# PASCACK VALLEY REGIONAL HIGH SCHOOL DISTRICT

**Pascack Hills High School, Montvale, New Jersey**
**Pascack Valley High School, Hillsdale, New Jersey**

**Course Name: Honors Chamber Choir**

Born On: July, 2025
Current Revision: October, 2026
Board Approval: October 26, 2026

# COURSE DESCRIPTION: Honors Chamber Choir

The Honors Music program offers advanced opportunities for individual musical growth and academic study to gifted and motivated instrumental and vocal students in grades 10-12 who have been enrolled in band or choir classes for at least a year prior to auditioning for the honors program. Designed for students concurrently participating in Concert Band or Chamber Choir, this rigorous program fosters leadership within ensembles while providing enhanced performance preparation and experiences.

Students in the Honors Music program are expected to engage in advanced-level work, which may include:

- Developing and presenting a comprehensive performance portfolio
- Maintaining a personal practice log, journal, and reflection process
- Conducting performance-related research projects
- Participating in additional group and individual lessons
- Preparing for and participating in advanced performance opportunities

This program is ideal for students who are passionate about deepening their musical expertise and pursuing an elevated level of study and performance excellence.To be recommended for the Honors Program the following year, students are expected to earn at least an A- in their current course.

## *A student in the Honors Chamber Choir…*

- is musically talented.
- is intellectually curious.
- embraces music and culture.
- takes risks willingly, with the understanding that the goal is music proficiency, not the grade.
- takes the initiative to practice on their own outside of the classroom in order to improve.
- sees music performance as a way of expressing themselves and connecting with others.
- dedicates themselves to the study of music with the intent of applying it outside of the classroom.

*Students are admitted to the Honors Music – Chamber Choir program by audition only in early June*. Admission to the program assumes the student is seriously interested in the study of music and is expected to do work commensurate with honors level study. Students enrolled in this course

comprise the leadership of all of the vocal activities, and in addition to the requirements of the Chamber Choir course, are expected to meet the following additional criteria:

| Course Requirements | EVALUATION |
|---|---|
| • Students must be enrolled in a Honors Chamber Choir course for 5 credits<br>• *Prerequisite*: One year of participation in a Choir course<br>• Be an active member of the class and maintain a grade of A- or better in music classes<br>• *Complete a Self-Nomination Form and receive a recommendation from Choir Director based on previous participation in a choir course, and perform a successful audition each year.* | **The student's grade will be based on five areas of evaluation:**<br>○ Musicianship<br>○ Performance and Rehearsals<br>○ Lessons<br>○ Portfolio Assessment<br>○ Leadership |

**Descriptors for High School Proficiency Levels**

**(Source: NJ Department of Education 2020 NJSLS-VPA)**

At the high school level (grades 9–12), all students are required to complete five credits in Visual and Performing Arts as part of the course requirements to receive a high school diploma (N.J.A.C. 6A:8-5.1). Because students' experiences and course offerings at the middle and high school levels may vary, the new grade 9–12 standards are described in three levels of proficiency. The three levels—proficient, accomplished, and advanced—are flexible enough to accommodate varying degrees of achievement by students during high school, including those who build on their K–8 foundation by pursuing deeper engagement in one arts discipline, as well as those who explore a wide range of artistic pursuits and experiences at the high school level.

| Proficient | Accomplished | Advanced |
|---|---|---|
| Students at the proficient level have developed the foundational technical and expressive skills and understandings in an art form necessary to solve assigned problems or prepare assigned repertoire for presentation; make appropriate choices with some support; and may be prepared for active engagement in their community. They understand the art form to be an important form of personal realization and well-being, and make connections between the art form, history, culture and other learning. | Students at the accomplished level are, with minimal assistance, able to identify or solve arts problems based on their interests or for a particular purpose; conduct research to inform artistic decisions; and create and refine arts performances, products, or presentations that demonstrate technical proficiency and personal communication and expression. They use the art form for personal realization and well-being and have the necessary skills for and interest in participation in arts activity beyond the school environment. | Students at the advanced level independently identify challenging arts problems based on their interests or for specific purposes and bring creativity and insight to finding artistic solutions. They are facile in using at least one art form as an effective avenue for personal communication, demonstrating a higher level of technical and expressive proficiency characteristic of honors or college level work. As arts learners, they exploit their personal strengths and apply strategies to overcome personal challenges. They are capable of taking a leadership role in arts activity within and beyond the school environment. |
| A level of achievement attainable by most students who complete a high school level course in the arts (or equivalent) beyond the foundation of quality K–8 instruction. | A level of achievement attainable by most students who complete a rigorous sequence of high-school level courses (or equivalent) beyond the proficient level. | A level and scope of achievement that significantly exceeds the accomplished level. Achievement at this level is indisputably rigorous and substantially expands students' knowledge, skills, and understandings beyond the expectations articulated for accomplished achievement. |

# 9.3 – Career & Technical Education (CTE)
# Content Area: 21st Century Life and Careers

| *CONTENT AREA:* | *STANDARD 9.3 CAREER AND TECHNICAL EDUCATION* |
|---|---|
| **ARTS, A/V TECHNOLOGY & COMMUNICATIONS CAREER CLUSTER®** | |
| **Number** | **Standard Statement** |
| *PATHWAY:* | *PERFORMING ARTS (AR-PRF)* |
| 9.3.12.AR-PRF.1 | Describe the scope of the Performing Arts Career Pathway and the roles of various individuals in it. |
| 9.3.12.AR-PRF.2 | Demonstrate the fundamental elements, techniques, principles and processes of various dance styles and traditions. |
| 9.3.12.AR-PRF.3 | Perform a varied repertoire of vocal and/or instrumental music representing diverse styles, cultures and historical periods. |
| 9.3.12.AR PRF.4 | Demonstrate knowledge of music theory. |
| 9.3.12.AR-PRF.5 | Explain key issues affecting the creation of characters, acting skills and roles. |
| 9.3.12.AR-PRF.6 | Create stage, film, television or electronic media scripts in a variety of traditional and current formats. |
| 9.3.12.AR-PRF.7 | Describe how technology and technical support enhance performing arts productions. |
| 9.3.12.AR-PRF.8 | Analyze all facets of stage and performing arts production management. |

# 1.3C Music Ensembles Standards

## Creating

### Anchor Standard 1: Generating and conceptualizing ideas.

**Enduring Understanding:** The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.

**Essential Question:** How do musicians generate creative ideas?

**Practice:** Imagine

**Performance Expectations:**

Novice

1.3.C.12nov.Cr1a: Compose and improvise ideas and motives for melodies and rhythmic passages based on characteristic(s) of music or text(s) studied in rehearsal.

Intermediate

1.3.C.12int.Cr1a: Compose and improvise ideas and motives for melodies and rhythmic passages based on characteristic(s) of music or text(s) studied in rehearsal.

Proficient

1.3.C.1prof.Cr1a: Compose and improvise ideas for melodies, rhythmic passages and arrangements for specific purposes that reflect characteristic(s) of music from a variety of historical periods or cultures studied in rehearsal.

Accomplished

1.3.C.1acc.Cr1a: Compose and improvise ideas for arrangements, sections and short compositions for specific purposes that reflect characteristic(s) of music from a variety of historical periods or cultures studied in rehearsal.

Advanced

1.3Cadv.Cr1a: Compose and improvise musical ideas for a variety of purposes and contexts.

**9.3.12.AR-PRF.1: Career Readiness, Life Literacies and Key Skills**: Describe the scope of the Performing Arts Career Pathway and the roles of various individuals in it.

**9.3.12.AR PRF.3** Perform a varied repertoire of vocal and/or instrumental music representing diverse styles, cultures and historical periods.

**9.3.12.AR PRF.4** Demonstrate knowledge of music theory.

**9.3.12.AR PRF.7** Describe how technology and technical support enhance performing arts productions.

**9.3.12.AR PRF.8** Analyze all facets of stage and performing arts production management.

## Anchor Standard 2: Organizing and developing ideas.

**Enduring Understanding:** Musicians' creative choices are influenced by their expertise, context and expressive intent.

**Essential Question:** How do musicians make creative decisions?

**Practices:** Plan, Make

**Performance Expectations:**

Novice

1.3C.12nov.Cr2a: Select and develop draft melodic and rhythmic ideas or motives that demonstrate understanding of characteristic(s) of music or text(s) studied in rehearsal.

Intermediate

1.3C.12int.Cr2a: Select and develop draft melodies and rhythmic passages that demonstrate understanding of characteristic(s) of music or text(s) studied in rehearsal.

Proficient

1.3C.12prof.Cr2a: Select and develop draft melodies, rhythmic passages and arrangements for specific purposes that demonstrate understanding of characteristic(s) of music from a variety of historical periods studied in rehearsal.

Accomplished

1.3C.12acc.Cr2a: Select and develop arrangements, sections, and short compositions for specific purposes that demonstrate understanding of characteristic(s) of music from a variety of cultures studied in rehearsal.

Advanced

1.3C.12adv.Cr2a: Select and develop composed and improvised ideas into draft musical works organized for a variety of purposes and contexts.

**9.3.12.AR-PRF.1: Career Readiness, Life Literacies and Key Skills**: Describe the scope of the Performing Arts Career Pathway and the roles of various individuals in it.

**9.3.12.AR PRF.3** Perform a varied repertoire of vocal and/or instrumental music representing diverse styles, cultures and historical periods.

**9.3.12.AR PRF.4** Demonstrate knowledge of music theory.

**9.3.12.AR PRF.7** Describe how technology and technical support enhance performing arts productions.

**9.3.12.AR PRF.8** Analyze all facets of stage and performing arts production management.

## Anchor Standard 3: Refining and completing products.

**Enduring Understanding:** Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.

**Essential Question:** How do musicians improve the quality of their creative work?

**Practices:** Evaluate, Refine

**Performance Expectations:**

Novice

- 1.3C.12nov.Cr3a: Evaluate and refine draft compositions and improvisations based on knowledge, skill and teacher-provided criteria.
- 1.3C.12nov.Cr3b: Share personally developed melodic and rhythmic ideas or motives (individually or as an ensemble) that demonstrate understanding of characteristics of music or texts studied in rehearsal.

Intermediate

- 1.3C.12int.Cr3a: Evaluate and refine draft compositions and improvisations based on knowledge, skill and collaboratively developed criteria.
- 1.3C.12int.Cr3b: Share personally developed melodies and rhythmic passages (individually or as an ensemble) that demonstrate understanding of characteristics of music or texts studied in rehearsal.

Proficient

- 1.3C.12prof.Cr3a: Evaluate and refine draft melodies, rhythmic passages, arrangements, and improvisations based on established criteria, including the extent to which they address identified purposes.
- 1.3C.12prof.Cr3b: Share personally developed melodies, rhythmic passages, and arrangements (individually or as an ensemble) that address identified purposes.

Accomplished

- 1.3C.12acc.Cr3a: Evaluate and refine draft arrangements, sections, short compositions, and improvisations based on personally developed criteria, including the extent to which they address identified purposes.
- 1.3C.12acc.Cr3b: Share personally developed arrangements, sections and short compositions (individually or as an ensemble) that address identified purposes.

Advanced

- 1.3C.12adv.Cr3a: Evaluate and refine varied draft musical works based on appropriate criteria, including the extent to which they address identified purposes and contexts.
- 1.3C.12adv.Cr3b: Share varied, personally developed musical works (individually or as an ensemble) that address identified purposes and contexts.

**9.3.12.AR-PRF.1: Career Readiness, Life Literacies and Key Skills**: Describe the scope of the Performing Arts Career Pathway and the roles of various individuals in it.

**9.3.12.AR PRF.3** Perform a varied repertoire of vocal and/or instrumental music representing diverse styles, cultures and historical periods.

**9.3.12.AR PRF.4** Demonstrate knowledge of music theory.

**9.3.12.AR PRF.7** Describe how technology and technical support enhance performing arts productions.

**9.3.12.AR PRF.8** Analyze all facets of stage and performing arts production management.

## Performing

### Anchor Standard 4: Selecting, analyzing and interpreting work.

**Enduring Understanding:** Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.

**Essential Question:** How do performers select repertoire?

**Practices:** Select, Analyze, Interpret

**Performance Expectations:**

Novice

- 1.3C.12nov.Pr4a: Select varied repertoire to study based on interest, music reading skills (where appropriate), an understanding of the structure of the music, context, and the technical skill of the individual or ensemble.
- 1.3C.12nov.Pr4b: Demonstrate, using music reading skills (where appropriate) how knowledge of formal aspects in musical works inform prepared or improvised performances.
- 1.3C.12nov.Pr4c: Identify expressive qualities in a varied repertoire of music that can be demonstrated through prepared and improvised performances.

Intermediate

- 1.3C.12int.Pr4a: Select varied repertoire to study based on music reading skills (where appropriate), an understanding of formal design in the music, context, and the technical skill of the individual and ensemble.

- 1.3C.12int.Pr4b: Demonstrate, using music reading skills (where appropriate), how the setting and formal characteristics of musical works contribute to understanding the context of the music in prepared or improvised performances.
- 1.3C.12int.Pr4c: Demonstrate understanding and application of expressive qualities in a varied repertoire of music through prepared and improvised performances.

Proficient

- 1.3C.12prof.Pr4a: Explain the criteria used to select varied repertoire to study based on an understanding of theoretical and structural characteristics of the music, the technical skill of the individual or ensemble, and the purpose or context of the performance.
- 1.3C.12prof.Pr4b: Demonstrate, using music reading skills (where appropriate), how compositional devices employed and theoretical and structural aspects of musical works impact and inform prepared or improvised performances.
- 1.3C.12prof.Pr4c: Demonstrate an understanding of context in a varied repertoire of music through prepared and improvised performances.

Accomplished

- 1.3C.12acc.Pr4a: Develop and apply criteria to select a varied repertoire to study and perform based on an understanding of theoretical and structural characteristics and expressive challenges in the music, the technical skill of the individual or ensemble, and the purpose and context of the performance.
- 1.3C.12acc.Pr4b: Document and demonstrate, using music reading skills (where appropriate), how compositional devices employed, and theoretical and structural aspects of musical works, may impact and inform prepared and improvised performances.
- 1.3C.12acc.Pr4c: Demonstrate how understanding the style, genre and context of a varied repertoire of music influences prepared and improvised performances as well as performers' technical skills to connect with the audience.

Advanced

- 1.3C.12adv.Pr4a: Develop and apply criteria to select varied programs to study and perform based on an understanding of theoretical and structural characteristics and expressive challenges in the music, the technical skill of the individual or ensemble, and the purpose and context of the performance.
- 1.3C.12adv.Pr4b: Examine, evaluate, and critique, using music reading skills (where appropriate), how the structure and context impact and inform prepared and improvised performances.
- 1.3C.12adv.Pr4c: Demonstrate how understanding the style, genre and context of a varied repertoire of music informs prepared and improvised performances as well as performers' technical skills to connect with the audience.

**9.3.12.AR-PRF.1: Career Readiness, Life Literacies and Key Skills**: Describe the scope of the Performing Arts Career Pathway and the roles of various individuals in it.

**9.3.12.AR PRF.3** Perform a varied repertoire of vocal and/or instrumental music representing diverse styles, cultures and historical periods.

**9.3.12.AR PRF.4** Demonstrate knowledge of music theory.

**9.3.12.AR PRF.7** Describe how technology and technical support enhance performing arts productions.

**9.3.12.AR PRF.8** Analyze all facets of stage and performing arts production management.

## Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.

**Enduring Understanding:** To express their musical ideas, musicians analyze, evaluate and refine their performance over time through openness to new ideas, persistence and the application of appropriate criteria.

**Essential Question:** How do musicians improve the quality of their performance?

**Practices:** Rehearse, Evaluate, Refine

**Performance Expectations:**

Novice

1.3C.12nov.Pr5a: Use self-reflection and peer feedback to refine individual and ensemble performances of a varied repertoire of music.

Intermediate

1.3C.12int.Pr5a: Develop strategies to address technical challenges in a varied repertoire of music and evaluate their success using feedback from ensemble peers and other sources to refine performances.

Proficient

1.3C.12prof.Pr5a: Develop strategies to address expressive challenges in a varied repertoire of music, and evaluate their success using feedback from ensemble peers and other sources to refine performances.

Accomplished

1.3C.12acc.Pr5a: Develop and apply appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music and evaluate their success.

Advanced

1.3C.12adv.Pr5a: Develop, apply, and refine appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music.

**9.3.12.AR-PRF.1: Career Readiness, Life Literacies and Key Skills**: Describe the scope of the Performing Arts Career Pathway and the roles of various individuals in it.

**9.3.12.AR PRF.3** Perform a varied repertoire of vocal and/or instrumental music representing diverse styles, cultures and historical periods.

**9.3.12.AR PRF.4** Demonstrate knowledge of music theory.

**9.3.12.AR PRF.7** Describe how technology and technical support enhance performing arts productions.

**9.3.12.AR PRF.8** Analyze all facets of stage and performing arts production management.

## Anchor Standard 6: Conveying meaning through art.

**Enduring Understanding:** Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence audience response.

**Essential Question:** When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?

**Practice:** Present

**Performance Expectations:**

Novice

- 1.3C.12nov.Pr6a: Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music.
- 1.3C.12nov.Pr6b: Demonstrate an awareness of the context of the music through prepared and improvised performances

Intermediate

- 1.3C.12int.Pr6a: Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures and styles.
- 1.3C.12int.Pr6b: Demonstrate an understanding of the context of the music through prepared and improvised performances.

Proficient

- 1.3C.12prof.Pr6a: Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures, styles, and genres.
- 1.3C.12prof.Pr6b: Demonstrate an understanding of expressive intent by connecting with an audience through prepared and improvised performances.

Accomplished

- 1.3C.12acc.Pr6a: Demonstrate mastery of the technical demands and an understanding of expressive qualities of the music in prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods.
- 1.3C.12acc.Pr6b: Demonstrate an understanding of intent as a means for connecting with an audience through prepared and improvised performances.

Advanced

- 1.3C.12adv.Pr6a: Demonstrate an understanding and mastery of the technical demands and expressive qualities of the music through prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods in multiple types of ensembles.
- 1.3C.12adv.Pr6b: Demonstrate an ability to connect, engage and respond to audiences through prepared and improvised performances.

**9.3.12.AR-PRF.1: Career Readiness, Life Literacies and Key Skills**: Describe the scope of the Performing Arts Career Pathway and the roles of various individuals in it.

**9.3.12.AR PRF.3** Perform a varied repertoire of vocal and/or instrumental music representing diverse styles, cultures and historical periods.

**9.3.12.AR PRF.4** Demonstrate knowledge of music theory.

**9.3.12.AR PRF.7** Describe how technology and technical support enhance performing arts productions.

**9.3.12.AR PRF.8** Analyze all facets of stage and performing arts production management.

## Responding

### Anchor Standard 7: Perceiving and analyzing products.

**Enduring Understandings:** Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. Response to music is informed by analyzing context (e.g., social, cultural, historical) and how creator(s) or performer(s) manipulate the elements of music.

**Essential Questions:** How do individuals choose music to experience? How does understanding the structure and context of music inform a response?

**Practices:** Select, Analyze

**Performance Expectations:**

Novice

- 1.3C.12nov.Re7a: Identify reasons for selecting music based on characteristics found in the music, connection to interest, and purpose or context.
- 1.3C.12nov.Re7b: Identify how knowledge of context and the use of repetition, similarities and contrasts inform the response to music.

Intermediate

- 1.3C.12int.Re7a: Explain the reasons for selecting music citing characteristics found in the music and connections to interest, purpose and context.
- 1.3C.12int.Re7b: Describe how understanding context and the way the elements of music are manipulated inform the response to music.

Proficient

- 1.3C.12prof.Re7a: Apply criteria to select music for specified purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose and context.
- 1.3C.12prof.Re7b: Explain how the analysis of passages and understanding the way the elements of music are manipulated informs the response to music.

Accomplished

- 1.3C.12acc.Re7a: Apply criteria to select music for a variety of purposes, justifying choices citing knowledge of the music and the specified purpose and context.
- 1.3C.12acc.Re7b: Explain how the analysis of structures and contexts inform the response to music.

Advanced

- 1.3C.12adv.Re7a: Use research and personally developed criteria to justify choices made when selecting music, citing knowledge of the music and individual and ensemble purpose and context.
- 1.3C.12adv.Re7b: Demonstrate and justify how the analysis of structures, contexts and performance decisions inform the response to music.

**9.3.12.AR-PRF.1: Career Readiness, Life Literacies and Key Skills**: Describe the scope of the Performing Arts Career Pathway and the roles of various individuals in it.

**9.3.12.AR PRF.3** Perform a varied repertoire of vocal and/or instrumental music representing diverse styles, cultures and historical periods.

**9.3.12.AR PRF.4** Demonstrate knowledge of music theory.

**9.3.12.AR PRF.7** Describe how technology and technical support enhance performing arts productions.

**9.3.12.AR PRF.8** Analyze all facets of stage and performing arts production management.

## Anchor Standard 8: Interpreting intent and meaning.

**Enduring Understanding:** Through their use of elements and structures of music, creators and performers.

**Essential Question:** How do we discern the musical creators' and performers' expressive intent?

**Practice:** Interpret

**Performance Expectations:**

Novice

1.3C.12nov.Re8a: Identify interpretations of the expressive intent and meaning of musical works, referring to the elements of music, contexts and the setting of the text (when appropriate).

Intermediate

1.3C.12int.Re8a: Identify and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts and the setting of the text (when appropriate).

Proficient

1.3C.12prof.Re8a: Explain and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, the setting of the text (when appropriate), and personal research.

Accomplished

1.3C.12acc.Re8a: Support interpretations of the expressive intent and meaning of musical works citing as evidence the treatment of the elements of music, contexts, the setting of the text (when appropriate), and varied researched sources.

Advanced

1.3C.12adv.Re8a: Justify interpretations of the expressive intent and meaning of musical works by comparing and synthesizing varied researched sources, including reference to other art forms.

**9.3.12.AR-PRF.1: Career Readiness, Life Literacies and Key Skills**: Describe the scope of the Performing Arts Career Pathway and the roles of various individuals in it.

**9.3.12.AR PRF.3** Perform a varied repertoire of vocal and/or instrumental music representing diverse styles, cultures and historical periods.

**9.3.12.AR PRF.4** Demonstrate knowledge of music theory.

**9.3.12.AR PRF.7** Describe how technology and technical support enhance performing arts productions.

**9.3.12.AR PRF.8** Analyze all facets of stage and performing arts production management.

## Anchor Standard 9: Applying criteria to evaluate products.

**Enduring Understanding:** The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation and established criteria.

**Essential Question:** How do we judge the quality of musical work(s) and performance(s)?

**Practice:** Evaluate

**Performance Expectations:**

Novice

1.3C.12nov.Re9a: Identify and describe the effect of interest, experience, analysis, and context on the evaluation of music.

Intermediate

1.3C.12int.Re9a: Explain the influence of experiences, analysis and context on interest in and evaluation of music.

Proficient

1.3C.12prof.Re9a: Evaluate works and performances based on personally or collaboratively developed criteria, including analysis of the structure and context.

Accomplished

1.3C.12acc.Re9a: Evaluate works and performances based on research as well as personally and collaboratively developed criteria, including analysis and interpretation of the structure and context.

Advanced

1.3C.12adv.Re9a: Develop and justify evaluations of music, programs of music, and performances based on criteria, personal decision-making, research, and understanding of contexts.

**9.3.12.AR-PRF.1: Career Readiness, Life Literacies and Key Skills**: Describe the scope of the Performing Arts Career Pathway and the roles of various individuals in it.

**9.3.12.AR PRF.3** Perform a varied repertoire of vocal and/or instrumental music representing diverse styles, cultures and historical periods.

**9.3.12.AR PRF.4** Demonstrate knowledge of music theory.

**9.3.12.AR PRF.7** Describe how technology and technical support enhance performing arts productions.

**9.3.12.AR PRF.8** Analyze all facets of stage and performing arts production management.

## Connecting

### Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.

**Enduring Understanding:** Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.

**Essential Question:** How do musicians make meaningful connections to creating, performing, and responding?

**Practice:** Interconnection

**Performance Expectations:**

Novice

1.3C.12nov.Cn10a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

This Performance Expectation is embedded in the following Artistic Processes: 1.3A.12nov.Cr2a, 1.3A.12nov.Cr3b, 1.3A.12nov.Pr5b, 1.3A.12nov.Re7a

Intermediate

1.3C.12int.Cn10a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

This Performance Expectation is embedded in the following Artistic Processes: 1.3A.12int.Cr2a, 1.3A.12int.Cr3b, 1.3A.12int.Pr5b, 1.3A.12int.Re7a

Proficient

1.3B.12prof.Cn10a: Demonstrate how interests, knowledge and skills relate to personal choices and intent when creating, performing and responding to music.

This Performance Expectation is embedded in the following Artistic Processes: 1.3A.12prof.Cr2a, 1.3A.12prof.Cr3b, 1.3A.12prof.Pr5b, 1.3A.12prof.Re7a Accomplished

1.3B.12acc.Cn10a: Demonstrate how interests, knowledge and skills relate to personal choices and intent when creating, performing and responding to music.

This Performance Expectation is embedded in the following Artistic Processes: 1.3A.12acc.Cr2a, 1.3A.12acc.Cr3b, 1.3A.12acc.Pr5b, 1.3A.12acc.Re7a

Advanced

1.3B.12adv.Cn10a: Demonstrate how interests, knowledge and skills related to personal choices and intent when creating, performing and responding to music

This Performance Expectation is embedded in the following Artistic Processes: 1.3A.12adv.Cr2a, 1.3A.12adv.Cr3b, 1.3A.12.Pr5b, 1.3A.12adv.Re7a

**9.3.12.AR-PRF.1: Career Readiness, Life Literacies and Key Skills**: Describe the scope of the Performing Arts Career Pathway and the roles of various individuals in it.

**9.3.12.AR PRF.3** Perform a varied repertoire of vocal and/or instrumental music representing diverse styles, cultures and historical periods.

**9.3.12.AR PRF.4** Demonstrate knowledge of music theory.

**9.3.12.AR PRF.7** Describe how technology and technical support enhance performing arts productions.

**9.3.12.AR PRF.8** Analyze all facets of stage and performing arts production management.

## Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.

**Enduring Understanding:** Musicians connect their personal interests, experiences, ideas and knowledge to creating, performing and responding.

**Essential Question:** How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?

**Practice:** Interconnection

**Performance Expectations:**

Novice

1.3C.12nov.Cn11a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

This Performance Expectation is embedded in the following Artistic Processes: 1.3A.12nov.Cr2a, 1.3A.12nov.Cr3b, 1.3A.12nov.Pr5b, 1.3A.12nov.Re7a

Intermediate

1.3C.12int.Cn11a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

This Performance Expectation is embedded in the following Artistic Processes: 1.3A.12int.Cr2a, 1.3A.12int.Cr3b, 1.3A.12int.Pr5b, 1.3A.12int.Re7a

Proficient

1.3B.12prof.Cn11a: Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

This Performance Expectation is embedded in the following Artistic Processes: 1.3A.12prof.Cr2a, 1.3A.12prof.Cr3b, 1.3A.12prof.Pr5b, 1.3A.12prof.Re7a

Accomplished

1.3B.12acc.Cn11a: Demonstrate how interests, knowledge and skills relate to personal choices and intent when creating, performing and responding to music.

This Performance Expectation is embedded in the following Artistic Processes: 1.3A.12acc.Cr2a, 1.3A.12acc.Cr3b, 1.3A.12acc.Pr5b, 1.3A.12acc.Re7a

Advanced

1.3B.12adv.Cn11a: Demonstrate how interests, knowledge and skills related to personal choices and intent when creating, performing and responding to music

This Performance Expectation is embedded in the following Artistic Processes: 1.3A.12adv.Cr2a,

1.3A.12adv.Cr3b, 1.3A.12.Pr5b, 1.3A.12adv.Re7a

**9.3.12.AR-PRF.1: Career Readiness, Life Literacies and Key Skills**: Describe the scope of the Performing Arts Career Pathway and the roles of various individuals in it.

**9.3.12.AR PRF.3** Perform a varied repertoire of vocal and/or instrumental music representing diverse styles, cultures and historical periods.

**9.3.12.AR PRF.4** Demonstrate knowledge of music theory.

**9.3.12.AR PRF.7** Describe how technology and technical support enhance performing arts productions.

**9.3.12.AR PRF.8** Analyze all facets of stage and performing arts production management.

## 21st Century Themes & Skills

*The following content statements can be integrated into any of the adopted Music strands (creative process, history of the arts and culture, performing and aesthetic responses & critique methodologies).*

- CRP2. Apply appropriate academic and technical skills.
- CRP4. Communicate clearly and effectively and with reason. .
- CRP6. Demonstrate creativity and innovation.
- CRP7. Employ valid and reliable research strategies.
- CRP8. Utilize critical thinking to make sense of problems and persevere in solving them.
- CRP9. Model integrity, ethical leadership and effective management.
- CRP10. Plan education and career paths aligned to personal goals.
- CRP11. Use technology to enhance productivity.
- CRP12. Work productively in teams while using cultural global competence

## Career Ready Practices

- *Interact, collaborate, and publish with peers, experts, or others by employing a variety of digital environments and media.*
- *Communicate information and ideas to multiple audiences using a variety of media and formats.*
- *Develop cultural understanding and global awareness by engaging with learners of other cultures.*
- *Contribute to project teams to produce original works or solve problems.*
- *Advocate and practice safe, legal, and responsible use of information and technology.*
- *Demonstrate personal responsibility for lifelong learning.*
- *Exhibit leadership for digital citizenship.*
- *Plan strategies to guide inquiry.*
- *Locate, organize, analyze, evaluate, synthesize, and ethically use information from a variety of sources and media.*

- *Evaluate and select information sources and digital tools based on the appropriateness for specific tasks.*
- *Process data and report results.*
- *Identify and define authentic problems and significant questions for investigation.*
- *Plan and manage activities to develop a solution or complete a project.*
- *Collect and analyze data to identify solutions and/or make informed decisions.*
- *Use multiple processes and diverse perspectives to explore alternative solutions.*

**Interdisciplinary Connections**

*Music encompasses a broad multidisciplinary field within its own academic area, including the teaching of creative process, history of the arts and culture, performing and aesthetic responses & critique methodologies. The NJSLS are designed to integrate four core music standards related to creative process, history of the arts and culture, performing and aesthetic responses & critique methodologies. These interdisciplinary connections, as a result, are present within the current standards. Interdisciplinary connections in this document expand outside of the distinct field of music into: science, social studies, mathematics, and technology; and literacy/language arts.*

- **Math:** Using songs and poems in instruction to determine patterns and rhythm.
- **ELA:** Listening to regular beats, alliteration, rhymes and repeated lines to determine the meaning in a story, poem or song.
- **Social Studies:** Identify common, recognizable musical forms and characteristics related to specific cultural traditions. Identify compositional techniques used in different styles and genres of music vary according to prescribed sets of rules. Identify stylistic considerations that vary across genres, cultures, and historical eras.
- **Technology:** Comparing the same work in different media. Compare and contrast the text to an audio, video, or multi-media version while analyzing each medium's portrayal of the subject.
- **Science:** Deepen student understanding of the scientific method and the elements of music. Students will develop a basic understanding of core concepts related to musical terms based in science: pitch, tempo, timbre, interval, chord, harmony, melody, and rhythm. Students will conduct scientific experiments to explore and understand the properties of sound.

**Assessments**

**Music assessments like other content area assessments should be a natural and ongoing part of the teaching and learning process. The more authentic the assessment process is, the better the chance that students will see the interdisciplinary connections between music and other areas of study, as well as the role of music in their lives as citizens.**

1. What factors should be considered in planning for assessment?
    - Content mastery (which standards are being assessed)
    - Analysis of content
    - Skills development
    - Connections between and among essential learnings
    - Connections between the past, present, and the future
    - Interdisciplinary connections
    - Diversity in student learning styles and needs
    - Opportunities for democratic participation

2. How are goals of instruction and assessment related?
    - Are the goals for learning actually being assessed?
    - To what degree are we asking students to extend learning?
    - Can students transfer their learning to a new situation?
    - Does the assessment reflect what is valued instructionally?
    - Does the assessment benefit the learner by informing teaching practices?
    - Does the assessment allow for a variety of learners to demonstrate their understanding?

3. What should you consider as you develop criteria for scoring?
    - How many ways can students demonstrate they have learned the material?
    - How will students be scored?
    - How will the needs of a variety of learners be addressed with this assessment?
    - Does the scoring tool reflect the learning goals?

4. What are the most constructive assessment designs and methods for music educators?
    - Performance assessment
    - Authentic assessment
    - Authentic instruction
    - Portfolio assessment

*Helpful links:*
Authentic Assessments: Working definitions of AA, Muller Toolbox, NEA Toolbox, 21st Century Assessments,

*Authentic assessment can include (but are not limited to) the following:*
- Observation
- Performance tasks
- Exhibitions and demonstrations
- Portfolios
- Journals
- Self- and peer-evaluation
- Project Based Learning: EduTopia
- Test and/or quizzes
- http://www.edutopia.org/blog/project-based-learning-music-andrew-miller
- Blogs, Vlogs, other Web 2.0 tools to extend beyond classroom walls
- Virtual Field Trips - (article)

**Music and Technology K-12 Indicators**

As teaching, learning and curriculum across New Jersey evolves to better meet student needs, teachers when addressing standards in music are expected to integrate the adopted 8.1 Educational Technology, 8.2 Technology Education, Engineering, Design, and Computational Thinking - Programming, and 21st Century Skills into their classroom practice. To that end, teachers will be expected to apply the following anchor standards into their classroom practice.

The following content statements can be integrated into any of the adopted Music strands (creative process, history of the arts and culture, performing and aesthetic responses & critique methodologies).

**8.1 Educational Technology**

- Understand and use technology systems.
- Select and use applications effectively and productively.
- Apply existing knowledge to generate new ideas, products, or processes
- Create original works as a means of personal or group expression.

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

The following content statements can be integrated into any of the adopted Music strands (creative process, history of the arts and culture, performing and aesthetic responses & critique methodologies).

- The characteristics and scope of technology.

- The core concepts of technology.
- The relationships among technologies and the connections between technology and other fields of study.
- The cultural, social, economic and political effects of technology.
- The effects of technology on the environment

**Digital Resources/Technology**

*Many instructional resources are available to educators to teach music with students' diverse interests and needs in mind. The below list represents current and prominent instructional resources that are referenced often in classrooms. Digital sources are hyperlinked.*

The Arts and the New Jersey Student Learning Standards: A Review of Connections between New Jersey Student Learning Standards and the National Core Arts Standards Conceptual Framework. http://nccas.wikispaces.com/file/view/Arts%20and%20Common%20Core%20-%20final%20report1.pdf/404993792/Arts%20and%20Common%20Core%20-%20final%20report1.pdf

Music Education Standards and Assessment: A resource for music educators across the United States. http://musicstandards.org/states/national/

Education World: Any teacher can integrate music into his or her curriculum. No special training or skills are necessary. This week, Education World offers lesson plans that will show you how you can integrate music and make your core curriculum sing. http://www.educationworld.com/a_lesson/lesson/lesson303.shtml

Arts Education Partnership: Site dedicated to securing a high quality arts education for every young person in America. http://www.aep-arts.org/

ArtsEdge: Free digital resource for teaching and learning in, through, and about the rts. https://artsedge.kennedy-center.org/educators/standards

Education Closet: Professional development for integration of New Jersey Student Learning Standards and the Arts. http://educationcloset.com/

Differentiation/Modifications

**Curriculum Differentiation** is a process teachers use to increase achievement by improving the match between the learner's unique characteristics: prior knowledge, cognitive level, learning style, motivation, strength or interest and various curriculum components: Nature of the objective, teaching activities, learning activities, resources and products. This broad notion applies to learners from a diverse range of abilities, including: Gifted and Talented, English Language Learners, Students with Disabilities, and Students at Risk of School Failure. Music is a field of education that provides educators with a wealth of opportunities for differentiation, but also real challenges of meeting the needs of diverse learners. This addendum reveals pathways for music differentiation specific to four distinct student populations.

Teachers can differentiate

- Content: What we teach and how we give students access to the information and ideas that matter
- Process: How students come to understand and "own" the knowledge, understanding, and skills essential to a topic
- Product: How a student demonstrates what he or she has come to know, understand and be able to do as a result of a segment of study

According to students'

- Readiness-The current knowledge, understanding, and skill level a student has related to a particular sequence of learning
- Interest What a student enjoys learning about, thinking about, and doing
- Learning StyleA student's preferred mode of learning. It is influenced by learning style, intelligence preference, gender and culture

The NJ Music Framework http://www.state.nj.us/education/archive/frameworks/arts/index.html contains an indepth overview for meeting the needs of diverse learners in Music. Many of these content specific suggestions are classroom ready. Note: The Standard notations in this framework document are not according to the 2014 Music Standards.

| Gifted and Talented (content, process, product and learning environment) | English Language Learners | Students with Disabilities (appropriate accommodations, instructional adaptations, and/or modifications as determined by the IEP or 504 team) | Students at Risk of School Failure |
|---|---|---|---|
| **N.J.A.C. 6A:8-3.1 Curriculum and instruction**<br>District boards of education shall develop appropriate curricular and instructional modifications | The purpose of adaptations is to reduce the complexity of the language, not the depth of the subject content. By lowering the language barrier and making the lessons as comprehensible as | Participation in and benefit from Visual and Performing Arts: Students with disabilities demonstrate a broad range of learning, cognitive, communication, physical, | Districts are required to administer grade level benchmark and/or interim assessments in Music.. After each administration, districts should analyze the data |

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| used for gifted and talented students indicating content, process, products, and learning environment.<br>***Sample Differentiation Strategies and Techniques that apply to Music***<br><br>**Acceleration:**<br><br>Involves grade-skipping or changing the rate of presentation of the general curriculum to enable the student to complete the program in less time than usual. Acceleration can occur in any subject area. Middle school students should be able to take high school courses; high school students take college courses with appropriate credit accrued. Some provision must be made for continued acceleration or high-level enrichment. Unless the student has a pre-identified problem, social or emotional development should not inhibit acceleration. Acceleration can be achieved through the following:<br>● flexible pacing<br>● content acceleration<br>● early entrance to school<br>● multi-age classes<br>● compacting | possible, the students' ability to understand is increased. Two factors will influence the student's ability: (1) the level of familiarity the student has with the content; and (2) the degree to which the content is given meaning through visuals such as pictures, charts, and diagrams. Nonlinguistic cues enable the student to comprehend the material and the teacher's messages. The aim is to lower the language barrier by making the classroom communication simple, clear, and meaningful to the student. Students may sound "fluent" in a social setting but have difficulty with "academic" language. Students will go through stages of silence, then mimicking the language before using the language spontaneously.<br><br>**Prepare for the Student**<br>● Work with ESL/Bilingual teacher to identify key objectives, skills, and concepts prior to introducing a unit.<br>● Have students retell in their own words before attempting the task. | sensory, and social/emotional differences that may necessitate adaptations to the general education program. Each pupil manifests his or her learning abilities, learning style, and learning preferences in a unique way. Consequently, the type of adaptations needed and the program in which the adaptations will be implemented are determined individually within the IEP or 504 planning processes.<br><br>Dance, music, theater, and visual arts require different forms of participation. The adaptations for the arts classroom are instructional as well as physical. Some adaptations may structure students' learning in an explicit and systematic way, including presenting and organizing instruction. An example of instructional adaptation may be placing greater emphasis on foundation skills.<br><br>**Classroom Organization:** Students with disabilities may require specific adaptations in the classroom in order for them to participate. Participation is | to identify which students are at-risk in this content area.<br><br>**Classroom Organization:** Students with disabilities may require specific adaptations in the classroom in order for them to participate. Participation is enhanced by classroom organization and an environment that will maximize the students' attention, comfort, interaction, peer/adult communication, independence, and mobility.<br>Some considerations are instructional grouping, individual support, environmental conditions, and adaptive equipment.<br><br>**Instructional Presentation:** The primary purpose of these adaptations is to provide special education students with teacher-initiated and teacher-directed interventions that prepare students for learning and engage students in the learning process (Instructional Preparation); structure and organize information (Instructional Prompts); and foster |

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| ● college course work<br>● early college admission<br>● advanced placement<br><br>**Sample Resource:**<br><br>'http://www.nagc.org/sites/default/files/Advocacy/Acceleration%20Policy%20Guidelines.pdf<br><br>http://www.psikiyatr.com/other/learninghandbook.pdf<br><br>**Enrichment-**way to meet the differentiated needs of exceptionally able students. Well-articulated assignments that require higher cognitive processing, in-depth content, and alternate modes of communication can be effective and stimulating. Acceleration can be achieved by:<br>● alternate learning activities/units<br>● independent study<br>● advanced thinking processes<br>● guest speakers<br>● mentors/internships<br>● alternate resources<br>● exchange programs<br><br>**Lessons** will allow time for an individual student or small group to gain a deeper level of musicianship while stimulating their musical growth to their specific level. | ● Allow bilingual teacher to reiterate key concepts in simple English or student's language.<br><br>**Preparing students for the lesson:**<br>● *Building Background Information* through brainstorming, semantic webbing, use of visual aids and other comprehension strategies.<br>● *Simplifying Language for Presentation* by using speech that is appropriate to students' language proficiency level. Avoid jargon and idiomatic speech.<br>● *Developing Content Area Vocabulary* through the use of word walls and labeling classroom objects. Students encounter new academic vocabulary in music.<br>● *Concept Development*-Students will be learning about instruments, rhythm, and many new concepts.<br><br>**Lessons** will allow for individualized instruction to use the universal music language to make connections to the English language. | enhanced by classroom organization and an environment that will maximize the students' attention, comfort, interaction, peer/adult communication, independence, and mobility.<br>Some considerations are instructional grouping, individual support, environmental conditions, and adaptive equipment.<br><br>**Instructional Presentation:** The primary purpose of these adaptations is to provide special education students with teacher-initiated and teacher-directed interventions that prepare students for learning and engage students in the learning process (Instructional Preparation); structure and organize information (Instructional Prompts); and foster understanding of new concepts and processes (Instructional Applications)<br>**Preparation**<br>· Preview materials to increase interest<br>· Use organizing tools highlight key ideas<br><br>**Lessons** will allow for individualized instruction to accommodate for students' specific needs in order to foster their musical growth. | understanding of new concepts and processes (Instructional Applications)<br>**Preparation**<br>· Preview materials to increase interest<br>· Use organizing tools highlight key ideas<br>· Use questioning techniques to elicit prior knowledge Prompts<br>· Mnemonics<br>· Repeat and clarify directions<br>· Segment techniques and task analysis<br>**Application**<br>· Dramatization<br>· Props/manipulatives to relate to experience<br>· Simulations<br>· Games/puzzles to generalize information<br><br>**Instructional Monitoring**: Frequent monitoring of the performance and progress of students with disabilities is essential to ensure that students are, in fact, understanding and benefiting from learning activities. Monitoring provides teachers with a means of obtaining information about students and their ability to<br><br>**Lessons** will allow time for the instructor to connect with the at risk student to find methods of success in music and in school. |

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| Sample resource:<br>*http://www.kidsguidenj.com/enrichment/music.html*<br><br>*http://www.njschoolofmusic.com/*<br><br>**Grouping:** involves placing students of like ability together in homogeneous arrangements such as special classes or clustering in the same classroom. Grouping allows for more appropriate, rapid, and advanced instruction and challenges students without isolating them.<br><br>Flexible grouping is a range of grouping students together for delivering instruction. This can be as a whole class, a small group, or with a partner. Flexible grouping creates temporary groups that can last an hour, a week, or even a month.<br><br>Different Types of Grouping:<br>● Self-contained class<br>● Pullout program<br>● Cluster grouping in the regular classroom<br>● Honors and enriched classes<br>● Seminars<br>● Resource centers | ● *Giving Directions*-Stated clearly and distinctly and delivered in both written and oral forms to ensure that LEP students understand the task. In addition, students should be provided with/or have access to directional words such as: circle, write, draw, cut, underline, etc.<br><br>**Prepare Instruction**<br>● Eliminate peripheral information.<br>● Translate abstract to concrete.<br>● Build background information with brainstorming, semantic webbing, and maps/graphics, photos, illustrations, and videos.<br>● Use KWL Charts<br>● Slowly expand the amount of material being learned.<br>● Maintain consistent classroom procedures/routines for prediction and comfort level.<br>● Share routine expectations. | · Use questioning techniques to elicit prior knowledge Prompts<br>· Mnemonics<br>· Repeat and clarify directions<br>· Segment techniques and task analysis<br>**Application**<br>· Dramatization<br>· Props/manipulatives to relate to experience<br>· Simulations<br>· Games/puzzles to generalize information<br><br>**Instructional Monitoring**: Frequent monitoring of the performance and progress of students with disabilities is essential to ensure that students are, in fact, understanding and benefiting from learning activities. Monitoring provides teachers with a means of obtaining information about students and their ability to participate effectively in activities. Monitoring also provides a means for teachers to determine when and how to adjust instruction and provides supports to promote student development. Equally important is student self-monitoring, | participate effectively in activities. Monitoring also provides a means for teachers to determine when and how to adjust instruction and provides support to promote student development. Equally important is student self-monitoring, self-evaluation, and self-management to promote student self-reflection and self-direction regarding task demands, goal attainment, and performance accuracy.<br>· Goal Setting<br>· Anecdotal records<br>· Portfolios<br>· Videos<br>· Audio Tapes<br>· Student Contracts<br><br>**Student Motivation**:<br>Expanding student motivation to learn content in music can occur through: activity choice, appeal to diverse learning styles, choice to work with others or alone, hands-on activities, and multimodal activities.<br><br>**Student Response:**<br>Students with disabilities may require specific adaptations in |

## Pacing Guide

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|---|---|
| **Rehearsal/Performance Techniques** | **8 weeks (209 minutes/week)** |
| **Music Notational Literacy** | **7 weeks (209 minutes/week)** |
| **Demonstrate Productive Rehearsal Habits** | **7 weeks (209 minutes/week)** |
| **Non traditional music and music of diverse cultures** | **7 weeks (209 minutes/week)** |
| **Analyze and evaluate musical examples** | **7 weeks (209 minutes/week)** |
| **Music connects us to history, culture, heritage, community and develops a life long appreciation** | **ongoing** |

## Music Anchor Standards

# Creating

**Anchor Standard 1: Generating and conceptualizing ideas.**
Enduring Understanding: The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.
**Essential Question: How do musicians generate creative ideas?**
Practice: Imagine

**Anchor Standard 2: Organizing and developing ideas.**
Enduring Understanding: Musicians' creative choices are influenced by their expertise, context and expressive intent.
**Essential Question: How do musicians make creative decisions?**
Practices: Plan, Make

**Anchor Standard 3: Refining and completing products.**
Enduring Understanding: Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.
**Essential Question: How do musicians improve the quality of their creative work?**
Practices: Evaluate, Refine

# Performing

**Anchor Standard 4: Selecting, analyzing and interpreting work.**

Enduring Understanding: Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.
**Essential Question: How do performers select repertoire?**
Practices: Select, Analyze, Interpret

**Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.**
Enduring Understanding: To express their musical ideas, musicians analyze, evaluate and refine their performance over time through openness to new ideas, persistence and the application of appropriate criteria.
**Essential Question: How do musicians improve the quality of their performance?**
Practices: Rehearse, Evaluate, Refine

**Anchor Standard 6: Conveying meaning through art.**
Enduring Understanding: Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence audience response.
**Essential Question: When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?**
Practice: Present

## Responding

**Anchor Standard 7: Perceiving and analyzing products.**
Enduring Understandings: Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. Response to music is informed by analyzing context (e.g., social, cultural, historical) and how creator(s) or performer(s) manipulate the elements of music. New Jersey Department of Education June 2020 91
**Essential Questions: How do individuals choose music to experience? How does understanding the structure and context of music inform a response?**
Practices: Select, Analyze

**Anchor Standard 8: Interpreting intent and meaning.**
Enduring Understanding: Through their use of elements and structures of music, creators and performers.
**Essential Question: How do we discern the musical creators' and performers' expressive intent?**
Practice: Interpret

**Anchor Standard 9: Applying criteria to evaluate products.**
Enduring Understanding: The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation and established criteria.
**Essential Question: How do we judge the quality of musical work(s) and performance(s)?**
Practice: Evaluate

# Connecting

**Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.**
Enduring Understanding: Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.
**Essential Question: How do musicians make meaningful connections to creating, performing, and responding?**
Practice: Interconnection

**Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.**
Enduring Understanding: Musicians connect their personal interests, experiences, ideas and knowledge to creating, performing and responding.
**Essential Question: How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?**
Practice: Interconnection

**Content Area: Music** **New Jersey Music Anchor Standards**

| # | STUDENT LEARNING OBJECTIVES | New Jersey Music Anchor Standards |
|---|---|---|
| **1** | Aurally and visually identify melodic and/or rhythmic motifs and identify changes in time signature, tempo, rhythm, melody, harmonic and timbre that are the same, different and/or recurring. | 4 |
| **2** | Identify the genre and historical period and culture of various musical selections, using identifying elements such as tempo, rhythm, melody, harmony and timbre. | 4, 11 |
| **3** | Analyze compositions from different world cultures and genres with respect to technique, musicality, and stylistic nuance, and sight-read/ or play simple pieces from at least two cultures or genres, with technical accuracy, appropriate musicality, and the relevant stylistic nuance. | 7, 10, 11 |
| **4** | Perform and record a musical selection (using a digital recording device or program such as Smart Music) and use self evaluation and/or class critique to identify what was performed well technically and where additional practice/study would improve performance and assist in accomplishing musical objectives. Record the same selection again and compare and contrast the two performances and set new performance goals. | 2, 5, 9 |

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| **5** | **Content Statement:** Understanding nuanced stylistic differences among various genres of music is a component of musical fluency. Meter, rhythm, tonality, and harmonics are determining factors in the categorization of musical genres.<br>**Cumulative Progress Indicator:** Examine how aspects of meter, rhythm, tonality, intervals, chords, and harmonic progressions are organized and manipulated to establish unity and variety in genres of musical compositions. | 9 |
| **6** | **Content Statement:** Cultural and historical events impact art-making as well as how audiences respond to works of art.<br>**Cumulative Progress Indicator:** Determine how dance, music, theatre, and visual art have influenced world cultures throughout history. | 8,9,11 |
| **7** | **Content Statement:** Access to the arts has a positive influence on the quality of an individual's lifelong learning, personal expression, and contributions to community and global citizenship.<br>**Cumulative Progress Indicator:** Justify the impact of innovations in the arts (e.g., the availability of music online) on societal norms and habits of mind in various historical eras. | 11 |

## Vocal Music Lessons

In addition to the normal class meeting time, students are required to attend one lesson every two weeks to fulfill the Chamber Choir requirement, and an additional honors lesson per month, based on mutual availability, to fulfill the honors requirement. These lessons aid students in improving their individual vocal performance. This year an open lesson period policy will be in place. The lesson schedule will be posted weekly and students have the option to attend during a period that works with their schedule. The lesson schedule is designed to keep flexibility and student development in mind. Make up lessons and grading are created to foster student growth and further ownership of their musical development.

## Lesson Grading Rubric

| Grade (points) | Description |
|---|---|
| 10 | Student checks in with their scheduled class and reports to lesson on time (within 10 mins after bell rings), student is prepared for all aspects of the lesson with their instrument and all necessary music. |
| 9 | Student does not attend a lesson within the 2 week cycle and but attends a make-up lesson the following week. |

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| 8 | Student does not attend a lesson within the 2 week period, does not make-up lesson the following week, but attends a make-up lesson later in the semester |
| 0 | The student did not attend their scheduled lesson and did not make-up the lesson. |

**SUBJECT: Honors Chamber Choir**

| LEARNING OBJECTIVES | SUGGESTED ACTIVITIES | MATERIALS | ASSESSMENT | New Jersey Music Anchor Standards |
|---|---|---|---|---|

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|---|---|---|---|---|
| **Content Theme:**<br>**Rehearsal/Performance Techniques**<br><br>**Students will be able to:**<br>• Play alone and with others various musical repertoire.<br>• Demonstrate ensemble skills, including sensitivity to balance, tone quality, blending with others.<br>• Produce a characteristic tone.<br>• Perform musical examples spanning pp through ff dynamic levels while demonstrating characteristic tone.<br>• Perform pitches reaching into the upper and lower tessitura of each instrument while maintaining a characteristic tone.<br>• Perform musical examples that use combinations: legato, staccato, marcato, accent, and slur at diverse tempos on wind instruments.<br>• Describe the sound characteristics of various articulations and the physical process needed to produce each.<br>• Perform with pitch control.<br>• Demonstrate knowledge of the mechanics of the instrument. | • Daily class instruction and rehearsal<br>• Individual and small group practice<br>• Homogenous instrumental group lessons<br>• Sight reading<br>• Full rehearsals and performances<br>• Supplementary rehearsals<br>• Public performances<br>• In school performances<br>• Field trips<br>• Other activities which involve instrumental performances in the total school curriculum<br>• Community service performances | • Individual and ensemble method books<br>• MusicFirst including Sightreading Factory and Practice First<br>• Additional online resources<br>• Printed music<br>• Brass, woodwind and percussion instruments<br>• Materials of a variety of styles and cultures<br>• Teacher adapted materials<br>• Other pedagogical materials<br>• Cooperative learning/peer tutoring | **Formative (F)**<br>**Summative (S)**<br>• Teacher evaluations and critiques (F)<br>• Vocal technique checks (F)<br>• Individual, sectional and large group performances (S)<br>• Video/audio recordings (F)<br>• Peer critiques (F)<br>• Playing or written tests/juries (S)<br><br>**Benchmark:** At the end of the unit, students individually perform an agreed set of vocal exercises and participate in a short ensemble excerpt. Tasks sample sustained tone, pitch matching, dynamic contrasts, articulations, and appropriate range. | 2020 NJSLS-VPA<br><br>Anchor Standard 1<br>Anchor Standard 2<br>Anchor Standard 3<br>Anchor Standard 4<br>Anchor Standard 5<br>Anchor Standard 6 |

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| **Content Theme:**<br>**Music Notational Literacy**<br><br>**Students will be able to:**<br>• Identify and perform standard notation terms and symbols for pitch, rhythm, dynamics, tempo, articulation, and expression<br>• Read, recognize and understand rhythms and pitches at sight.<br>• Sight-read with sensitivity, correct dynamics, phrasing, expression, and style.<br>• Interpret musical symbols, terms, and signs used in choir literature. | • Rehearsal drills with varied rhythmic and notational demands.<br>• Sight reading<br>• Homogenous instrumental group lessons<br>• class rehearsal with music requiring notational understanding.<br>• Individual and small group practice<br>• Performances in the total school curriculum<br>• Community service performances | • Individual and ensemble method books<br>• MusicFirst including Sightreading Factory and Practice First<br>• Printed music<br>• Materials of a variety of styles and cultures<br>• Teacher adapted materials<br>• Other pedagogical materials | • Teacher evaluations and critiques (F)<br>• Score annotation and exit tickets (F)<br>• Individual, sectional and large group performances (S)<br>• Video/audio recordings (F)<br>• Peer critiques (F)<br>• Playing or written tests/juries (S)<br>• Notation interpretation assessment (S)<br><br>**Benchmark:** At the end of the unit, students identify essential score markings and sight-read an unfamiliar passage using consistent preparation time and permitted supports. | Anchor Standard 7<br>Anchor Standard 8<br>Anchor Standard 9 |

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| **Content Theme:**<br>**Demonstrate Productive Rehearsal Habits**<br><br>**Students will be able to:**<br><br>● Exhibit respect for the collaborative rehearsal process through preparation, conscientious attendance, alertness, energetic participation, and ready cooperation.<br>● Contribute positively to the risk-taking rehearsal environment by showing patience, kindness, and respect to classmates and instructors<br>● Assist in the organization and care of supplies, facilities, and equipment.<br>● Demonstrate knowledge, use, and care of selected instruments.<br>● Exhibit commendable performance etiquette. | ● Individual and small group practice<br>● Homogenous instrumental group lessons<br>● Full rehearsals and performances<br>● Supplementary rehearsals<br>● Public performances<br>● In school performances<br>● Community service performances | ● Individual and ensemble method books<br>● Printed music<br>● Brass, woodwind and percussion instruments<br>● Materials of a variety of styles and cultures<br>● Teacher adapted materials<br>● Other pedagogical materials<br>● Cooperative learning/peer tutoring | ● Teacher evaluations and critiques (F)<br>● Rehearsal observation and feedback (F)<br>● Individual, sectional and large group performances (S)<br>● Video/audio recordings (F)<br>● Peer critiques (F)<br>● Playing or written tests/juries (S)<br>● Rehearsal responsibility portfolio (S)<br><br>**Benchmark:** At a designated point in the unit, the teacher assesses each student across three rehearsals and one equipment-care/etiquette demonstration using a shared rubric. | Anchor Standard 1<br>Anchor Standard 2<br>Anchor Standard 3<br>Anchor Standard 4<br>Anchor Standard 5<br>Anchor Standard 6 |

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| **Content Theme:**<br>**Non traditional music and music of diverse cultures**<br><br>**Students will be able to:**<br>● Rehearse and perform music from diverse cultures and non-traditional styles.<br>● Perform in public choral pieces in the style indicated.<br>● Demonstrate ability to follow the conductor.<br>● Perform with sensitivity, correct dynamics, phrasing, expression, and style.<br>● Exhibit proper performance etiquette | ● Individual and small group practice<br>● Homogenous instrumental group lessons<br>● Sight reading<br>● Full rehearsals and performances<br>● Supplementary rehearsals<br>● Public performances<br>● In school performances<br>● Field trips<br>● Other activities which involve instrumental performances in the total school curriculum<br>● Attendance at concert performances | ● Individual and ensemble method books<br>● Printed music<br>● Brass, woodwind and percussion instruments<br>● Materials of a variety of styles and cultures<br>● Teacher adapted materials<br>● Other pedagogical materials<br>● Cooperative learning/peer tutoring | ● Teacher evaluations and critiques (F)<br>● Conductor-response exercises(F)<br>● Individual, sectional and large group performances (S)<br>● Video/audio recordings (F)<br>● Peer critiques (F)<br>● Playing or written tests/juries (S)<br>● Contrasting-style performance (S)<br><br>**Benchmark:**Before the public performance, students perform designated excerpts from two contrasting selections during a recorded rehearsal. The teacher uses a shared rubric and gathers individual or sectional evidence as needed. | Anchor Standard 7<br>Anchor Standard 8<br>Anchor Standard 9<br>Anchor Standard 10<br>Anchor Standard 11 |

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| **Content Theme:**<br>**Analyze and evaluate musical examples**<br><br>**Students will be able to:**<br><br>● List important criteria for determining the quality of a music performance.<br>● Evaluate, using this list, strengths and weaknesses in performance, and prepare suggestions for improvement.<br>● Demonstrate proper behavior while at a concert.<br>● Compare/contrast live musical performances with recordings.<br>● Describe, using the vocabulary of music, musical events as they occur in performance repertoire or in recorded examples.<br>● Analyze what the music is communicating and how.<br>● Make value judgments based on effectiveness of musical events and expressive effects. | ● In addition to rehearsal and note preparation, review musical forms, harmonic structures, and use of musical notation to create emotion.<br><br>● Attendance at musical performances.<br><br>● Full rehearsals and performances<br><br>● Small group discussions in homogenous instrumental groups<br><br>● Supplementary rehearsals<br><br>● Public performances<br><br>● In school performances | ● Youtube, mp3 and additional online resources.<br><br>● Printed music<br><br>● Brass, woodwind and percussion instruments<br><br>● Materials of a variety of styles and cultures<br><br>● Teacher adapted materials<br><br>● Other pedagogical materials<br><br>● Cooperative learning/peer tutoring | ● Teacher evaluations and critiques (F)<br>● Guided listening responses (F)<br>● Individual, sectional and large group performances (S)<br>● Video/audio recordings (F)<br>● Peer critiques (F)<br>● Playing or written tests/juries (S)<br>● Choral performance evaluation (S)<br><br>**Benchmark:** At the end of the unit, students independently evaluate a shared performance recording, identify at least two strengths and two areas for improvement, and explain how musical choices communicate meaning.<br>**Alternative Assessment :** Students participate in an | Anchor Standard 7<br>Anchor Standard 8<br>Anchor Standard 9 |

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| | | | individual conference with the teacher to evaluate a live or recorded musical performance. Using a student-created checklist and selected musical examples, students identify strengths and areas for improvement, explain how expressive choices communicate meaning, and recommend specific improvements. Students use appropriate musical vocabulary and evidence to support their judgments. | |

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| **Content Theme:**<br>**Music connects us to history, culture, heritage, community and develops a life long appreciation**<br><br>**Students will be able to:**<br>● Demonstrate how people celebrate, mourn, create, communicate ideas, help others, express feelings, come together, and/or enjoy themselves through music.<br>● Perform and enjoy music related to various cultures, times, and places.<br>● Explain what the music experienced above means personally.<br>● Evaluate how the study of music expands the ability to communicate with and understand others.<br>● Experience how music can be a joyful part of daily activities.<br>● Making music develops interpersonal skills and fosters success in working with others.<br>● Make music as a vehicle to be of service to others.<br>● Participating in music can become a lifetime pursuit.<br>● Explore careers in music as well as outlets for avocational music. | ● Using historical anecdotes, draw connections between the musical literature and the historical and cultural influences.<br><br>● Attendance at musical performances.<br><br>● Full rehearsals and performances<br><br>● Supplementary rehearsals<br><br>● Public performances<br><br>● In school performances | ● Youtube, mp3 and additional online resources.<br><br>● Printed music<br><br>● Brass, woodwind and percussion instruments<br><br>● Materials of a variety of styles and cultures<br><br>● Teacher adapted materials<br><br>● Other pedagogical materials<br><br>● Cooperative learning/peer tutoring | ● Class Discussion (F)<br>● Listening and reflection journal (F)<br>● Quizzes & Tests (S)<br>● Music Projects & other assignments (S)<br>● Peer critique and discussion (F)<br>● A Portfolio of all music projects and assignments (S)<br>● Music in cultural and community life project (S)<br>**Benchmark:** Common music connection portfolio: At the end of the unit, students submit brief analyses of two musical examples from different cultural or historical contexts, evidence from one collaborative music-making experience, and a personal reflection. | Anchor Standard 7<br>Anchor Standard 8<br>Anchor Standard 9<br>Anchor Standard 10<br>Anchor Standard 11<br>Anchor |