

Rumson-Fair Haven Regional High School

Course: *Music Ensemble*

Staff Writers: Zach Lorelli

Supervisor: Seth Herman

Board Approval: September 2023

Revision Approval: November 2023

Section I: Course Description

Music Ensemble offers students an opportunity to play and further their learning on an instrument of their choice. Students will work with each other to put on two concerts (the Winter Concert and the Spring Concert), with the potential to participate in a Fall Coffeehouse and the Tri-District Music Festival as well. Students will explore their musical creativity using class resources. Students will be able to explore different configurations of instruments, as well as composing and arranging.

Section II: NJSLs: New Jersey Student Learning Standards/Learning Objectives

1. **2020 New Jersey Student Learning Standards – Visual and Performing Arts**
 - The NJSLs-VPA reflect the National Core Arts Standards and emphasize the process-oriented nature of the arts and arts learning by: defining artistic literacy through a set of overarching philosophical foundations and lifelong goals that clarify long-term expectations for arts learning; placing artistic processes and anchor standards at the forefront of the work; identifying creative artistic practices as the bridge for the application of the artistic processes and anchor standards across all learning; and specifying enduring understandings and essential questions that provide conceptual through lines and articulate value and meaning within and across the arts discipline.
2. **2016 English Language Arts Companions for Grades 9-10:**
 - The ELA Standards were revised in 2016, with the recommendations of teams of teachers, parents, administrators, supervisors, and other stakeholders, and reflect the strong beliefs that, “...Literacy must be recognized and guided in content areas so that students recognize the academic vocabulary, media representations, and power of language inherent in the work of scholars and experts...”
3. **2020 New Jersey State Learning Standards-Social Studies:**
 - “...Today’s challenges are complex, have global implications, and are connected to people, places, and events of the past. The study of social studies focuses on deep understanding of concepts that enable students to think critically and systematically about local, regional, national, and global issues. Authentic learning experiences that enable students to apply content knowledge, develop social studies skills, and collaborate with students from around the world prepare New Jersey students for college, careers, and civic life. The natural integration of technology in social studies education allows students to overcome geographic borders, apply scientific and mathematical analysis to historical questions and contemporary issues, appreciate cultural diversity, and experience events through the examination of primary sources. The 2020 New Jersey Student Learning Standards – Social Studies (NJSLs-2020) are informed by national and state standards and other documents such as the College, Career, and Civic Life (C3) Framework for Social Studies State Standards, as well as those published by the National Center for History Education, National Council for Social Studies, National Council for Geographic Education, Center for Civic Education, National Council on Economic Education, National Assessment of Educational Progress, and the Partnership for 21st Century Skills. Social studies instruction occurs throughout the K-12 spectrum, building in sophistication of learning about history, economics, geography, and civics at all ages.”
4. **Standard 8.1 (Computer Science) and 8.2 (Design Thinking) of the 2020 NJSLs:**
 - “The ‘Intent and Spirit of the Computer Science and Design Thinking Standards’ is to focus on deep understanding of concepts that enable students to think critically and systematically about leveraging technology to solve local and global issues. Authentic learning experiences that enable students to apply content knowledge, integrate concepts across disciplines, develop computational thinking skills, acquire and incorporate varied perspectives, and communicate with diverse audiences about the use and effects of computing prepares New Jersey students for college and careers.”
5. **Standard 9.4 (Life Literacies and Key Skills) of the 2020 NJSLs:**
 - “This standard outlines key literacies and technical skills such as critical thinking, global and cultural awareness, and technology literacy* that are critical for students to develop to live and work in an interconnected global economy.”
 - **Climate Change:** The state of New Jersey has mandated instruction in, “Climate Change across all content areas, leveraging the passion students have shown for this critical issue and providing them opportunities to develop a deep understanding of the science behind the changes and to explore the solutions our world desperately needs.”

6. ***Amistad Law: N.J.S.A. 18A 52:16A-88:**
 - The inclusion of lessons and resources/texts dealing with the African slave trade, slavery in America, the vestiges of slavery in this country and the contributions of African-Americans to our society will be implemented in English and Social Studies courses in accordance with state law: “Every board of education shall incorporate the information regarding the contributions of African-Americans to our country in an appropriate place in the curriculum of elementary and secondary school students.”
7. ***Holocaust Law: N.J.S.A. 18A 35-28:**
 - The inclusion of lessons and resources/texts that enable pupils to identify and analyze applicable theories concerning human nature and behavior; to understand that genocide is a consequence of prejudice and discrimination; and to understand that issues of moral dilemma and conscience have a profound impact on life will be implemented in English and Social Studies courses in accordance with state law: “Every board of education shall include instruction on the Holocaust and genocides in an appropriate place in the curriculum of all elementary and secondary school pupils. The instruction shall further emphasize the personal responsibility that each citizen bears to fight racism and hatred whenever and wherever it happens.”
8. ***LGBT and Disabilities Law: N.J.S.A. 18A:35-4.35:**
 - A transformative approach to the inclusion of lessons and resources/texts on the contributions and issues concerning the LGBTQ+ population and people with disabilities will be implemented across all core subjects in accordance with state law: “A board of education shall include instruction on the political, economic, and social contributions of persons with disabilities and lesbian, gay, bisexual, and transgender people, in an appropriate place in the curriculum of middle school and high school students as part of the district’s implementation of the New Jersey Student Learning Standards (N.J.S.A.18A:35-4.36). A board of education shall have policies and procedures in place pertaining to the selection of instructional materials to implement the requirements of N.J.S.A. 18A:35-4.35.”
9. ***Asian American and Pacific Islanders Legislation: N.J.S.A 4021/A6100:**
 - The inclusion of lessons and resources/texts on the history and contributions of Asian Americans and Pacific Islanders, will enable New Jersey’s schools to provide a curriculum that reflects the diversity of our state. In accordance with state law: “A board of education shall include instruction on the history and contributions of Asian Americans and Pacific Islanders in an appropriate place in the curriculum of students in grades kindergarten through as part of the school district’s implementation of the New Jersey Student Learning Standards in Social Studies.”
10. Acquisition/development/refinement of the higher-order critical thinking skills aligned with the *Revised Bloom’s Taxonomy of Cognitive Objectives*

Section III: Curriculum Modifications

This *Music Ensemble* curriculum is subject to case-by-case modifications to support/advance the needs of all students, including special education students, English language learners, gifted students and those at risk of school failure. These modifications are based on Individualized Learning Programs (IEPs), recommendations made by the district’s English Language Learners (ELL) coordinator, feedback from members of the Intervention & Referral Services Team (*I&RS*) for at-risk students, and 504 Plans.

Coursework and assessments will be modified on an individual basis for students when necessary. Modifications may include but are not limited to those outlined on the [Modifications/Accommodations for Visual and Performing Arts](#) Courses chart.

Section IV: Preparation for Standardized Testing

This *Music Ensemble* curriculum is aligned with the requirements of state and national standardized assessments, including the *NJSLA*, the *ACT*, the *PSAT* and the *SAT*.

Section V: Curriculum Pacing Guide

Curriculum Pacing Guide	
Course Title: <i>Music Ensemble</i>	Grade Level: 9-12

Unit I: Fundamentals of Music Ensemble	Weeks 1-9
Unit II: Winter Concert	Weeks 10-19
Unit III: Fundamentals of Music Ensemble II	Weeks 20-29
Unit IV: Spring Concert	Weeks 30-40

Section VI: Primary Texts and Year-Long Instructional Resources

The following texts and instructional resources are employed in *Instrumental Music*:

- *Google Classroom*
- *Common Sense Education* (www.commonsense.org)
- Noteflight <https://www.noteflight.com/>
- *Tonal Harmony* - Stefan Kostka and Dorothy Payne - McGraw Hill 2009
- *Tonal Harmony Supplemental Workbook*
- Teoria Music Theory Practice (Cloud Based)
- Music Theory.net Practice (Cloud Based)
- Pro Tools
- Logic
- *Sound Innovations for Intermediate Band*

Section VII: Grading Formula and Assessment Modes

Marking period grades in this course are determined via a percentage weighting model. The specific grading categories and weightings of each will be determined before the start of each academic year and will be published in the posted/distributed course syllabi.

Assessments in *Music Ensemble* vary greatly in format, scope/content/skills assessed, and alternative assessments, differentiation in assessments and choice will be incorporated as appropriate. Preliminary assessments of each format will be used as benchmarks and summative assessments will be created/revised collaboratively each year and planned by members of the *Music Ensemble* instructional team to inform future learning and to measure student growth.

Section VIII: Unit Templates

The following unit templates have been established for the *Music Ensemble* curriculum by the instructional team:

Unit I: Fundamentals of Music Ensemble
Unit Summary
In Unit I, students will focus on the anatomy of music ensembles. Students need to understand the roles that different instruments play in a band early in the course. This will help students conceptualize the role they play as a team member in a musical setting. This will also help students build life skills, as they will understand more and more not to focus on just themselves, but to uplift other people's voices as well. Students will also pick repertoire for the concert that empowers all musicians in the band, or bands that they create. Students will also be introduced to the basics of music theory and band blend through the <i>Sound Innovations for Intermediate Band</i> method. Students will be introduced to major and minor scales and have formal assessments on them. Major and minor scales are an essential part of any musician's toolbox.
Standards/Core Ideas/Performance Expectations

The state standards outlined below, and established by the New Jersey Department of Education, will guide instruction throughout this unit in *Music Ensemble*:

- *2020 New Jersey Student Learning Standards in Visual and Performing Arts: 9-12*
 - *1.3C Music Ensembles Standards*
 - 1.3.C.12 nov.Cr1a, 1.3.C.12int.Cr1a, 1.3.C.12prof.Cr1a, 1.3.C.12acc.Cr1a, 1.3Cadv.Cr1a
 - 1.3C.12nov.Cr2a, 1.3C.12int.Cr2a, 1.3C.12prof.Cr2a, 1.3C.12acc.Cr2a, 1.3C.12adv.Cr2a
 - 1.3C.12nov.Cr3a-b, 1.3C.12int.Cr3a-b, 1.3C.12prof.Cr3a-b, 1.3C.12acc.Cr3a-b, 1.3C.12adv.Cr3a-b
 - 1.3C.12nov.Pr4a-c, 1.3C.12int.Pr4a-c, 1.3C.12prof.Pr4a-c, 1.3C.12acc.Pr4a-c, 1.3C.12adv.Pr4a-c
 - 1.3C.12nov.Pr5a, 1.3C.12int.Pr5a, 1.3C.12prof.Pr5a, 1.3C.12acc.Pr5a, 1.3C.12adv.Pr5a
 - 1.3C.12nov.Pr6a-b, 1.3C.12int.CPr6a-b, 1.3C.12prof.Pr6a-b, 1.3C.12acc.Pr6a-b, 1.3C.12adv.Pr6a-b
 - 1.3C.12nov.Re7a-b, 1.3C.12int.Re7a-b, 1.3C.12prof.Re7a-b, 1.3C.12acc.Re7a-b, 1.3C.12adv.Re7a-b
 - 1.3C.12nov.Re8a, 1.3C.12int.Re8a, 1.3C.12prof.Re8a, 1.3C.12acc.Re8a, 1.3C.12adv.Re8a
 - 1.3C.12nov.Re9a, 1.3C.12int.Re9a, 1.3C.12prof.Re9a, 1.3C.12acc.Re9a, 1.3C.12adv.Re9a,
 - 1.3C.12nov.Cn10a, 1.3C.12int.Cn10a, 1.3C.12prof.Cn10a, 1.3C.12acc.Cn10a, 1.3C.12adv.Cn10a,
 - 1.3C.12nov.Cn11a, 1.3C.12int.Cn11a, 1.3C.12prof.Cn11a, 1.3C.12acc.Cn11a, 1.3C.12adv.Cn11a
 - *1.3D Music Harmonizing Instruments Standards*
 - 1.3D.12nov.Cr1a, 1.3D.12int.Cr1a, 1.3D.12prof.Cr1a, 1.3D.12acc.Cr1a, 1.3D.12adv.Cr1a
 - 1.3D.12nov.Cr2a, 1.3D.12int.Cr2a, 1.3D.12prof.Cr2a, 1.3D.12acc.Cr2a, 1.3D.12adv.Cr2a
 - 1.3D.12nov.Cr3a-3b, 1.3D.12int.Cr3a-3b, 1.3D.12prof.Cr3a-3b, 1.3D.12acc.Cr3a-3b, 1.3D.12adv.Cr3a-Cr3b
 - 1.3D.12nov.Pr4a-4c, 1.3D.12int.Pr4a-4c, 1.3D.12prof.Pr4a-4c, 1.3D.12acc.Pr4a-4c, 1.3D.12adv.Pr4a-4c
 - 1.3D.12nov.Pr5a, 1.3D.12int.Pr5a, 1.3D.12prof.Pr5a, 1.3D.12acc.Pr5a, 1.3D.12adv.Pr5a
 - 1.3D.12nov.Pr6a, 1.3D.12int.Pr6a, 1.3D.12prof.Pr6a, 1.3D.12acc.Pr6a, 1.3D.12adv.Pr6a
 - 1.3D.12nov.Re7a-7b, 1.3D.12int.Re7a-7b, 1.3D.12prof.Re7a-7b, 1.3D.12acc.Re7a-7b, 1.3D.12adv.Re7a-7b
 - 1.3D.12nov.Re8a, 1.3D.12int.Re8a, 1.3D.12prof.Re8a, 1.3D.12acc.Re8a, 1.3D.12adv.Re8a
 - 1.3D.12nov.Re9a, 1.3D.12int.Re9a, 1.3D.12prof.Re9a, 1.3D.12acc.Re9a, 1.3D.12adv.Re9a
- *2016 New Jersey Student Learning Standards: ELA Companion Standards 9-10*
 - RST.9-1-4.
- *2020 New Jersey Student Learning Standards: Career Readiness, Life Literacies and Key Skills*
 - 9.4.2.CI.1-2, 9.4.12.CT.2, etc

Unit Essential Questions	Unit Enduring Understandings
<ul style="list-style-type: none"> ● How do music ensembles warm up? ● What role does music theory play in improving musical performance? ● What role does each musician play in making up a coherent and clear music ensemble? ● How do bands choose repertoire? ● How do musicians practice major scales effectively, and why are major scales so important? ● What are arpeggios and why are they important? ● What are transposing instruments? 	<ul style="list-style-type: none"> ● Music ensembles warm up by trying to perfect their blend together and intonation. ● Understanding music theory can help individuals and ensembles enhance their performances over time. ● Each instrument plays a vital role, whether it is melody, enforcing harmony, or rhythm. ● Bands must choose their repertoire based on the strengths of the members of the band. ● Major scales can be practiced through using patterns and singing solfege. ● Arpeggios are when notes of a chord are sounded individually. They are useful for practice routines because they are commonly found in written music and improvisations. ● Transposing instruments are instruments that sound a different note that is written when played. For example, an Alto Saxophone plays a concert A when playing a C.
Evidence of Learning	

Formative & Alternative Assessments: <ul style="list-style-type: none"> ● Practice Log ● Scales check (Concert C, F, Bb) ● Individual student check-ins with teacher 	Benchmark & Summative Assessments: <ul style="list-style-type: none"> ● Recorded Sound Innovation Exercises (Benchmark) ● Repertoire Checks (Benchmark) 	Resources Needed: <ul style="list-style-type: none"> ● Instruments ● Speakers ● Tuners ● Chairs ● Music Stands ● Sheet Music ● <i>Tonal Harmony</i> textbook and workbook ● <i>Sound Innovations</i> book
------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

Unit II: Winter Concert

Unit Summary

Unit II will prepare students for the Winter Concert. This will include daily fundamentals exercises, rehearsal of the repertoire, and a walkthrough of proper rehearsal etiquette. Skills from Unit I will be applied with a focus on good sound. This will contain an emphasis on blend, breathing, articulation, technique, rhythm, melody, and harmony. Students will be exposed to video footage of professional and high school bands to analyze and critique. Students will continue their study through *Sound Innovations* to further their understanding of music theory and intonation.

Standards/Core Ideas/Performance Expectations

The state standards outlined below, and established by the New Jersey Department of Education, will guide instruction throughout this unit in *Music Ensemble*:

- *2020 New Jersey Student Learning Standards in Visual and Performing Arts: 9-12*
 - *1.3C Music Ensembles Standards*
 - 1.3.C.12 nov.Cr1a, 1.3.C.12int.Cr1a, 1.3.C.12prof.Cr1a, 1.3.C.12acc.Cr1a, 1.3Cadv.Cr1a
 - 1.3.C.12nov.Cr2a, 1.3.C.12int.Cr2a, 1.3.C.12prof.Cr2a, 1.3.C.12acc.Cr2a, 1.3.C.12adv.Cr2a
 - 1.3.C.12nov.Cr3a-b, 1.3.C.12int.Cr3a-b, 1.3.C.12prof.Cr3a-b, 1.3.C.12acc.Cr3a-b, 1.3.C.12adv.Cr3a-b
 - 1.3.C.12nov.Pr4a-c, 1.3.C.12int.Pr4a-c, 1.3.C.12prof.Pr4a-c, 1.3.C.12acc.Pr4a-c, 1.3.C.12adv.Pr4a-c
 - 1.3.C.12nov.Pr5a, 1.3.C.12int.Pr5a, 1.3.C.12prof.Pr5a, 1.3.C.12acc.Pr5a, 1.3.C.12adv.Pr5a
 - 1.3.C.12nov.Pr6a-b, 1.3.C.12int.CPr6a-b, 1.3.C.12prof.Pr6a-b, 1.3.C.12acc.Pr6a-b, 1.3.C.12adv.Pr6a-b
 - 1.3.C.12nov.Re7a-b, 1.3.C.12int.Re7a-b, 1.3.C.12prof.Re7a-b, 1.3.C.12acc.Re7a-b, 1.3.C.12adv.Re7a-b
 - 1.3.C.12nov.Re8a, 1.3.C.12int.Re8a, 1.3.C.12prof.Re8a, 1.3.C.12acc.Re8a, 1.3.C.12adv.Re8a
 - 1.3.C.12nov.Re9a, 1.3.C.12int.Re9a, 1.3.C.12prof.Re9a, 1.3.C.12acc.Re9a, 1.3.C.12adv.Re9a,
 - 1.3.C.12nov.Cn10a, 1.3.C.12int.Cn10a, 1.3.C.12prof.Cn10a, 1.3.C.12acc.Cn10a, 1.3.C.12adv.Cn10a,
 - 1.3.C.12nov.Cn11a, 1.3.C.12int.Cn11a, 1.3.C.12prof.Cn11a, 1.3.C.12acc.Cn11a, 1.3.C.12adv.Cn11a
 - *1.3D Music Harmonizing Instruments Standards*
 - 1.3D.12nov.Cr1a, 1.3D.12int.Cr1a, 1.3D.12prof.Cr1a, 1.3D.12acc.Cr1a, 1.3D.12adv.Cr1a
 - 1.3D.12nov.Cr2a, 1.3D.12int.Cr2a, 1.3D.12prof.Cr2a, 1.3D.12acc.Cr2a, 1.3D.12adv.Cr2a
 - 1.3D.12nov.Cr3a-3b, 1.3D.12int.Cr3a-3b, 1.3D.12prof.Cr3a-3b, 1.3D.12acc.Cr3a-3b, 1.3D.12adv.Cr3a-Cr3b
 - 1.3D.12nov.Pr4a-4c, 1.3D.12int.Pr4a-4c, 1.3D.12prof.Pr4a-4c, 1.3D.12acc.Pr4a-4c, 1.3D.12adv.Pr4a-4c
 - 1.3D.12nov.Pr5a, 1.3D.12int.Pr5a, 1.3D.12prof.Pr5a, 1.3D.12acc.Pr5a, 1.3D.12adv.Pr5a
 - 1.3D.12nov.Pr6a, 1.3D.12int.Pr6a, 1.3D.12prof.Pr6a, 1.3D.12acc.Pr6a, 1.3D.12adv.Pr6a
 - 1.3D.12nov.Re7a-7b, 1.3D.12int.Re7a-7b, 1.3D.12prof.Re7a-7b, 1.3D.12acc.Re7a-7b, 1.3D.12adv.Re7a-7b
 - 1.3D.12nov.Re8a, 1.3D.12int.Re8a, 1.3D.12prof.Re8a, 1.3D.12acc.Re8a, 1.3D.12adv.Re8a
 - 1.3D.12nov.Re9a, 1.3D.12int.Re9a, 1.3D.12prof.Re9a, 1.3D.12acc.Re9a, 1.3D.12adv.Re9a
- *2016 New Jersey Student Learning Standards: ELA Companion Standards 9-10*
 - RST.9-1-4.
- *2020 New Jersey Student Learning Standards: Career Readiness, Life Literacies and Key Skills*
 - 9.4.2.CI.1-2, 9.4.12.CT.2, etc

Unit Essential Questions		Unit Enduring Understandings	
<ul style="list-style-type: none"> • Why are tone production and intonation inexplicably linked? • What are the start, sustain, and release of each note, and why are they so important? • What is swelling in a musical setting and how can we avoid it? • How can musicians improve the interpretation of the repertoire for a concert? • What concert etiquette is appropriate for a concert? • What are “chair tryouts”? 		<ul style="list-style-type: none"> • One cannot tune a bad sound. Tone production and intonation are integral because there is no point in having one and not the other. • The start of the note describes the attack of the note: The first sound created when the note rings. Sustain refers to the continuous sound of the note. If this is not full, your note will sound weak and unconfident. The release refers to the end of the note. If everyone does not release on time, the band will sound beginner. • Swelling in a musical setting is when a note continuously gets louder. Students need to practice long tones to keep a sound consistent. • Musicians can improve their performances by listening to professionals play them, as well as calling upon their musical journey and deciding what is best. • Concert etiquette is a big part of any performer's stage presence. • Chair tryouts are commonly used in ensembles. The term “chairs” in this case refers to the ensemble part that a musician is playing. 1st chair music is generally more desirable, and auditions are held to decide who plays this part. 	
Evidence of Learning			
Formative & Alternative Assessments: <ul style="list-style-type: none"> • Practice Logs • Scales Check (Concert Eb, Ab, Db) • Individual student check-ins with teacher 	Benchmark & Summative Assessments: <ul style="list-style-type: none"> • Recorded Sound Innovation Exercises • Intermediate Scales Assessment Part I (Benchmark) • Intermediate Scales Assessment Part II 	Resources Needed: <ul style="list-style-type: none"> • Instruments • Speakers • Tuners • Chairs • Music Stands • Sheet Music • <i>Tonal Harmony</i> textbook and workbook • <i>Sound Innovations</i> book 	

Unit III: Fundamentals of Music Ensembles II	
Unit Summary	
<p>Unit III will continue the focus on the intonation, tone, and blend that was found in Units I and II while also adding an emphasis on chamber bands and smaller group repertoire. Students will be split up into bands and asked to choose repertoire based on their instrumentation and skill levels. The small groups will have to perform this repertoire by the end of the quarter for a class performance. Students will still perform as a combined ensemble using their Sound Innovations intermediate texts. Scale assessments will be continued, as scales are the foundation of any musician's technique and musical understanding.</p>	
Standards/Core Ideas/Performance Expectations	
<p>The state standards outlined below, and established by the New Jersey Department of Education, will guide instruction throughout this unit in <i>Music Ensemble</i>:</p> <ul style="list-style-type: none"> • 2020 New Jersey Student Learning Standards in Visual and Performing Arts: 9-12 <ul style="list-style-type: none"> ○ 1.3C Music Ensembles Standards <ul style="list-style-type: none"> ■ 1.3.C.12 nov.Cr1a, 1.3.C.12int.Cr1a, 1.3.C.12prof.Cr1a, 1.3.C.12acc.Cr1a, 1.3.C.12adv.Cr1a ■ 1.3.C.12nov.Cr2a, 1.3.C.12int.Cr2a, 1.3.C.12prof.Cr2a, 1.3.C.12acc.Cr2a, 1.3.C.12adv.Cr2a ■ 1.3.C.12nov.Cr3a-b, 1.3.C.12int.Cr3a-b, 1.3.C.12prof.Cr3a-b, 1.3.C.12acc.Cr3a-b, 1.3.C.12adv.Cr3a-b ■ 1.3.C.12nov.Pr4a-c, 1.3.C.12int.Pr4a-c, 1.3.C.12prof.Pr4a-c, 1.3.C.12acc.Pr4a-c, 1.3.C.12adv.Pr4a-c ■ 1.3.C.12nov.Pr5a, 1.3.C.12int.Pr5a, 1.3.C.12prof.Pr5a, 1.3.C.12acc.Pr5a, 1.3.C.12adv.Pr5a ■ 1.3.C.12nov.Pr6a-b, 1.3.C.12int.Pr6a-b, 1.3.C.12prof.Pr6a-b, 1.3.C.12acc.Pr6a-b, 1.3.C.12adv.Pr6a-b ■ 1.3.C.12nov.Re7a-b, 1.3.C.12int.Re7a-b, 1.3.C.12prof.Re7a-b, 1.3.C.12acc.Re7a-b, 1.3.C.12adv.Re7a-b ■ 1.3.C.12nov.Re8a, 1.3.C.12int.Re8a, 1.3.C.12prof.Re8a, 1.3.C.12acc.Re8a, 1.3.C.12adv.Re8a 	

- 1.3C.12nov.Re9a, 1.3C.12int.Re9a, 1.3C.12prof.Re9a, 1.3C.12acc.Re9a, 1.3C.12adv.Re9a,
- 1.3C.12nov.Cn10a, 1.3C.12int.Cn10a, 1.3C.12prof.Cn10a, 1.3C.12acc.Cn10a, 1.3C.12adv.Cn10a,
- 1.3C.12nov.Cn11a, 1.3C.12int.Cn11a, 1.3C.12prof.Cn11a, 1.3C.12acc.Cn11a, 1.3C.12adv.Cn11a
- *1.3D Music Harmonizing Instruments Standards*
 - 1.3D.12nov.Cr1a, 1.3D.12int.Cr1a, 1.3D.12prof.Cr1a, 1.3D.12acc.Cr1a, 1.3D.12adv.Cr1a
 - 1.3D.12nov.Cr2a, 1.3D.12int.Cr2a, 1.3D.12prof.Cr2a, 1.3D.12acc.Cr2a, 1.3D.12adv.Cr2a
 - 1.3D.12nov.Cr3a-3b, 1.3D.12int.Cr3a-3b, 1.3D.12prof.Cr3a-3b, 1.3D.12acc.Cr3a-3b, 1.3D.12adv.Cr3a-3b
 - 1.3D.12nov.Pr4a-4c, 1.3D.12int.Pr4a-4c, 1.3D.12prof.Pr4a-4c, 1.3D.12acc.Pr4a-4c, 1.3D.12adv.Pr4a-4c
 - 1.3D.12nov.Pr5a, 1.3D.12int.Pr5a, 1.3D.12prof.Pr5a, 1.3D.12acc.Pr5a, 1.3D.12adv.Pr5a
 - 1.3D.12nov.Pr6a, 1.3D.12int.Pr6a, 1.3D.12prof.Pr6a, 1.3D.12acc.Pr6a, 1.3D.12adv.Pr6a
 - 1.3D.12nov.Re7a-7b, 1.3D.12int.Re7a-7b, 1.3D.12prof.Re7a-7b, 1.3D.12acc.Re7a-7b, 1.3D.12adv.Re7a-7b
 - 1.3D.12nov.Re8a, 1.3D.12int.Re8a, 1.3D.12prof.Re8a, 1.3D.12acc.Re8a, 1.3D.12adv.Re8a
 - 1.3D.12nov.Re9a, 1.3D.12int.Re9a, 1.3D.12prof.Re9a, 1.3D.12acc.Re9a, 1.3D.12adv.Re9a
- *2016 New Jersey Student Learning Standards: ELA Companion Standards 9-10*
 - RST.9-1-4.
- *2020 New Jersey Student Learning Standards: Career Readiness, Life Literacies and Key Skills*
 - 9.4.2.CI.1-2, 9.4.12.CT.2, etc

Unit Essential Questions	Unit Enduring Understandings
<ul style="list-style-type: none"> ● How does an instrument's role switch when going from a big band to a smaller band? ● How does a choice in repertoire change when going from a big band to a smaller band? ● How can musicians apply our theory knowledge to their chosen repertoire? ● How can musicians use previously learned rehearsal techniques to target weak areas in small ensemble playing? 	<ul style="list-style-type: none"> ● Instruments become more exposed in small groups. This means that each instrument may play twice the amount of roles to support the band. For example, a guitar may be expected to play both the melody and harmony in small group situations. ● Since instruments are now more exposed, repertoire must reflect the strengths of your players more than ever. ● Recognizing the scales and arpeggios used in repertoire will help musicians play, memorize, and read pieces more easily. ● Focusing on blending, attacking, sustaining, and releasing during harder sections of the music while playing SLOWLY are essential parts of rehearsal.

Evidence of Learning		
<p>Formative & Alternative Assessments:</p> <ul style="list-style-type: none"> ● Practice Logs ● Scales Check (Concert Gb, B, E) ● Individual student check-ins with teacher 	<p>Benchmark & Summative Assessments:</p> <ul style="list-style-type: none"> ● Advanced Scale Assessment Part I ● Advanced Scale Assessment Part II 	<p>Resources Needed:</p> <ul style="list-style-type: none"> ● Instruments ● Speakers ● Tuners ● Chairs ● Music Stands ● Sheet Music ● <i>Tonal Harmony</i> textbook and workbook ● <i>Sound Innovations</i> book

Unit IV: Spring Concert
Unit Summary
<p>Unit IV will focus on the Spring Concert performance with an emphasis on performance technique and concert etiquette. The Spring Concert is the final performance of the year, and it must reflect growth. The pieces being presented will be analyzed for their key signatures, rhythms, and also on their artistic intent. Students will finish off the year by completing their Sound Innovations method books and by completing a final “composition and arranging” project. This project will be a culmination of their ensemble knowledge from Units I, II, and III. At the end of the year, students will play these compositions for each other and have group critique sessions. Finally, students will be encouraged to perform and practice over the summer. Students will spend time going over practice routines and community music building.</p>

Standards/Core Ideas/Performance Expectations

The state standards outlined below, and established by the New Jersey Department of Education, will guide instruction throughout this unit in *Music Ensemble*:

- *2020 New Jersey Student Learning Standards in Visual and Performing Arts: 9-12*
 - *1.3C Music Ensembles Standards*
 - 1.3.C.12 nov.Cr1a, 1.3.C.12int.Cr1a, 1.3.C.12prof.Cr1a, 1.3.C.12acc.Cr1a, 1.3Cadv.Cr1a
 - 1.3C.12nov.Cr2a, 1.3C.12int.Cr2a, 1.3C.12prof.Cr2a, 1.3C.12acc.Cr2a, 1.3C.12adv.Cr2a
 - 1.3C.12nov.Cr3a-b, 1.3C.12int.Cr3a-b, 1.3C.12prof.Cr3a-b, 1.3C.12acc.Cr3a-b, 1.3C.12adv.Cr3a-b
 - 1.3C.12nov.Pr4a-c, 1.3C.12int.Pr4a-c, 1.3C.12prof.Pr4a-c, 1.3C.12acc.Pr4a-c, 1.3C.12adv.Pr4a-c
 - 1.3C.12nov.Pr5a, 1.3C.12int.Pr5a, 1.3C.12prof.Pr5a, 1.3C.12acc.Pr5a, 1.3C.12adv.Pr5a
 - 1.3C.12nov.Pr6a-b, 1.3C.12int.CPr6a-b, 1.3C.12prof.Pr6a-b, 1.3C.12acc.Pr6a-b, 1.3C.12adv.Pr6a-b
 - 1.3C.12nov.Re7a-b, 1.3C.12int.Re7a-b, 1.3C.12prof.Re7a-b, 1.3C.12acc.Re7a-b, 1.3C.12adv.Re7a-b
 - 1.3C.12nov.Re8a, 1.3C.12int.Re8a, 1.3C.12prof.Re8a, 1.3C.12acc.Re8a, 1.3C.12adv.Re8a
 - 1.3C.12nov.Re9a, 1.3C.12int.Re9a, 1.3C.12prof.Re9a, 1.3C.12acc.Re9a, 1.3C.12adv.Re9a,
 - 1.3C.12nov.Cn10a, 1.3C.12int.Cn10a, 1.3C.12prof.Cn10a, 1.3C.12acc.Cn10a, 1.3C.12adv.Cn10a,
 - 1.3C.12nov.Cn11a, 1.3C.12int.Cn11a, 1.3C.12prof.Cn11a, 1.3C.12acc.Cn11a, 1.3C.12adv.Cn11a
 - *1.3D Music Harmonizing Instruments Standards*
 - 1.3D.12nov.Cr1a, 1.3D.12int.Cr1a, 1.3D.12prof.Cr1a, 1.3D.12acc.Cr1a, 1.3D.12adv.Cr1a
 - 1.3D.12nov.Cr2a, 1.3D.12int.Cr2a, 1.3D.12prof.Cr2a, 1.3D.12acc.Cr2a, 1.3D.12adv.Cr2a
 - 1.3D.12nov.Cr3a-3b, 1.3D.12int.Cr3a-3b, 1.3D.12prof.Cr3a-3b, 1.3D.12acc.Cr3a-3b, 1.3D.12adv.Cr3a-Cr3b
 - 1.3D.12nov.Pr4a-4c, 1.3D.12int.Pr4a-4c, 1.3D.12prof.Pr4a-4c, 1.3D.12acc.Pr4a-4c, 1.3D.12adv.Pr4a-4c
 - 1.3D.12nov.Pr5a, 1.3D.12int.Pr5a, 1.3D.12prof.Pr5a, 1.3D.12acc.Pr5a, 1.3D.12adv.Pr5a
 - 1.3D.12nov.Pr6a, 1.3D.12int.Pr6a, 1.3D.12prof.Pr6a, 1.3D.12acc.Pr6a, 1.3D.12adv.Pr6a
 - 1.3D.12nov.Re7a-7b, 1.3D.12int.Re7a-7b, 1.3D.12prof.Re7a-7b, 1.3D.12acc.Re7a-7b, 1.3D.12adv.Re7a-7b
 - 1.3D.12nov.Re8a, 1.3D.12int.Re8a, 1.3D.12prof.Re8a, 1.3D.12acc.Re8a, 1.3D.12adv.Re8a
 - 1.3D.12nov.Re9a, 1.3D.12int.Re9a, 1.3D.12prof.Re9a, 1.3D.12acc.Re9a, 1.3D.12adv.Re9a
- *2016 New Jersey Student Learning Standards: ELA Companion Standards 9-10*
 - RST.9-1-4.
- *2020 New Jersey Student Learning Standards: Social Studies*
 - 6.1.12.HistoryCC.3.a, 6.1.12.HistoryCA.14.c
- *2020 New Jersey Student Learning Standards: Career Readiness, Life Literacies and Key Skills*
 - 9.4.2.CI.1-2, 9.4.12.CT.2, etc

Unit Essential Questions	Unit Enduring Understandings
<ul style="list-style-type: none"> ● How do the context and selected musical works influence audience response? ● *How is the composer's intent when writing a piece interpreted? ● Why is practice such an important part of performance? ● What techniques can we use when composing for any combination of 	<ul style="list-style-type: none"> ● The audience will always dictate your playing in some way. Audience members may have an attachment to a specific recording that they should adhere to as musicians and dynamics should range based on the size of the audience. ● *Pieces of music can be interpreted in multiple ways. One way is by using music theory and analyzing the form, scales, rhythms, and mood of the piece. Another method can be by using historical methods by asking how the composer lived, felt, and expected the piece to be performed. ● Musicians continue to practice outside of school to be proficient. Depending on schedules, the summer allows some students to have more practice time. Scales, tone, and repertoire must be practiced every day to stay in shape. ● Composing for instruments requires a working knowledge of transpositions.

instruments?		Evidence of Learning	
Formative & Alternative Assessments: <ul style="list-style-type: none"> ● Practice Logs ● Scales Check (Concert A, D, G) ● Individual student check-ins with teacher 	Benchmark & Summative Assessments: <ul style="list-style-type: none"> ● Section Leader Assessment Part I ● Section Leader Assessment Part II ● Final “composition and arranging” project 	Resources Needed: <ul style="list-style-type: none"> ● Instruments ● Speakers ● Tuners ● Chairs ● Music Stands ● Sheet Music ● <i>Tonal Harmony</i> textbook and workbook ● Exercises from <i>Sound Innovations</i> 	

Section IX: Unit Reflection

The *Music Ensemble* instructional team must confer upon the completion of each instructional unit in the *Music Ensemble* curriculum and rate the degrees to which the instructional units meet performance criteria established by the New Jersey Department of Education using the Unit Reflection Form. Completed unit reflection forms must be submitted to the Department Supervisor for approval upon completion of curriculum implementation with a complementing list of suggested modifications to the *Music Ensemble* curriculum.

Unit Reflection Form: <i>Music Ensemble</i>			
Lesson Activities:	Strongly	Moderately	Weakly
Foster student use of technology as a tool to develop critical thinking, creativity and innovation skills;			
Are challenging and require higher order thinking and problem-solving skills;			
Allow for student choice;			
Provide scaffolding for acquiring targeted knowledge/skills;			
Integrate modern, global perspectives, especially those regarding diversity, genocide, global issues, and historical ones regarding racial relations;			
Integrate 21 st century skills;			
Provide opportunities for interdisciplinary connection and transfer of knowledge and skills;			
Are varied to address different student learning styles and preferences;			
Are differentiated based on student needs;			
Are student-centered with teacher acting as a facilitator and co-learner during the teaching and learning process;			
Provide means for students to demonstrate knowledge and skills and progress in meeting learning goals and objectives;			
Provide opportunities for student reflection and self-assessment;			
Provide data to inform and adjust instruction to better meet the varying needs of learners.			

Writing instruction should happen across the RFH Community. Writing across the curriculum is a philosophy that advances the belief that writing is a method of learning. Since all departments are committed to helping students learn, writing must be used as a methodology to advance student learning.

Each academic discipline has its own unique conventions, formats and structures. It is the responsibility of each department to agree upon domain-specific writing praxes, model them for students, and require them to utilize them on a consistent basis. Students must understand that acceptable writing in one domain may not be acceptable writing in another area. The development of domain-specific writing skills supports the overall development of the student writer because all writing is grounded in the writing situation: audience, context, purpose, subject, and writer. Representatives from the academic disciplines must share their domain-specific writing praxes with each other, identify intersections, and determine how to address perceived gaps that limit student learning.

Students must experience writing situations that help them learn how to think creatively and critically and communicate effectively in the academic disciplines. Writing instruction, regardless of the academic discipline, must always reinforce student understanding of the writing situation. When students experience writing situations, they must study examples of domain-specific writing in order to understand how writers communicate in discipline-related contexts. This does not mean information embedded in textbooks. Domain-specific writing is writing that is used to inform and influence readers as it draws them into an established circle of discourse. Students must use these non-fiction texts to develop the close reading skills that will shape their own writing. Focused engagement with domain-specific writing should not be limited to basic reading comprehension and topical understanding. It must also include the analysis of the writing situation that is represented in the text: audience, context, purpose, subject, and writer. The close reading of well-written texts—regardless of the domain—will show students the importance of writing mechanics, diction, and syntax. The development of close reading skills will also help the students grow in terms of their ability to construct and advance independent and original claims that are well-supported by evidence. Domain-specific writing is grounded in positioning of claims and the effective use of evidence.

The final written product is important; nevertheless, the learning that results in this production must not be devalued. The writing process is not limited to the basic steps of planning, drafting, revising, and editing/proofreading. It is a complex sequence of critical and creative thinking and writing that leads to the production of a text that provides evidence of learning and understanding. Students must ultimately develop the ability to self-assess the effectiveness of their writing as a representation of the writing situation. Without the use of models that evidence learning and understanding, students will not develop the ability to self-assess their own work—the true outcome of the writing process.

What types of writing situations should RFH students engage in?

RFH students should engage in writing situations across the curriculum that require them to:

- write to improve mechanical proficiency, diction usage, and syntactical sophistication
- write to narrate, describe, and reflect
- write to summarize and report
- write to classify and define
- write to explain how process leads to an outcome
- write to compare, contrast and evaluate
- write to speculate on cause and effect
- write to propose solutions and solve problems
- write to analyze

These writing situations should be positioned in a coordinated, developmental sequence that extends across the academic disciplines.

Upon Completion of Grade 12, RFH students must be ready to transition to the following writing situations:

- write to analyze
- write to persuade (argument)

The core focus of first-year college writing courses are analysis and argument. These courses orient the students to the demands and expectations of writing for the academic culture of college. At colleges/universities with carefully coordinated writing programs, students must demonstrate proficiency in analysis and argument before they transition to upper level courses that require them to engage in the following writing situation:

- write to investigate (research)