <ul style="list-style-type: none"> <li>• A diverse and varied collection of performance and practice pieces or etudes</li> <li>• Text: Jazz Basics – Peter Blair – Level 1, Essentials for Jazz Ensemble – Mike Steinel – Level II</li> <li>• Manuscript paper</li> <li>• Metronome</li> </ul>

**Resources:**

- Backing Track Recordings – You Tube, CD Recordings
- Smart Music Software

**Major Assignments (required):**

- Completion of Rhythmic Performance exercises in duple meter
- Completion of Rhythmic Performance exercises in triple meter
- Completion of written Rhythmic Counting Patterns
- Completion of Rhythmic Dictation Exams

**Major Activities (required):**

- Daily Drilling of rhythmic patterns
- Class Performance and demonstration of rhythmic understanding (individual and group)

<b>Unit 3: Articulation</b>	<b>Recommended Duration: September - June</b>
<p>In this unit, students will study articulation which, in music, refers to the direction or performance technique which affects the transition or continuity on a single note or between multiple notes or sounds. There are many types of articulation, each with a different effect on how the note is played. In music notation articulation marks include the slur, phrase mark, staccato, accent, sforzando, forzando, and legato. A different symbol, placed above or below the note (depending on its position on the staff), represents each articulation. Mastery of articulation is the forgery of our first two units: technical development and rhythm as it works closely with those elements and skills to refine the tone quality and note length to properly fit the repertoire.</p>	

<b>Essential Questions:</b>	<b>Enduring Understandings:</b>
<p>Is articulation necessary?</p> <p>Are music articulation and spoken language related?</p> <p>How do different articulations affect musical style?</p> <p>Do different articulations have an impact on the listener?</p> <p>How does jazz notation differ from classical notation?</p>	<p>Articulation is the beginning of all tone production. Articulation impacts all elements of music.</p> <p>There are many different types of articulations, which are used to perform different styles of music.</p> <p>The way the performer thinks about the articulations will affect the way it is performed.</p> <p>Articulation plays a large role in jazz style.</p>

<b>Relevant Standards:</b>	<b>Learning Goals:</b>	<b>Learning Objectives:</b>
<p>Power (Primary):  NJSLS.VPA.1.3.12.B.1  MU:Re7.2.H.5a</p> <p>Supportive (Secondary):  NJSLS.VPA.1.1.12.B.2  MU:Pr4.1.H.5a</p> <p>CAREER READY:  NJSLS.CRP1  NJSLS.CRP11  NJSLS.CRP12</p>	<p>Students will be able to:  Verbalize, define, identify, and perform the following articulation styles: Accent, Slur, Staccato, Legato, Marcato, and Tenuto.</p> <p>Perform these articulation types in a manner conducive to the style, tempo and mood of the repertoire.</p> <p>Perform these articulation types in altered form as necessary in swing, latin, ballad and rock musical styles.</p>	<p>Label various articulation patterns and explain the way they alter a pitch's attack.</p> <p>Demonstrate knowledge of correct instrumental technique and embouchure placement to be able to perform specific articulations on a wind instrument.</p> <p>Demonstrate proper 'scat syllables' when singing jazz rhythm and articulation</p> <p>Match articulation with others in like and different instrument families for a uniform approach and matched</p>

Relevant Standards:	Learning Goals:	Learning Objectives:
Technology: NJSLS.8.1.12.A.1 NJSLS.8.1.12.B.2  MU:Cr2.1.T.IA MU:Cr.4.1.I.T.IA		performance quality.

Formative Assessments	Summative Assessments:	Performance Assessments:	Major Activities/ Assignments (required):
Daily Scale Based Articulation Exercises  Daily Performance practice - Music Book/Smart Music Software Classroom Demonstration	Articulation Notation Quizzes  Articulation Performance Quizzes (individual, small group, full ensemble)  Student Created Articulation Patterns	Benchmark Performance Exams – applying rhythm and articulation patterns  Performance Exams (individual, small group, full ensemble)  Smart Music Scale based articulation Assignments	Completion of Scale Based Articulation Performance exercises in duple meter  Completion of Scale Based Articulation Performance exercises in triple meter  Perform articulation patterns from “Common Jazz Rhythm” handout

**Possible Assessment Adjustments (Modifications /Accommodations/ Differentiation):** *How will the teacher provide multiple means for the following student groups to EXPRESS their understanding and comprehension of the content/skills taught?*

Special Education Students	English Language Learners (ELLs)	At-Risk Learners	Advanced Learners
<ul style="list-style-type: none"> <li>Additional time to complete tasks/projects</li> <li>Multiple attempts</li> <li>Varied tempo and key signature work to assist in technical development</li> </ul>	<ul style="list-style-type: none"> <li>Spoken exercises to reinforce musical terms essential to the technique</li> </ul>	<ul style="list-style-type: none"> <li>Small Group vs. Individual work</li> <li>Hands on activities</li> <li>Instructions/expectations given several ways (lecture/listening/written).</li> </ul>	<ul style="list-style-type: none"> <li>Perform more advanced articulation patterns, meters and tempo markings</li> </ul>

**Instructional Strategies:** *(List and describe.)*

Scaffolding – assembling small bits of material into larger works  
Modeling – teacher and student examples of desired performance practices  
Chunking – separating complex information in digestible bites  
Direct Instruction – one on one instruction to fix an error in technique or approach

Monitoring – management by walking around the ensemble  
 Performing – students showing progress with practice sessions and demonstrating for fellow students

**Possible Instructional Adjustments (Modifications /Accommodations/ Differentiation):** *How will the teacher provide multiple means for the following student groups to ACCESS the content/skills being taught?*

Special Education Students	English Language Learners (ELLs)	At-Risk Learners	Advanced Learners
<ul style="list-style-type: none"> <li>• Reduced tempo markings and articulation patterns</li> <li>• Perform with a small group to increase student’s confidence</li> </ul>	<ul style="list-style-type: none"> <li>• Spoken exercises to reinforce musical terms essential to the technique</li> </ul>	<ul style="list-style-type: none"> <li>• Motivation through student made and professional recordings</li> <li>• Small Group and Solo rehearsal set-ups</li> </ul>	<ul style="list-style-type: none"> <li>• Perform more advanced articulation patterns, meters and tempo markings</li> </ul>

**Unit Vocabulary:**

**Essential:** syllabic syllables, embouchure, warm air approach

**Non-Essential:**

Interdisciplinary Connections & Career Ready Practices (Note Applicable Standards):	Integration of Technology: (Note the SAMR Model elements used and how.)	21 <sup>st</sup> Century Themes: (Check and explain how the connection is made.)	21 <sup>st</sup> Century Skills: (Check and explain how the connection is made.)
E/LA:  Mathematics:  Science:  Visual and Performing Arts:  Health/PE:  World Languages:  Social Studies:	Use of smart music software as a practice tool, assessment tool and recording device for self-reflection.	<input type="checkbox"/> Global Awareness  <input type="checkbox"/> Civic Literacy  <input type="checkbox"/> Financial, Economic, Business, & Entrepreneurial Literacy  <input type="checkbox"/> Health Literacy	<input type="checkbox"/> Creativity & Innovation  <input type="checkbox"/> Media Literacy  <input checked="" type="checkbox"/> Critical Thinking & Problem Solving Use of trial and error to perfect the proper technique to fit the repertoire or etude being studied  <input checked="" type="checkbox"/> Life and Career Skills ( <i>flexibility, initiative, cross-cultural skills, productivity, leadership, etc.</i> )  Use of leadership and productivity to achieve the desired results with individual

<b>Interdisciplinary Connections &amp; Career Ready Practices (Note Applicable Standards):</b>	<b>Integration of Technology:</b> <i>(Note the SAMR Model elements used and how.)</i>	<b>21<sup>st</sup> Century Themes:</b> <i>(Check and explain how the connection is made.)</i>	<b>21<sup>st</sup> Century Skills:</b> <i>(Check and explain how the connection is made.)</i>
Technology:  Career Ready Practices:  Library:			and small group work  <input checked="" type="checkbox"/> Information & Communication Technologies Literacy Use of technology in the form of online examples and assessment techniques to make desired improvement to musicianship  <input checked="" type="checkbox"/> Communication & Collaboration Use of leadership and productivity to achieve the desired results with individual and small group work  <input type="checkbox"/> Information Literacy

<b>Resources:</b>
<p><b>Texts/Materials:</b></p> <ul style="list-style-type: none"> <li>• A diverse and varied collection of performance and practice pieces or etudes</li> <li>• Text: Jazz Basics – Peter Blair – Level 1, Essentials for Jazz Ensemble – Mike Steinel – Level II</li> <li>• Manuscript paper</li> <li>• Metronome</li> <li>• Backing Track Recordings – You Tube, CD Recordings</li> <li>• Smart Music Software</li> </ul> <p><b>Major Assignments (required):</b></p> <ul style="list-style-type: none"> <li>• Completion of Scale Based Articulation Performance exercises in duple meter</li> <li>• Completion of Scale Based Articulation Performance exercises in triple meter</li> <li>• Perform articulation patterns from “Common Jazz Rhythm” handout</li> </ul> <p><b>Major Activities (required):</b></p> <ul style="list-style-type: none"> <li>• Daily Drilling of varied articulation patterns</li> <li>• Class Performance and demonstration of articulation pattern mastery (individual and group)</li> </ul>



<b>Unit 4: Music Theory</b>	<b>Recommended Duration: September - June</b>
<p>In this unit, music theory allows us to study the common practices and possibilities in musical manuscript. Throughout the year when studying music theory, students will focus on academic study and analysis of fundamental elements of music such as pitch, rhythm, harmony, and form, and refers to descriptions, concepts, or beliefs related to music. Because of the ever-expanding conception of what constitutes music, a more inclusive definition could be that music theory is the consideration of any sonic phenomena, including silence, as it relates to music. Focus will be placed on understanding how and why a composer chose a melodic line or harmonic structure to compliment the mood being portrayed and giving the students an ability to access the key and mode being used in the repertoire.</p>	

<b>Essential Questions:</b>	<b>Enduring Understandings:</b>
<p>Does a professional musician always have music theory knowledge? If not, why?</p> <p>What is the advantage to having music theory knowledge for a professional musician or a high school musician?</p> <p>How do high school musicians apply the knowledge from general music class into instrumental lessons or ensembles?</p> <p>What music theory knowledge is essential to a high school player's musical education?</p>	<p>The approach to learning musical symbols in music is the same as the approach to learning any unfamiliar language.</p> <p>Basic music knowledge is just as important to know as instrument specific music knowledge.</p> <p>Having a strong music theory knowledge base is essential to a musician who is able to sight read music.</p> <p>Music Theory knowledge gives a musician greater ability to compose and improvise music.</p>

<b>Relevant Standards:</b>	<b>Learning Goals:</b>	<b>Learning Objectives:</b>
<p>Power (Primary):  NJSLS.VPA.1.1.12.B.1  NJSLS.VPA.1.3.12.B.2  MU:Pr4.2.C.1a</p> <p>Supportive (Secondary):  NJSLS.VPA.1.4.12.A.2  MU:Re8.1.C.1a</p>	<p>Students will be able to:  Perform and differentiate pitches notated on the treble and bass clefs.</p> <p>Identify and perform key signatures up to 7 #'s and 7 b's and relate to the relative minor key and shared modes.</p>	<p>Demonstrate knowledge of key signatures (all major and minor key signatures) and apply that knowledge to performance of their exercises and/or repertoire.</p> <p>Construct scales and chords as relates to the key signature and jazz mode being studied.</p> <p>Identify accidentals as relates to notating and performing</p>

Relevant Standards:	Learning Goals:	Learning Objectives:
<p>CAREER READY:  NJSLS.CRP1  NJSLS.CRP6  NJSLS.CRP12</p> <p>Technology:  NJSLS.8.1.12.A.1  NJSLS.8.1.12.B.2</p> <p>MU:Pr4.2.T.1a  MU:Cr.4.1.I.T.1a</p>	<p>Compose scales and chord structures in the studied key signature and jazz modes.</p> <p>Differentiate and perform repertoire of an increased rigor containing half steps and whole steps created through accidentals and jazz modes.</p> <p>Identify and utilize in composition: General music symbols: staff, clefs (treble and bass,) bar line, pitch, ledger lines, rests, repeats, dynamics, D.C./D.S. al coda/fine, fermatas, first and second endings, sharps, naturals, flat signs, style markings, and tempo markings.</p>	<p>the chromatic scale.</p> <p>Connect frequent use and application of general musical symbols as they relate to repertoire of varying styles of jazz literature</p>

Formative Assessments	Summative Assessments:	Performance Assessments:	Major Activities/ Assignments (required):
<p>Basic Notation Worksheets</p> <p>Whiteboard Classwork</p> <p>Classroom Demonstration and partner work</p>	<p>Basic Notation and Scale Writing Quizzes</p> <p>Music Theory Quizzes</p> <p>Short music composition assignments (4-8 measures)</p>	<p>Music Theory Testing</p> <p>Aural Theory Drilling in common rehearsal situations</p>	<p>Benchmark Mark Exams – concentration on music theory elements and recognizing musical symbols.</p> <p>Larger music composition project to utilize chord structure and melodic line (12-16 measures)</p> <p>Compose a collection of solo ideas based off of scale and chord material being studied</p>

**Possible Assessment Adjustments (Modifications /Accommodations/ Differentiation):** *How will the teacher provide multiple means for the following student groups to EXPRESS their understanding and comprehension of the content/skills taught?*

Special Education Students	English Language Learners (ELLs)	At-Risk Learners	Advanced Learners
<ul style="list-style-type: none"> <li>• Additional time to complete tasks/projects</li> <li>• Multiple attempts</li> <li>• Varied key signature and harmony work to assist in practical application</li> </ul>	<ul style="list-style-type: none"> <li>• Spoken exercises with visual coordination to reinforce musical terms essential to the technique</li> </ul>	<ul style="list-style-type: none"> <li>• Small Group vs. Individual work</li> <li>• Hands on activities and drilling</li> <li>• Instructions/expectations given several ways (lecture/listening/written).</li> </ul>	<ul style="list-style-type: none"> <li>• Evaluate and compose using more advanced key signatures, meters and tempo markings</li> </ul>

**Instructional Strategies:** *(List and describe.)*

Modeling – teacher and student examples of desired performance practices  
 Chunking – separating complex information in digestible bites  
 Monitoring – management by walking around the ensemble  
 Presenting – students showing progress with practice sessions and demonstrating for fellow students

**Possible Instructional Adjustments (Modifications /Accommodations/ Differentiation):** *How will the teacher provide multiple means for the following student groups to ACCESS the content/skills being taught?*

Special Education Students	English Language Learners (ELLs)	At-Risk Learners	Advanced Learners
<ul style="list-style-type: none"> <li>• Reduced tempo markings and key difficulty</li> <li>• Complete composition projects of varying size to show theoretical application</li> </ul>	<ul style="list-style-type: none"> <li>• Spoken exercises with visual coordination to reinforce musical terms essential to the technique</li> </ul>	<ul style="list-style-type: none"> <li>• Motivation through student compositions and evaluation</li> <li>• Hands on activities and drilling</li> </ul>	<ul style="list-style-type: none"> <li>• Practice composition skills in more advanced key signatures, meters and tempo markings</li> </ul>

**Unit Vocabulary:**

**Essential:** Key signature, meter, accidentals, sharp, flat, natural, triad, chord structure, roman numeral analysis  
**Non-Essential:** Posture, embouchure, warm air approach, syllabic syllables

<b>Interdisciplinary Connections &amp; Career Ready Practices (Note Applicable Standards):</b>	<b>Integration of Technology:</b> <i>(Note the SAMR Model elements used and how.)</i>	<b>21<sup>st</sup> Century Themes:</b> <i>(Check and explain how the connection is made.)</i>	<b>21<sup>st</sup> Century Skills:</b> <i>(Check and explain how the connection is made.)</i>
<p>E/LA:</p> <p>Mathematics:</p> <p>Science:</p> <p>Visual and Performing Arts:</p> <p>Health/PE:</p> <p>World Languages:</p> <p>Social Studies:</p> <p>Technology:</p> <p>Career Ready Practices:</p> <p>Library:</p>	<p>Use of google forms and music theory.net for music theory drilling</p> <p>Use of garage band and finale notepad for integrating notation concepts into theory assignments.</p>	<p><input type="checkbox"/> Global Awareness</p> <p><input type="checkbox"/> Civic Literacy</p> <p><input type="checkbox"/> Financial, Economic, Business, &amp; Entrepreneurial Literacy</p> <p><input type="checkbox"/> Health Literacy</p>	<p><input checked="" type="checkbox"/> Creativity &amp; Innovation Use of theoretical knowledge and past musical experience to create a musical form and structure fitting of the desired mood</p> <p><input type="checkbox"/> Media Literacy</p> <p><input checked="" type="checkbox"/> Critical Thinking &amp; Problem Solving Use of trial and error to perfect the proper technique to fit the repertoire or etude being studied</p> <p><input checked="" type="checkbox"/> Life and Career Skills (<i>flexibility, initiative, cross-cultural skills, productivity, leadership, etc.</i>) Use of leadership and productivity to achieve the desired results with individual and small group work</p> <p><input checked="" type="checkbox"/> Information &amp; Communication Technologies Literacy Use of technology in the form of online examples and assessment techniques to make desired improvement to musicianship</p> <p><input checked="" type="checkbox"/> Communication &amp; Collaboration Use of leadership and productivity to achieve the desired results with individual and small group work</p> <p><input type="checkbox"/> Information Literacy</p>

**Resources:****Texts/Materials:**

- A diverse and varied collection of performance and practice pieces
- Text: Jazz Basics – Peter Blair – Level 1, Essentials for Jazz Ensemble – Mike Steinel – Level II
- Manuscript paper
- Metronome
- Music Theory Tutorials – You Tube, musictheory.net, Google Education Suite Software

**Major Assignments (required):**

- Benchmark Mark Exams – heavy concentration on music theory elements and recognizing musical symbols.
- Compose a collection of solo ideas based off of scale and chord material being studied
- Larger music composition project to utilize chord structure and melodic line (12-16 measures)
- 

**Major Activities (required):**

- Drilling of music theory terminology and ear training
- Class demonstration of music notation mastery (individual and group work)

<b>Unit 5: Listening &amp; Analysis</b>	<b>Recommended Duration: September - June</b>
<p>In order to deconstruct the music, students must learn to listen actively. This unit of study students will listen to and analyze recordings of musical performances from professionals and from their own performances throughout the school year to train the students to actively listen. Through study of the vital elements of music, students will learn to discuss performance flaws, hear musical form and melodic construction as well as how to use music as a medium for expression. Through various forms of reflection and active listening, students will have a deeper understanding of the elements that make a particular piece or genre music appeal to them on an artistic and technical level.</p>	

<b>Essential Questions:</b>	<b>Enduring Understandings:</b>
<p>Why is it necessary to know different styles and genres for musical performances?</p> <p>Why is it important to listen/watch to our own playing as well as listen/watch the great musicians?</p> <p>How can we take what we see from the great musicians and apply it to our own playing?</p>	<p>Ear training is an integral and needed part of a musician’s music education.</p> <p>An essential part of music education includes knowing the different genre and styles in music.</p> <p>Listening and critiquing recordings of your own playing, as well as professional musician recordings, is an important process for self-improvement.</p> <p>Listening is the key to successful improvisation and the use of theoretical knowledge to compose and improvise shows mastery in the jazz idiom.</p>

<b>Relevant Standards:</b>	<b>Learning Goals:</b>	<b>Learning Objectives:</b>
<p>Power (Primary):  NJSLS.VPA.1.4.12.A.2  NJSLS.VPA.1.4.12.B.1  MU:Pr4.1.H.5a</p> <p>Supportive (Secondary):  NJSLS.VPA.1.4.12.B.1  MU:Pr5.1.H.5a</p> <p>CAREER READY:  NJSLS.CRP6  NJSLS.CRP12</p>	<p>Students will be able to:  Listen for and adjust their tone to have a characteristic warm, dark, and focused sound.</p> <p>Identify and control the blending of their sound and intonation; both within their instrument section and within the ensemble.</p> <p>Record and analyze their performance with the use of a personal recording device.</p> <p>Listen to recording of their ensemble’s rehearsal</p>	<p>Refine individual listening skills and create a critique check list.</p> <p>Develop listening skills within an ensemble of varying sizes and display mastery of musical terms in describing the music’s construction and contour of musical line; both in ensemble playing and improvisation.</p> <p>Recognize how to utilize recordings to develop their own musical development and how to give other musicians feedback to improve their expressiveness.</p>

Relevant Standards:	Learning Goals:	Learning Objectives:
<p>Technology: NJSLS.8.1.12.A.1 NJSLS.8.1.12.B.2</p> <p>MU:Pr5.1.T.IA MU:Cr.4.1.I.T.IA MU:Cr.7.2.T.IA</p>	<p>and performances and critically analyze the recording.</p> <p>Critique professional concerts and recordings of professional groups to continue to develop a concept of individual and ensemble tone.</p> <p>Critique professional recordings and use complex musical terms to describe the musician’s ability to play in an expressive quality and their ability to develop new ideas while improvising.</p> <p>Compare and contrast the performance practices of famous jazz musicians with others in the era and place into the history of jazz music’s transformation.</p>	<p>Recognize how various artists helped to shape jazz’s transformation and how new musical influences continue to change the jazz idiom.</p>

Formative Assessments	Summative Assessments:	Performance Assessments:	Major Activities/ Assignments (required):
<p>Open Class Discussion about rehearsal performances. Group, Peer and Individual reflections will occur.</p> <p>Quick response and exit ticket assignments in regards to classroom rehearsal techniques and musical improvement.</p>	<p>Short paragraph assignments to reflect on the style/mood of a piece of music.</p> <p>Writing quiz to embellish listening skills while listening to new music.</p>	<p>Group critique of in class performances and sharing personal reflections with the class.</p> <p>Personal reflection on new music being rehearsed and listened to as a class. Student will show their ability to find similarities and differences between pieces of music being studied and write about their impact on the style and tone of the repertoire.</p>	<p>Benchmark Mark Exams – open ended questions to require higher level thinking skills and evaluation of musical terms and mood/feeling being elicited during active listening.</p> <p>Research the performance practices of famous jazz musicians with others in the era and place into the history of jazz music’s transformation.</p> <p>Concert Reflections – following each performance of the school year, student will write about successes and weaknesses in their personal and group performances.</p>

**Possible Assessment Adjustments (Modifications /Accommodations/ Differentiation):** *How will the teacher provide multiple means for the following student groups to EXPRESS their understanding and comprehension of the content/skills taught?*

Special Education Students	English Language Learners (ELLs)	At-Risk Learners	Advanced Learners
<ul style="list-style-type: none"> <li>• Additional time to complete listening and reflection</li> <li>• Multiple attempts</li> </ul>	<ul style="list-style-type: none"> <li>• Spoken exercises to reinforce musical terms essential to their reflection</li> <li>• Music is a universal language and rhythmic notation will be understood across language differences</li> </ul>	<ul style="list-style-type: none"> <li>• Small Group vs. Individual work</li> <li>• Class Discussion</li> <li>• Instructions/expectations given several ways (lecture/listening/written).</li> </ul>	<ul style="list-style-type: none"> <li>• Increased musical vocabulary utilized for reflection and discussion</li> </ul>

**Instructional Strategies:** *(List and describe.)*

Modeling – teacher and student examples of desired performance practices

Monitoring – management by walking around the ensemble

Presenting – students showing progress with practice sessions and demonstrating for fellow students

**Possible Instructional Adjustments (Modifications /Accommodations/ Differentiation):** *How will the teacher provide multiple means for the following student groups to ACCESS the content/skills being taught?*

Special Education Students	English Language Learners (ELLs)	At-Risk Learners	Advanced Learners
<ul style="list-style-type: none"> <li>• Reduced vocabulary utilized for reflection</li> <li>• Group discussion of listening strategies</li> </ul>	<ul style="list-style-type: none"> <li>• Spoken exercises to reinforce musical terms essential to the technique</li> <li>• Music is a universal language and rhythmic notation will be understood across language differences</li> </ul>	<ul style="list-style-type: none"> <li>• Motivation through student made and professional recordings</li> <li>• Small Group and individual reflection exercises</li> </ul>	<ul style="list-style-type: none"> <li>• Increased opportunity for group reflection and evaluation; to include more advanced musical vocabulary</li> </ul>

**Unit Vocabulary:**

**Essential:** Dynamics, phrase, shaping, blend, balance, articulation, major or minor chord structure

**Non-Essential:** key signatures, meter, warm air approach



<b>Interdisciplinary Connections &amp; Career Ready Practices (Note Applicable Standards):</b>	<b>Integration of Technology:</b> <i>(Note the SAMR Model elements used and how.)</i>	<b>21<sup>st</sup> Century Themes:</b> <i>(Check and explain how the connection is made.)</i>	<b>21<sup>st</sup> Century Skills:</b> <i>(Check and explain how the connection is made.)</i>
<p>E/LA:</p> <p>Mathematics:</p> <p>Science:</p> <p>Visual and Performing Arts:</p> <p>Health/PE:</p> <p>World Languages:</p> <p>Social Studies:</p> <p>Technology:</p> <p>Career Ready Practices:</p> <p>Library:</p>	<p>Use of you tube and google drive for examples of music for evaluation and reflection. Students will use google classroom and google docs to share their reflection of the recent performances and musical examples.</p>	<p><input type="checkbox"/> Global Awareness</p> <p><input type="checkbox"/> Civic Literacy</p> <p><input type="checkbox"/> Financial, Economic, Business, &amp; Entrepreneurial Literacy</p> <p><input type="checkbox"/> Health Literacy</p>	<p><input checked="" type="checkbox"/> Creativity &amp; Innovation Use of theoretical knowledge and past musical experience to evaluate and reflect on the musical form and structure fitting of the desired mood</p> <p><input type="checkbox"/> Media Literacy</p> <p><input checked="" type="checkbox"/> Critical Thinking &amp; Problem Solving Use of trial and error to perfect the proper technique to fit the repertoire or etude being studied</p> <p><input checked="" type="checkbox"/> Life and Career Skills (<i>flexibility, initiative, cross-cultural skills, productivity, leadership, etc.</i>) Use of leadership and productivity to achieve the desired results with individual and small group work</p> <p><input checked="" type="checkbox"/> Information &amp; Communication Technologies Literacy Use of technology in the form of online examples and assessment techniques to make desired improvement to musicianship</p> <p><input checked="" type="checkbox"/> Communication &amp; Collaboration Use of leadership and productivity to achieve the desired results with individual and small group work</p> <p><input type="checkbox"/> Information Literacy</p>

**Resources:****Texts/Materials:**

- Text: Jazz Basics – Peter Blair – Level 1, Essentials for Jazz Ensemble – Mike Steinel – Level II
- Music Recording Sources – You Tube, Google Drive, and other online services, CD recordings
- Google Docs and Classroom – reflection and sharing

**Major Assignments (required):**

- Benchmark Mark Exams – open ended questions to require higher level thinking skills and evaluation of musical terms and mood/feeling being elicited during active listening.
- Research the performance practices of famous jazz musicians with others in the era and place into the history of jazz music’s transformation.
- Concert Reflections – following each performance of the school year, student will write about successes and weaknesses in their personal and group performances.

**Major Activities (required):**

- Group critique of in class performances and sharing personal reflections with the class.
- Personal reflection on new music being rehearsed and listened to as a class.

<b>Unit 6: Musical Expression</b>	<b>Recommended Duration: September - June</b>
<p>In this unit, students will study the art of playing and performing music with emotional communication. This unit of instruction focuses on the elements of musical expression, which include dynamic indications, such as forte or piano, phrasing, differing qualities of timbre and articulation, color, intensity, energy and excitement. All of these devices are at the service of the composer's intention and they can best be interpreted by the performer and/or conductor.</p>	

<b>Essential Questions:</b>	<b>Enduring Understandings:</b>
How do dynamic changes affect phrasing and expression?	Dynamic changes affect expression.
What are ways to convey emotion in music?	Music can convey a limitless range of emotion.

<b>Relevant Standards:</b>	<b>Learning Goals:</b>	<b>Learning Objectives:</b>
<p><b>Power (Primary):</b>            NJSLS.VPA.1.3.12.B.1            NJSLS.VPA.1.3.12.B.3            MU:Pr4.1.H.5a</p> <p><b>Supportive (Secondary):</b>            NJSLS.VPA.1.4.12.B.1            NJSLS.VPA.1.4.12.B.2            MU:Pr5.1.H.5a</p> <p><b>CAREER READY:</b>            NJSLS.CRP6            NJSLS.CRP12</p> <p><b>Technology:</b>            NJSLS.8.1.12.A.1            NJSLS.8.1.12.B.2            MU:Pr5.1.T.IA            MU:Cr.4.1.I.T.IA            MU:Cr.7.2.T.IA</p>	<p>Students will be able to:</p> <p>Apply the full spectrum of dynamics consistently throughout performance and practice.</p> <p>Musically express the musical phrase by implementing implied dynamics as well as other musical phrasing decisions; both in ensemble playing and improvisation.</p> <p>Analyze their performance proficiency relative to musical expression through the use of personal recordings.</p> <p>Draw upon their current knowledge of music to make informed musical decisions about new music they are sight reading and/or improvising.</p>	<p>Compare the effect of dynamics on musical expression.</p> <p>Demonstrate the concept of musical awareness and proper phrase shaping.</p> <p>Analyze decision making for proper breath mark location.</p> <p>Show the possibilities of performance practices and application to literature containing greater rigor.</p> <p>Perform as a soloist who is able to assemble technical skills with expression and proper phrasing needed to deliver a well-constructed solo.</p>

Formative Assessments	Summative Assessments:	Performance Assessments:	Major Activities/ Assignments (required):
-Daily Performance practice - Music - Book/Smart Music Software -Peer Critique -Classroom Demonstration	-Music Terminology Quizzes -Performance Section Demonstrations (individual, small group, full ensemble) -Student Lead small group demonstration	-Performance Exams (individual, small group, full ensemble) -Smart Music Assignments -Jazz Improvisation presentations	-Completion of jazz improvisation studies and open solo sections utilizing the major, mixolydian and dorian modes -Concert Performances throughout the school year

**Possible Assessment Adjustments (Modifications /Accommodations/ Differentiation):** *How will the teacher provide multiple means for the following student groups to EXPRESS their understanding and comprehension of the content/skills taught?*

Special Education Students	English Language Learners (ELLs)	At-Risk Learners	Advanced Learners
<ul style="list-style-type: none"> <li>• Additional time to complete tasks/projects</li> <li>• Multiple attempts</li> <li>• Varied tempo and key signature work to assist in musical expression</li> </ul>	<ul style="list-style-type: none"> <li>• Spoken and notation based exercises to reinforce musical terms essential to the repertoire</li> </ul>	<ul style="list-style-type: none"> <li>• Small Group vs. Individual work</li> <li>• Classroom Pair and Share</li> <li>• Instructions/expectations given several ways (lecture/listening/written).</li> </ul>	<ul style="list-style-type: none"> <li>• Perform more advanced key signatures, meters and tempo markings</li> <li>• Expanded composition, transcribing and improvisation projects to show growth.</li> </ul>

**Instructional Strategies:** *(List and describe.)*

Scaffolding – assembling small bits of material into larger works  
 Modeling – teacher and student examples of desired performance practices  
 Chunking – separating complex information in digestible bites  
 Direct Instruction – one on one instruction to fix an error in technique or approach  
 Monitoring – management by walking around the ensemble  
 Performing – students showing progress with practice sessions and demonstrating for fellow students

**Possible Instructional Adjustments (Modifications /Accommodations/ Differentiation):** *How will the teacher provide multiple means for the following student groups to ACCESS the content/skills being taught?*

Special Education Students	English Language Learners (ELLs)	At-Risk Learners	Advanced Learners
<ul style="list-style-type: none"> <li>• Reduced tempo markings and key difficulty</li> <li>• Perform with a small group to increase student’s confidence</li> <li>• Group improvisation practice</li> </ul>	<ul style="list-style-type: none"> <li>• Spoken, aural and notation based exercises to reinforce musical terms essential to the technique</li> </ul>	<ul style="list-style-type: none"> <li>• Motivation through student made and professional recordings</li> <li>• Small Group and Solo rehearsal set-ups</li> </ul>	<ul style="list-style-type: none"> <li>• Rehearse more advanced key signatures, meters and tempo markings</li> <li>• Expanded composition, transcribing and improvisation projects to show solo development.</li> </ul>

<b>Unit Vocabulary:</b>
<b>Essential:</b> warm air approach, syllabic syllables, breath markings, dynamics, articulation
<b>Non-Essential:</b> key signature, posture, embouchure

<b>Interdisciplinary Connections &amp; Career Ready Practices (Note Applicable Standards):</b>	<b>Integration of Technology:</b> <i>(Note the SAMR Model elements used and how.)</i>	<b>21<sup>st</sup> Century Themes:</b> <i>(Check and explain how the connection is made.)</i>	<b>21<sup>st</sup> Century Skills:</b> <i>(Check and explain how the connection is made.)</i>
E/LA:  Mathematics:  Science:  Visual and Performing Arts:  Health/PE:  World Languages:  Social Studies:  Technology:  Career Ready Practices:  Library:	Use of smart music and audacity software as a practice tool, assessment tool and recording device for improvement of musical expression.  Use of google classroom to share musical examples with classmates and receive feedback for improvement.	<input type="checkbox"/> Global Awareness  <input type="checkbox"/> Civic Literacy  <input type="checkbox"/> Financial, Economic, Business, & Entrepreneurial Literacy  <input type="checkbox"/> Health Literacy	<input checked="" type="checkbox"/> Creativity & Innovation Use of theoretical knowledge and past musical experience to create a musical form and structure fitting of the desired mood  <input type="checkbox"/> Media Literacy  <input checked="" type="checkbox"/> Critical Thinking & Problem Solving Use of trial and error to perfect the proper technique to fit the repertoire or etude being studied  <input checked="" type="checkbox"/> Life and Career Skills ( <i>flexibility, initiative, cross-cultural skills, productivity, leadership, etc.</i> ) Use of leadership and productivity to achieve the desired results with individual and small group work  <input checked="" type="checkbox"/> Information & Communication Technologies Literacy Use of technology in the form of online examples and assessment techniques to make desired improvement to musicianship  <input checked="" type="checkbox"/> Communication & Collaboration

<b>Interdisciplinary Connections &amp; Career Ready Practices (Note Applicable Standards):</b>	<b>Integration of Technology:</b> <i>(Note the SAMR Model elements used and how.)</i>	<b>21<sup>st</sup> Century Themes:</b> <i>(Check and explain how the connection is made.)</i>	<b>21<sup>st</sup> Century Skills:</b> <i>(Check and explain how the connection is made.)</i>
			Use of leadership and productivity to achieve the desired results with individual and small group work  _____ Information Literacy

<b>Resources:</b>
<p><b>Texts/Materials:</b></p> <ul style="list-style-type: none"> <li>• A diverse and varied collection of performance and practice pieces</li> <li>• Text: Jazz Basics – Peter Blair – Level 1, Essentials for Jazz Ensemble – Mike Steinel – Level II</li> <li>• Manuscript paper</li> <li>• Metronome</li> <li>• Professional recordings – You Tube, CD Recordings</li> <li>• Smart Music Software</li> </ul> <p><b>Major Assignments (required):</b></p> <ul style="list-style-type: none"> <li>• Completion of jazz improvisation studies and open solo improvisations utilizing the major, mixolydian and dorian modes</li> <li>• Concert Performances throughout the school year</li> </ul> <p><b>Major Activities (required):</b></p> <ul style="list-style-type: none"> <li>• Performance Exams (individual, small group, full ensemble)</li> <li>• Smart Music Assignments</li> <li>• Music Theory Terminology Tests</li> <li>• Concert Performances</li> </ul>