

ELEMENTARY INSTRUMENTAL MUSIC GRADES 4-5

THE EWING PUBLIC SCHOOLS
2099 Pennington Road
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In accordance with The Ewing Public Schools' Policy 2230, Course Guides, this curriculum has been reviewed and found to be in compliance with all policies and all affirmative action criteria.

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PREFACE

This curriculum guide is intended to provide vertical and horizontal framework for the music program of The Ewing Public Schools. It is designed to identify the essential components needed by teachers when they prepare instruction in elementary instrumental music which will best meet the needs of their students.

The teacher's knowledge of their students' level of development, learning styles and general readiness to learn should be the guiding factors in selecting the most appropriate ways to reach the goals and objectives defined by the guide.

COURSE DESCRIPTION AND RATIONALE

An essential part of the academic curriculum for achievement of human, social and economic growth should include an education in the arts. The instrumental music program provides an opportunity for students to explore, understand and develop an appreciation for our diverse cultural heritage and to provide an aesthetic experience by way of a musical instrument for the enrichment of the character and personality of the whole child.

This curriculum is intended for fourth and fifth grade instrumental music instruction in Ewing Schools. Music fundamentals are introduced in fourth grade and those concepts are further developed in fifth grade through the use of increasingly complex materials and techniques.

Pacing Guide: Elementary students meet once per week for an instrumental lesson. These lessons occur during the school day as students are pulled from their classroom to participate. For all units that follow, this time is split into instruction, making music independently and/or with others, and closure/assessment.

21st Century Life and Careers

In today's global economy, students need to be lifelong learners who have the knowledge and skills to adapt to an evolving workplace and world. To address these demands, Standard 9, 21st Century Life and Careers, which includes the 12 Career Ready Practices, establishes clear guidelines for what students need to know and be able to do in order to be successful in their future careers and to achieve financial independence.

The 12 Career Ready Practices

These practices outline the skills that all individuals need to have to truly be adaptable, reflective, and proactive in life and careers. These are researched practices that are essential to career readiness.

9.1 Personal Financial Literacy

This standard outlines the important fiscal knowledge, habits, and skills that must be mastered in order for students to make informed decisions about personal finance. Financial literacy is an integral component of a student's college and career readiness, enabling students to achieve fulfilling, financially-secure, and successful careers.

9.2 Career Awareness, Exploration, and Preparation

This standard outlines the importance of being knowledgeable about one's interests and talents, and being well informed about postsecondary and career options, career planning, and career requirements.

9.3 Career and Technical Education

This standard outlines what students should know and be able to do upon completion of a CTE Program of Study.

Technology Integration

8.1 Educational Technology

All students will use digital tools to access, manage, evaluate, and synthesize information in order to solve problems individually and collaborate and create and communicate knowledge.

8.2 Technology Education, Engineering, Design and Computational Thinking - Programming

All students will develop an understanding of the nature and impact of technology, engineering, technological design, computational thinking and the designed world as they relate to the individual, global society, and the environment.

UNIT 1: TECHNIQUE

Why Is This Unit Important?

This unit incorporates the bulk of instrumental music instruction. Without a solid foundation in basic technique, further refinement and musicianship cannot take place. This unit will develop the physical and intellectual skills necessary to fully and successfully participate in the school instrumental music program and in the musical arts community around the world.

Enduring Understandings:

- Proper posture is fundamental to playing an instrument well · Basic characteristic tone quality is produced by various controlled physical movements
- The ability to play a specific pitch in tune is fundamental to listener recognition and enjoyment
- Rhythm and pitch can be represented as written symbols and passed from one musician to another for virtually identical performances
- Music reading skills allow the performer to play music that is outside their present personal repertoire

Essential Questions:

- What is proper posture?
- Why is posture important?
- What is characteristic tone?
- How is the sound of the instrument produced?
- Is my sound (tone) characteristic?
- What does it mean to be in tune?
- How can I hear specific pitches and/or intonation?
- How can I adjust pitch to play the intended pitch in tune?
- How is rhythm represented in written form?
- How is pitch represented in written form?
- What are strategies for interpretation of written musical symbols?

Acquired Knowledge:

- I play my instrument best when I use correct posture
- The mechanics for strong, basic characteristic tone production · Pitch discrimination and adjustment is fundamental to playing an instrument well
- The mechanics of adjusting pitch
- Music notation is sound represented as written symbols that can be read and performed

Acquired Skills:

- Playing readiness in seated and standing positions
- Rest position, seated and standing

Strings:

- Pizzicato (plucking)
- Arco (bowing)
- Apply fingers to strings
- Ability to adjust pitch by moving fingers on the fingerboard
- Knowledge of beginning key signatures (4th grade D Major; 5th grade D Major and G Major)

Winds:

- Embouchure
 - Tonguing
 - Finger placement
 - Long tones
 - Ability to move embouchure and/or fingers to adjust pitch
 - Application of whole, half, quarter and eighth notes in meters of 4/4, 3/4, 2/4
 - Recognize and identify music staff, lines and spaces; measures and bar lines; note and rest values; clefs and pitch names; pulse and simple rhythm patterns; down and up bow symbols for string players
 - Ability to interpret basic tempo indicators
 - Knowledge of beginning key signatures (4th grade, Key of Bb Major; 5th grade Bb Major, F Major)
 - Ability to perform simple music using above familiar symbols
- Percussion:**
- Basic rudiments (4th grade: Flam, Paradiddle, Multiple Bounce (Buzz roll), Single Stroke Roll; 5th grade: Flam Taps, Flam Accent, Flamacue) · Keep steady tempo
 - Non-pitched auxiliary percussion

ASSESSMENTS:

Formative Assessment:

- Teacher observation and feedback in student lessons and rehearsals (using Suggested Guidelines for Teacher Observation Assessments located later in this guide)

Summative Assessments:

- Teacher observation of student concert and other performances (using Suggested Guidelines for Teacher Observation Assessments located later in this guide)

Benchmark Assessment:

- Repertoire quizzes based on selected exercises in core instructional materials
- Performance quizzes on concert repertoire

Alternate Assessment:

- Student self-reflection of performance in comparison to recordings of concert repertoire

Instructional Resources:

Core:

- Essential Elements for Band Volume 1 and 2 Comprehensive Band Method: Tim Lautzenheiser, John Higgins, Charles Menghini, Paul Lavender, Tom C. Rhodes and Don Bierschenk, *Hal Leonard Corporation* © 2004
- Essential Elements for Strings Volume 1 and 2: Michael Allen, Robert Gillespie, Pamela Tellejohn Hayes, *Hal Leonard Corporation* © 2004

Supplemental:

- Band and orchestra repertoire
- Teacher generated handouts to supplement student technique (such as, but not limited to, fingering charts, rhythm charts, warm-ups, and scale sheets)

NJSLS Standards:

- | | |
|---------------|-------------|
| • 1.3A.5.Cr1a | 1.3A.5.Cr2b |
| • 1.3A.5.Cr3b | 1.3A.5.Pr4b |
| • 1.3A.5.Pr4c | 1.3A.5.Pr5a |
| • 1.3A.5.Pr5b | 1.3A.5.Pr6a |
| • 1.3A.5.Pr6b | 1.3A.5.Re9a |

Suggested Learning Experiences and Instructional Activities:

- Anticipatory Sets: Modeling and skill specific preparatory instruction
- In-Class Activities: Modeling, direct instruction, class discussion
- Home-Link
- Activities: Personal practice
- Accommodations: Prepare equipment that will facilitate instrumental technique. For example, string instruments of proper size, reeds, of proper strength, developmentally appropriate ranges and literature
- Extensions: These skills are the foundation for all future instrumental technique

UNIT 2: PERFORMANCE CRITIQUE

Why Is This Unit Important?

The ability to analyze music (written and aural) and make decisions regarding future performance is fundamental to success as an instrumentalist. This unit will develop critical thinking through analysis and critique in order to make the student an independent and effective musician/practitioner.

Enduring Understandings:

The ability to analyze the elements and principals of music (written and aural) is fundamental to critiquing one's personal performance
Cultural and historical context affects the style and performance practice of music

Essential Questions:

- What are elements of music?
- What is critique?
- What is the process for critiquing personal performance?
- How does history and culture affect the style of performance?

Acquired Knowledge:

- The process of analysis and critique
- Self-critique is fundamental to improvement during private practice · How to relate self-critique to the ensemble as a whole

Acquired Skills:

- Ability to analyze musical passages (written and aural)
- Ability to critique musical performance
- Ability to relate critique to self-performance
- Ability to make decisions about future performance based on the analysis and critique process

Assessments:

Formative Assessment:

- Teacher observation and feedback of student lessons and rehearsals (using Suggested Guidelines for Teacher Observation Assessments located later in this guide)
- Classroom discussion

Summative Assessment:

- Teacher observation of student concert and other performances (using Suggested Guidelines for Teacher Observation Assessments located later in this guide)
- Benchmark Assessment:
- Repertoire quizzes on based selected exercises in core instructional materials
- Performance quizzes on concert repertoire

Alternate Assessment:

- Research paper on relevant material for student with preapproved excused absence from a concert performance

Instructional Resources:

Core:

- Essential Elements for Band Volume 1 and 2 Comprehensive Band Method: Tim Lautzenheiser, John Higgins, Charles Menghini, Paul Lavender, Tom C. Rhodes and Don Bierschenk, *Hal Leonard Corporation* © 2004
- Essential Elements for Strings Volume 1 and 2: Michael Allen, Robert Gillespie, Pamela Tellejohn Hayes, *Hal Leonard Corporation* © 2004

Supplemental:

- Recordings of concert repertoire for student consumption
- Recordings of student performances

NJSLS Standards:

- | | |
|---------------|-------------|
| • 1.3A.5.Cr1a | 1.3A.5.Cr2b |
| • 1.3A.5.Cr3b | 1.3A.5.Pr4b |
| • 1.3A.5.Pr4c | 1.3A.5.Pr5a |
| • 1.3A.5.Pr5b | 1.3A.5.Pr6a |
| • 1.3A.5.Pr6b | 1.3A.5.Re9a |

Suggested Learning Experiences and Instructional Activities:

- Anticipatory Sets: Modeling and class discussion
- In-Class Activities: Direct instruction, class discussion
- Cross Content Writing Activities: Written critique of own performance or performance of others
- Home-Link Activities: Personal practice
- Accommodations: Critique should be developmentally appropriate and accessible to young musicians
- Extensions: The ability to make decisions regarding musical performance will be used in every aspect of music making

UNIT 3: STUDENT RESPONSIBILITY

Why Is This Unit Important?

This unit will develop punctuality, time management skills, a sense of community, and respect for property.

Enduring Understandings:

Maintaining a clean and injury-free instrument is primary to success on that instrument

Success of an ensemble is dependent on the responsibility and team work skills of each individual in ensembles, lessons and home practice · Stage presence and concert etiquette play an important role in the audience's perception of a quality performance

Essential Questions:

- Why is the proper care of the instrument important?
- Why is time management important?
- How does individual punctuality and responsibility affect the whole group? · What is the importance of proper concert etiquette?

Acquired Knowledge:

- Caring for and maintaining an item of value is directly related to how well that item functions and how long it will last
- Honoring commitments and scheduled events is essential to the success of any organization or event
- Choosing proper behavior to match the performance situation is important to the audience perception of performance quality

Acquired Skills:

- Students will demonstrate the proper manner of preparing the instrument for playing, proper handling in rest and playing positions, and proper storage: ° Oil brass instrument slide and valve mechanisms; grease tuning slides ° Rosin and tension bows for stringed instruments
- Maintenance of reeds on woodwind instruments
- Maintenance of drum heads and snares
- The ability to manage time and equipment for such activities as daily home practice, pull-out lessons, and large ensemble rehearsals
- Tailoring behavior to the demands of the situation.

Assessments:

Formative Assessment:

- Positive weekly attendance
- Weekly practice records

Summative Assessment:

- Teacher observation of concert attendance
- Teacher observation of properly maintained instrument at student performances

Benchmark Assessment:

- Student proactively maintains instrument and alerts instructor of any issues without prompting

Alternate Assessment:

- For students that are unable to practice the prescribed amount of time at home due to participation in other extracurricular activities, but that show a high level of commitment to the instrumental program, a modified pre agreed upon amount of minutes to be practiced at home can be arranged.

Instructional Resources:

Core:

- Essential Elements for Band Volume 1 and 2 Comprehensive Band Method: Tim Lautzenheiser, John Higgins, Charles Menghini, Paul Lavender, Tom C. Rhodes and Don Bierschenk, *Hal Leonard Corporation* © 2004
- Essential Elements for Strings Volume 1 and 2: Michael Allen, Robert Gillespie, Pamela Tellejohn Hayes, *Hal Leonard Corporation* © 2004

Supplemental:

- Instrumental lesson schedule for student to use in classroom and/or at home
- Literature pertaining to instrument maintenance and care
- Elementary instrumental handbook

2020 NJSL Standards:

- | | |
|---------------|-------------|
| • 1.3A.5.Cr1a | 1.3A.5.Cr2b |
| • 1.3A.5.Cr3b | 1.3A.5.Pr4b |
| • 1.3A.5.Pr4c | 1.3A.5.Pr5a |
| • 1.3A.5.Pr5b | 1.3A.5.Pr6a |
| • 1.3A.5.Pr6b | 1.3A.5.Re9a |

Suggested Learning Experiences and Instructional Activities:

- Anticipatory Sets: Modeling and class discussion
- In-Class Activities: Direct instruction, class discussion
- Home Link Activities: Personal practice and instrument maintenance
Accommodations: Development of responsibility at the elementary level must be reinforced by others in the community, such as parents, teachers, and administrators
- Extensions: These skills will be used in all aspects of future time management and care of valuable equipment

UNIT 4: MUSIC APPRECIATION

Why Is This Unit Important?

The study of varied musical styles and time periods educates the student for stylistically appropriate performances, and expands their fundamental awareness of world cultures and historical context. This unit will develop an understanding of the relation of music to society, history and culture.

Enduring Understandings:

Time, place and occasion determine the style of music and how it is performed
Music of different world cultures and/or time periods can be identified by stylistic traits

Music is used in daily life in various ways depending on the context of activity • Music and audience behavior changes depending on the style and context of music performed

Essential Questions:

- What are stylistic traits of music?
- What kind of stylistic traits represent different cultures and time periods? • How is music used in daily life?
- How is music used in various social contexts?
- How does history and culture affect the style of performance?

Acquired Knowledge:

- Stylistic traits are the differences in how rhythm, melody, harmony, instrumentation and expressive elements are composed and performed depending on time, place and culture
- Music can be associated with time, place and culture based on stylistic traits • Performing music using appropriate stylistic characteristics makes the audience experience more meaningful and accessible

Acquired Skills:

- Develop a greater sense of how the stylistic traits of music represent time, place, society and culture
- Develop the ability to describe and perform basic expressive elements (staccato, legato, accent, slur, etc.) as a foundation for present and future performances in varied musical styles

Assessments:

Formative Assessment:

- Classroom discussion regarding listening examples played in class.

Summative Assessment:

- Teacher observation of student appreciation of and proper audience skills towards the other performing ensembles he/she is not a member of.

Benchmark Assessment:

- Comparison of student concert performances to listening examples used throughout the year with regard to style and/or genre.

Alternate Assessment:

- Student identifies their preferred style of music and listens to several examples of which he/she will compare and contrast the works while employing discipline-specific terminology.

Instructional Resources:

Core:

- Essential Elements for Band Volume 1 and 2 Comprehensive Band Method: Tim Lautzenheiser, John Higgins, Charles Menghini, Paul Lavender, Tom C. Rhodes and Don Bierschenk, *Hal Leonard Corporation* © 2004
- Essential Elements for Strings Volume 1 and 2: Michael Allen, Robert Gillespie, Pamela Tellejohn Hayes, *Hal Leonard Corporation* © 2004

Supplemental:

- Professional recordings of pieces of music relevant to unit and current repertoire played either in class or made available via the internet for home consumption

NJSLS Standards:

- | | |
|---------------|-------------|
| • 1.3A.5.Cr1a | 1.3A.5.Cr2b |
| • 1.3A.5.Cr3b | 1.3A.5.Pr4b |
| • 1.3A.5.Pr4c | 1.3A.5.Pr5a |
| • 1.3A.5.Pr5b | 1.3A.5.Pr6a |
| • 1.3A.5.Pr6b | 1.3A.5.Re9a |

Suggested Learning Experiences and Instructional Activities:

- Anticipatory Sets: Modeling and class discussion
- In-Class Activities: Direct instruction, class discussion
- Cross Content Writing Activities: Written work regarding various aspects of music appreciation
- Home-Link Activities: Personal practice
- Accommodations: Work will be developmentally appropriate and relevant to elementary school children
- Extensions: Music appreciation skills will be used in all aspects of music performance

Sample Standards Integration

21st Century Skills & Career Readiness Practices

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

For Example:

The students must be punctual and on time for all activities

The students must be prepared for class; i.e., bring a pencil, required instrument equipment (reeds, valve oil, etc.)

The students must be dependable

The students must exercise self-control

The students must be attentive

The students must be cooperative

The students must follow directions

The students must participate consistently to contribute to the class as a whole

CRP2. Apply appropriate academic and technical skills.

For Example, throughout the course, students will perform ensemble music with pitch, rhythmic and dynamic accuracy.

CRP4. Communicate clearly and effectively and with reason.

For Example: In Unit 4, students will use music vocabulary to communicate with the teacher and other student musicians when discussing the stylistic traits of music

9.2.4.A.4 Explain why knowledge and skills acquired in the elementary grades lay the foundation for future academic and career success.

For Example: In Unit 3, students will learn rhythmic concepts that will help them to excel in performing ensembles in their future schooling and beyond.

Technology Integration

8.1.5.D.1 Understand the need for and use of copyrights.

For Example: In Unit 4 when music appreciation is discussed,, students will learn why there is a need for music to be copyrighted and the implications of public domain.

Interdisciplinary Connection

World Language Standard:

7.1.NM.A.2 The History of Planet Earth

Demonstrate comprehension of simple, oral and written directions, commands, and requests through appropriate physical response.

For Example, in Unit 1, students will be asked to use their learned technique to play concert repertoire that will contain Italian terms for different elements of music. Understanding of these terms is integral to their success.

SUGGESTED GUIDELINES FOR TEACHER OBSERVATION ASSESSMENT

Instrumental music assessment may be done formally or informally depending on the situation. Assessment techniques are many and varied. An instrumental music teacher may assess a student while they play an instrument, sing, chant, answer specific questions (written and/or oral), or participate in a formal concert performance.

In the case of assessment based on teacher observation, the following rubrics, or a similar rubric framework, can be employed.

Component	Below Basic	Basic	Proficient	Advanced
Tone Quality	No regard given to quality tone production	Seldom demonstrates full, round consistent sound	Most of the time demonstrates full, round, consistent sound	Always demonstrates full, round consistent sound
Pitch	No regard given to printed pitches	Seldom demonstrates accuracy to printed pitches	Most of the time demonstrates accuracy to printed pitches	Always demonstrates accuracy to printed pitches
Rhythm	No regard given to printed note/ rest values	Seldom demonstrates accuracy to printed note/rest values	Most of the time demonstrates accuracy to printed note/rest values	Always demonstrates accuracy to printed note/rest values
Posture/ Hand Position	No regard to position	Seldom demonstrates accurate posture/position	Most of the time demonstrates accurate posture/position	Always demonstrates great posture/position
Note Recognition	Student can play few or none of the notes expected of him/her, and/or cannot successfully name them	Student is able to name and play some, but not all, of the notes expected, given the time of year	Ability to name and perform notes in appropriate clef for instrument. Required number of notes will increase as the year progresses	Ability to name and perform notes beyond those expected of a 4 th /5 th grader

Component	Below Basic	Basic	Proficient	Advanced
Rhythm Recognition	Student can perform and/or read few or no rhythm patterns expected in the 4 th /5 th grade	Student can read and play some, but not all, expected rhythm patterns, or cannot play those same rhythms as part of a piece of music	Student successfully reads and performs given rhythm patterns using sheet music or a music book for his/her instrument. Rhythms become more complex as the year advances	Student reads and performs on his/her instrument rhythm patterns beyond those expected of a 4 th /5 th grader
Musical Sign and Symbol Recognition	Student can perform or read few or no musical signs or symbols expected of a 4 th /5 th grader	Student can perform and read some, but not all of the signs and symbols expected, given the time of year	Student can read and perform various musical signs and symbols. Number of required symbols will increase as year progresses	Student reads and performs signs and symbols beyond those expected of a 4 th /5 th grader
Proper Instrument Technique (Posture)	Student rarely uses proper posture when holding instrument, even when reminded	Student sometimes uses proper posture when holding instrument, but needs constant reminders	Student uses proper posture when holding instrument most of the time, or only needs occasional reminders	Student uses proper posture when holding the instrument, and never needs reminders to do so

Component	Below Basic	Basic	Proficient	Advanced
Proper Instrument Technique (Articulation)	Student rarely or never articulates and/or bows correctly	Student makes more than the expected number of articulation or bowing errors, but does articulate or bow correctly sometimes	Student makes few articulation and/or bowing errors when playing	Student articulates or bows correctly all of the time
Tone Quality	Student tone is not up to par, and does not seem to be improving	Student has inconsistent tone, but not quite at the expected 4 th /5 th grade level	Student produces a pleasing tone on the instrument most of the time	Student produces a tone that is unusually good for a 4 th /5 th grader
Self Evaluation of Musical Performance	Student uses no criteria When judging the quality of musical performances	Student uses some criteria when judging the quality of musical performances, but not at a level expected of a 4 th /5 th grader	Student uses specific criteria when judging quality of musical performances	Student uses specific criteria to judge the quality of performances attended outside of class
Cross Content Connections	Student makes little or no connections between music taught and other subjects or life experiences	Student makes an occasional connection between music taught and other subject areas or life experiences	Student expresses clear connections between music taught and other subject areas or life experiences	Student makes connections beyond those expected of a normal 4 th /5 th grader

Implementing Personal Improvement Plan Through Self Evaluation	Student makes no evaluation, or doesn't see the need for evaluation or improvement	Student can make a limited evaluation of their improvement or need for same, but only with teacher direction	Student can make a self evaluation of improvement or need for improvement in performance skills	Student can evaluate improvement or need for improvement in performance skills after independent practice
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