Advanced Drumline Curriculum

CTECS
CONNECTICUT
TECHNICAL EDUCATION
AND CAREER SYSTEM

Rev. 1-2026

Table of Contents

Connecticut Technical Education and Career System

Vision of a Graduate

A CTECS Graduate is...

- A Problem Solver
- Work Ready
- Respectful
- Skilled Socially
- A Critical Thinker
- An Effective Communicator

The Vision of a Graduate (VoG) at the Connecticut Technical Education and Career System (CTECS) embodies our commitment to preparing students for success in Connecticut's workforce.

Developed in collaboration with students, parents, staff, and employers, the VoG ensures that CTECS students are not only job-ready but also equipped to lead, innovate, and adapt in a dynamic world.

As educators, we are dedicated to developing these qualities by providing a comprehensive education that empowers our students to achieve their fullest potential and make meaningful contributions to society.

A Problem Solver

Problem solvers tackle challenges by identifying root causes of issues, brainstorming solutions, implementing effective strategies, and demonstrating adaptability.

- ➔ Engage students with open-ended, creative thinking tasks that require both conventional and innovative solutions.
- ➔ Facilitate group discussions and collaborative projects.
- ➔ Use real-world scenarios and hands-on activities.
- ➔ Highlight the importance of effort, persistence, and continuous learning.
- ➔ Provide regular feedback and encourage reflection.

Work Ready

To be work-ready includes a combination of technical expertise, soft skills, and personal qualities that ensure a graduate can effectively contribute to the workplace from day one.

- ➔ Set high standards for punctuality, responsibility, professionalism, and task completion.
- ➔ Use project-based learning and collaborative assignments.
- ➔ Emphasize clear written and verbal communication.
- ➔ Offer practical exercises like mock interviews and resume workshops.
- ➔ Integrate technology and teach digital literacy.

Respectful

Graduates who embody respectfulness emphasize the importance of treating others with dignity, valuing diversity, and fostering an inclusive and positive environment, both personally and professionally.

- ➔ Demonstrate personal, interpersonal, and professional skills.
- ➔ Show respect for diversity.
- ➔ Model respect through active listening and empathy.
- ➔ Set clear expectations for respectful interactions.
- ➔ Promote collaboration and group discussions.
- ➔ Celebrate respectful behavior.
- ➔ Address disrespect promptly and constructively.

Skilled Socially

Graduates who are skilled socially are equipped to navigate social environments, build relationships, and contribute positively to their communities and workplaces.

- ➔ Show awareness of global responsibility to others and the environment.
- ➔ Participate in community involvement.
- ➔ Design cooperative group projects and team activities
- ➔ Set expectations for respect and give regular feedback.
- ➔ Facilitate discussions on inclusivity, kindness, and respect.
- ➔ Model positive interactions and recognize strong social skills.

A Critical Thinker

Critical thinkers approach problems systematically by analyzing, evaluating, and synthesizing information to make well-informed decisions and contribute to innovative solutions.

- ➔ Encourage critical thinking individually and collaboratively.
- ➔ Design lessons that challenge assumptions and explore diverse viewpoints.
- ➔ Use open-ended questions, rigorous activities, and cross-curricular projects.
- ➔ Integrate project-based learning and real-world problem-solving.
- ➔ Offer reflective opportunities like journaling and discussions.
- ➔ Cultivate an environment that values curiosity and inquiry.

An Effective Communicator

Effective communicators convey ideas, information, and emotions accurately and persuasively, fostering understanding and collaboration.

- ➔ Communicate effectively using oral, written, visual, artistic, and technical modes.
- ➔ Include group discussions, presentations, and peer reviews.
- ➔ Promote active listening and thoughtful responses.
- ➔ Offer clear guidelines and constructive feedback.
- ➔ Stress clear, respectful, and purposeful communication.

CTECS Instructional Model

CTECS uses the Marzano Compendium to guide research-based instructional strategies that differentiate learning and promote access, engagement, and success for all students. Teachers apply these strategies to support diverse learners (including multilingual learners, students with disabilities, and students with varied academic or technical backgrounds) through scaffolds, modeling, guided practice, and multiple ways to participate and show understanding. This approach ensures every student can work toward proficiency in the Priority Standards and the competencies outlined in the CTECS Vision of a Graduate.

Feedback	Content	Context
Providing and Communicating Clear Learning Goals 1. Providing scales and rubrics 2. Tracking student progress 3. Celebrating success **Using Assessments** 4. Using informal assessments of the whole class 5. Using formal assessments of individual students	**Conducting Direct Instruction Lessons** 6. Chunking content 7. Processing content 8. Recording and representing content **Conducting Practicing and Deepening Lessons** 9. Using structured practice sessions 10. Examining similarities and differences 11. Examining errors in reasoning **Conducting Knowledge Application Lessons** 12. Engaging students in cognitively complex tasks 13. Providing resources and guidance 14. Generating and defending claims **Using Strategies That Appear in All Types of Lessons** 15. Previewing strategies 16. Highlighting critical information 17. Reviewing content 18. Revising knowledge 19. Reflecting on learning 20. Assigning purposeful homework 21. Elaborating on information 22. Organizing students to interact	**Using Engagement Strategies** 23. Noticing and reacting when students are not engaged 24. Increasing response rates 25. Using physical movement 26. Maintaining a lively pace 27. Demonstrating intensity and enthusiasm 28. Presenting unusual information 29. Using friendly controversy 30. Using academic games 31. Providing opportunities for students to talk about themselves 32. Motivating and inspiring students **Implementing Rules and Procedures** 33. Establishing rules and procedures 34. Organizing the physical layout of the classroom 35. Demonstrating withitness 36. Acknowledging adherence to rules and procedures 37. Acknowledging lack of adherence to rules and procedures **Building Relationships** 38. Using verbal and nonverbal behaviors that indicate affection for students 39. Understanding students' backgrounds and interests 40. Displaying objectivity and control **Communicating High Expectations** 41. Demonstrating value and respect for reluctant learners 42. Asking in-depth questions of reluctant learners 43. Probing incorrect answers with reluctant learners

Curriculum Introduction

This curriculum document outlines the essential learning for this academic program and provides a clear structure for planning, instruction, and assessment. It includes the components required by NEASC Standard 2.2a, along with elements that reflect the unique nature of CTECS academic programs. The curriculum is organized to show what students learn in each course, how learning progresses across grade levels, and how instruction supports both technical skill development and the CTECS Vision of a Graduate.

Teachers should use this document to:

- Understand the overall structure and expectations of the course sequence
- Reference the Course Map to see the scope and sequence of Priority Standards and the alignment to district assessments
- Use the Priority Standards and Units of Study to guide daily, weekly, and cycle-based planning
- Integrate Big Ideas, Essential Questions, Skills/Learning Outcomes, vocabulary, and resources during lesson design
- Plan and implement formative assessments to monitor progress and guide instruction
- Maintain consistency of technical and artistic practice instruction across campuses while adapting to student needs and industry-based opportunities

Curriculum Components

Course Map

A Course Map serves as the scope and sequence for this course by outlining the progression of instructional units and the standards that guide teaching and assessment. While each campus will have individual student needs and cycle schedules, all instructors are expected to teach the standards outlined in the Course Map. Using the Course Map below, teachers will intentionally plan learning experiences that prepare students to meet the identified standards within the designated assessment windows.

Priority Standards (Units of Study)

Priority Standards identify the most essential learning in the program. They reflect the core competencies and skills that require the greatest instructional focus and appear on program assessments. Priority Standards guide each Unit of Study with big ideas, essential questions, content topics, and skills/learning outcomes aligned to assessments.

Vertical Alignment

Vertical alignment shows how Priority Standards and instructional expectations progress within the program. It provides a clear pathway of skill development, increasing complexity, and technical proficiency across a sequence.

Learning Outcomes

Learning outcomes are what students will know (Concepts) and be able to do (Skills). Concepts identify the major content topics within the Priority Standard (Unit of Study). They appear in the left column of the Learning Outcomes table and follow a similar coding structure as the Priority Standard.

Skills are learning objectives that describe the measurable actions students must be able to perform to demonstrate proficiency. They appear in the right column of the Learning Outcomes table and show the progression of learning evidence in the Priority Standard.

Vocabulary

Essential vocabulary includes the content and academic terms students must understand and use accurately to engage in learning and demonstrate proficiency on assessments. Vocabulary is foundational to communication, and should be a primary initial focus within each unit and taught explicitly through modeling, demonstration, and repeated application.

Resources

Resources include the texts, materials, and digital tools that support learning within each unit to achieve the standards.

Assessment Practices

Teachers use ongoing formative assessments—such as questioning, checks for understanding, performance demonstrations, reflections, and teacher observation—to monitor progress, guide instruction, and support all learners in mastering the Priority Standards.

Each program also includes district assessments, which measure proficiency on the Priority Standards identified in the Course Map. These assessments provide consistent evidence of student learning across campuses and ensure alignment to course expectations and program outcomes. Teachers should reference the Course Map and Units of Study when planning instruction to ensure students have opportunities to practice and demonstrate the skills and knowledge assessed on the district assessments.

Music Vision

The vision for music in the Connecticut Technical Education and Career System (CTECS) is to empower students through Music Education to develop the creativity, communication, collaboration, and critical skills needed for success in the 21st century. Through music's rich cultural heritage and universal language, students grow as expressive, empathetic, and lifelong learners prepared to thrive in a diverse and evolving world.

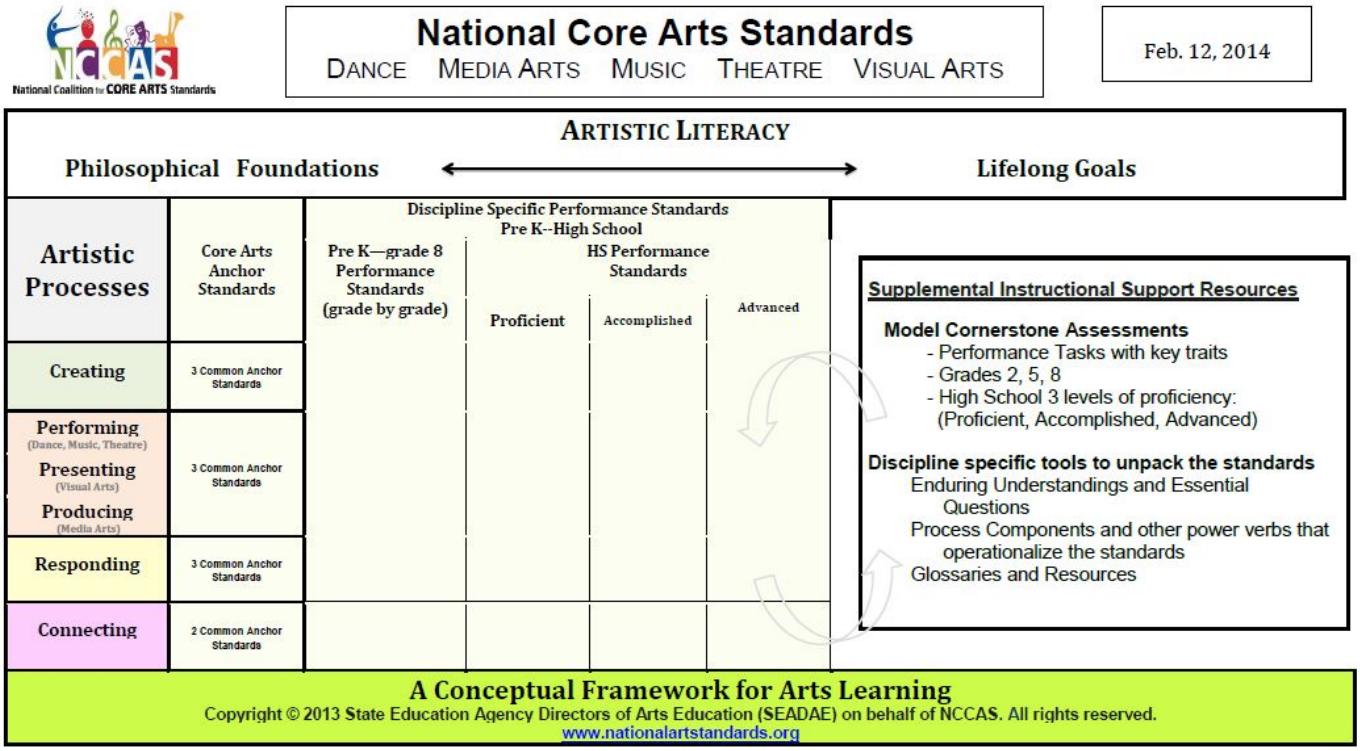
Music Curriculum Philosophy

The CTECS Music Curriculum 24-25 revision was modeled after CSDE Model Curriculum. The curricula were constructed using the Connecticut State Department of Education (CSDE) K–12 Curricula Design Principles Handbook and the National Core Arts Standards: A Conceptual Framework for Arts Learning as frameworks to structure and inform the design process in order to ensure access to high quality, high-impact teaching and learning aligned to the content standards adopted by the Connecticut Board of Education to provide CTECS's students access to equitable educational opportunities within a culture of high expectations.

This standards-based curriculum defines what students are expected to learn by course; it provides a roadmap of the essential learning outcomes for mastery by the end of the course. The curriculum combines how teachers will teach to develop skills, content knowledge, and assess students' ability to transfer learning. The structure and organization of curriculum are guided by a curriculum framework that must include standards aligned concepts, skills, high impact instructional methods, high quality materials, and multiple means of assessment aligned to standards.

Aligned Prioritized Standards

- [CT Arts Standards/National Arts Music Standards]
- [National Association for Music Education]



Advanced Drumline Curriculum Prioritized Standards by Unit

	Unit 1	Unit 2	Unit 3	Unit 4
Unit Priority Standards	MU:Cr1.1.E.8a MU:Pr4.1.E.5a MU:Pr4.2.E.5a MU:Cr3.2.E.5a MU:Cr1.1.E.5a	MU:Cr2.1.E.8a MU:Cr2.1.E.8b MU:Pr4.1.E.5a MU:Pr4.2.E.5a MU:Cr3.2.E.5a MU:Cr1.1.E.5a	MU:Cr3.1.E.8a MU:Pr4.3.E.5a MU:Re7.1.E.5a MU:Re7.2.E.5a MU:Pr4.1.E.5a MU:Cr3.2.E.5a	MU:Cr3.2.E.8a MU:Re8.1.E.5a MU:Re9.1.E.5a MU:Pr4.1.E.5a MU:Cr3.2.E.5a

Advanced Drumline Curriculum Unit 1

Priority Standards Addressed in Unit 1
MU:Cr1.1.E.8a **Compose and improvise ideas for melodies and rhythmic passages based on characteristic(s) of music or text(s) studied in rehearsal.** **MU:Pr4.1.E.5a** **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.** **MU:Pr4.2.E.5a** **Demonstrate, using music reading skills where appropriate, how knowledge of formal aspects in musical works inform prepared or improvised performances.** **MU:Cr3.2.E.5a** **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.** **MU:Cr1.1.E.5a** **Compose and improvise melodic and rhythmic ideas or motives that reflect characteristic(s) of music or text(s) studied in rehearsal.**
Big Ideas: ● The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources. ● 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. ● Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance. ● Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding. ● Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.
Essential Questions: ● How do musicians generate creative ideas? ● How do performers select repertoire? ● How does understanding the structure and context of musical works inform performance?

- How do musicians make meaningful connections to creating, performing, and responding?
- How do the other arts, other disciplines, contexts and daily life inform creating, performing, and responding to music?

Learning Outcomes

Students will know:	***As evidenced by: (oral, written, or performance):***
MU:Cr1.1.E.8a ● Melodies ● Rhythmic passages ● Musical ideas ● Characteristics of music (rhythm, melody, harmony, dynamics, timbre, texture, form) ● Text(s) or lyrics ● Improvisation ● Composition process ● Patterns ● Expression	**MU:Cr1.1.E.8a** ● Compose melodic and rhythmic ideas inspired by music or text. ● Improvise short passages reflecting studied characteristics. ● Apply musical elements to create expressive ideas. ● Develop original motifs or rhythms based on rehearsal material. ● Demonstrate understanding of how musical characteristics influence composition. ● Experiment with variations to expand creative ideas.
MU:Pr4.1.E.5a ● Repertoire of music ● Interest / personal preference ● Music reading skills ● Musical structure ● Context (social, cultural, historical) ● Technical skill (individual or ensemble) ● Musical elements (rhythm, melody, harmony, dynamics, timbre, texture, form) ● Performance considerations	**MU:Pr4.1.E.5a** ● Select varied repertoire based on interest and skill. ● Analyze musical structure to inform repertoire choice. ● Apply music reading skills to study pieces. ● Consider context and purpose in selecting repertoire. ● Assess technical skill requirements for individual or ensemble performance. ● Justify repertoire choices based on musical understanding, skill, and context.
MU:Pr4.2.E.5a ● Formal aspects of music (form, structure, phrases, patterns) ● Musical works ● Music reading skills ● Prepared performance ● Improvised performance	**MU:Pr4.2.E.5a** ● Demonstrate understanding of formal aspects in performance. ● Apply music reading skills to prepared or improvised performances. ● Use knowledge of musical form to guide phrasing, dynamics, and interpretation.

● Musical elements (rhythm, melody, harmony, dynamics, timbre, texture) ● Expression / interpretation ● Performance considerations	● Perform music accurately while reflecting structure. ● Interpret musical patterns to enhance expression. ● Connect formal knowledge to personal or ensemble performance choices.
MU:Cr3.2.E.5a ● Melodic ideas / motives ● Rhythmic ideas / motives ● Musical characteristics (rhythm, melody, harmony, dynamics, timbre, texture, form) ● Texts studied in rehearsal ● Ensemble performance ● Individual performance ● Expression ● Rehearsal material	**MU:Cr3.2.E.5a** ● Share developed melodic and rhythmic ideas individually or as an ensemble. ● Demonstrate understanding of musical characteristics in performance. ● Apply knowledge from rehearsal to create expressive ideas. ● Perform motifs or ideas accurately and expressively.
MU:Cr1.1.E.5a ● Melodic ideas / motives ● Rhythmic ideas / motives ● Musical characteristics (rhythm, melody, harmony, dynamics, timbre, texture, form) ● Text(s) studied in rehearsal ● Improvisation ● Composition process ● Expression / intent ● Patterns	**MU:Cr1.1.E.5a** ● Compose melodic and rhythmic ideas or motives. ● Improvise short passages reflecting studied characteristics. ● Apply musical elements to create expressive ideas. ● Demonstrate understanding of characteristics of music or text(s). ● Experiment with variations to expand creative ideas. ● Reflect on how ideas relate to rehearsal material.
Academic Vocabulary ● Identify ● Perform ● Describe ● Analyze **Content Vocabulary** ● Whole note/rest ● Half note/rest ● Quarter note/rest ● Eighth note/rest ● Sixteenth note/rest ● Staff ● Tempo/pulse ● Rhythm	

- Time signature
- "Set" position

Resources:

Technology:

- https://www.musictheory.net/exercises
- https://www.sightreadingfactory.com/practice/sr/level?mediumId=rhythmonly
- https://www.musicca.com/
- https://www.essential-music-theory.com/rhythm-tree.html
- https://flat.io/
- https://jamzone.musicwill.org/practiceexercises/?instrument=drums

Suggested Texts:

- Primary Handbook for Snare Drum (Hal Leonard)
- Technique Building Exercises
    - "8 on a Hand"

Cross Cycle Tasks:
Suggestions:

- Have students begin reading a brief connected text at the end of the academic and finish during trade cycle.
- Use Google Forms for a questionnaire or survey about upcoming topic.
- Brief writing task related to end of cycle lesson or as a discussion piece for upcoming lesson.
- Student question development about upcoming topic. Provide question starters: *Classroom Question Stems* by Cormier; *DOK; Bloom's Taxonomy.*
- Quizlet Study Sets activity.

Last day of the Cycle:

- Students meet in small groups to read and discuss text they will create posts for:
    - Week 1: post 2 reflections and respond to 2 reflections
    - Week 2: post 2 questions or wonderings

First day of the New Cycle:

- Students meet in small groups to discuss reflection, response, and question posts (approx. 15 minutes)

Assessments:

Formative Assessments:

REQUIRED:

- In musicca.com
    - Rhythm imitation exercises for Whole, Half, Quarter notes, Eighth Notes, and Eighth Note recap
    - Rhythm reading exercises for Whole, Half, Quarter notes, Eighth Notes, and

Eighth Note recap

- In sightreadingfactory.com (or through physical, teacher-made exercises that mimic those on sightreadingfactory.com):
    - "Rhythm Only" Exercises through level 2 (using 4/4 and 3/4 time signatures)
- Four to eight measure composition(s) utilizing rhythmic patterns from rehearsal texts and lessons

Suggested:

- Anecdotal observations of students in groups or partnerships
- Do Nows/Bell Ringers
- Exit tickets
- 1:1 or small group conferring
- Timed rhythm identification exercises
- Whole-class practice using the white board as a visual guide
- Games such as *rhythm bingo* and *poison rhythm*
- Rhythmic dictation exercises

Summative Assessments:

REQUIRED:

- Music Literacy Pre-test
- Rhythm Counting Quiz(es)/Test(s)
- Performance Quiz(es)/Test(s)

Suggested:

- Independent/Group playing tests utilizing rehearsal texts
- Rhythmic dictation exercises

Opportunities for Interdisciplinary Connections:

Musicians must connect all disciplines to be successful in our craft. When responding, creating and performing music we are not just musical, we are mathematicians, readers, historians and artists.

Connecticut Core Standards for Literacy in History/Social Studies, Science Technical Subjects
https://learning.ccsso.org/wp-content/uploads/2022/11/ELA_Standards1.pdf

Connecticut Elementary and Secondary Social Studies Standards: Social Studies Inquiry Arc

- Reading notes and lyrics from the staff, octavos and sheet music
- Connecting musical experiences with lived experiences through ourselves and others
- Learning historical context of the piece

Mathematical Practice Standards

- Using math skills to count rhythm

Next Generation Science Standards

Standards for students that are aligned to priority standards

https://www.nextgenscience.org/search-standards

International Society for Technology in Education (ISTE)

Standards for students that are aligned to priority standards

https://iste.org/standards/students

CTE Competency Standards

- Utilizing performances, projects and assignments that are able to connect to our trade technologies:
    - Aerospace Manufacturing
    - Architecture
    - Automotive Technology
    - Automotive Collision Repair and Refinishing
    - Bioscience and Environmental Technology
    - Biotechnology
    - Building and Civil Construction
    - Culinary Arts
    - Criminal Justice and Protective Services
    - Digital Media
    - Diesel and Heavy - Duty Equipment Repair
    - Electrical
    - Graphic Design
    - Heating
    - Ventilation and Air Conditioning
    - Health Technology
    - Hairdressing and Cosmetology
    - Information Technology
    - Landscape Design
    - Installation and Equipment
    - Masonry
    - Mechanical Design and Engineering Technology
    - Precision Machining Technology
    - Plumbing and Heating
    - Plumbing, Heating and Cooling
    - Robotics and Automation
    - Tourism
    - Hospitality and Guest Services Management
    - Veterinary Science
    - Welding and Metal Fabrication

Components of Social, Emotional, and Intellectual Habits

- Develop logic and reasoning/Critical and analytic thinking

- Use evidence and critical thinking to support claims, make arguments and critique the reasoning of others; explain own thinking and responds to others' thinking
- Develop logic and reasoning/Applying known information to new experiences
- Compare, contrast and evaluate experiences, tasks and events building on prior knowledge
- Develop logic and reasoning/Reasoning and problem solving
- Analyze attributes to classify, compare and contrast objects, events and experiences (similarities, differences and associations)
- Develop a positive attitude toward learning/Cooperation during learning experiences
- Listen, discuss, and negotiate ideas in order to discover new learning with peers

Advanced Drumline Curriculum Unit 2

Priority Standards Addressed in Unit 2
MU:Cr2.1.E.8a **Select and develop draft melodies and rhythmic passages that demonstrate understanding of characteristic(s) of music or text(s) studied in rehearsal.** **MU:Cr2.1.E.8b** **Preserve draft compositions and improvisations through standard notation and audio recording.** **MU:Pr4.1.E.5a** **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.** **MU:Pr4.2.E.5a** **Demonstrate, using music reading skills where appropriate, how knowledge of formal aspects in musical works inform prepared or improvised performances.** **MU:Cr3.2.E.5a** **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.** **MU:Cr1.1.E.5a** **Compose and improvise melodic and rhythmic ideas or motives that reflect characteristic(s) of music or text(s) studied in rehearsal.**
Big Ideas: ● Musicians' creative choices are influenced by their expertise, context, and expressive intent. ● 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. ● Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance. ● Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence the audience response. ● Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding. ● Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.

Essential Questions:

- How do musicians generate creative ideas?
- How do performers select repertoire?
- How does understanding the structure and context of musical works inform performance?
- When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?
- How do musicians make meaningful connections to creating, performing, and responding?
- How do the other arts, other disciplines, contexts and daily life inform creating, performing, and responding to music?

Learning Outcomes

Students will know:	***As evidenced by: (oral, written, or performance):***
MU:Cr2.1.E.8a ● Draft melodies ● Rhythmic passages ● Musical characteristics (rhythm, melody, harmony, dynamics, timbre, texture, form) ● Text(s) studied in rehearsal ● Composition process ● Expression / intent ● Patterns ● Development of ideas	**MU:Cr2.1.E.8a** ● Select draft melodies and rhythmic passages. ● Develop musical ideas to demonstrate understanding of characteristics. ● Apply musical elements to refine melodic and rhythmic ideas. ● Demonstrate how ideas reflect studied music or text(s). ● Experiment with variations to enhance expression. ● Reflect on effectiveness of drafts for expressive intent.
MU:Cr2.1.E.8b ● Draft compositions ● Improvisations ● Standard notation ● Audio recordings ● Musical ideas (melodic, rhythmic) ● Preservation methods ● Expression / intent ● Musical elements (rhythm, melody, harmony, dynamics, timbre, texture, form)	**MU:Cr2.1.E.8b** ● Preserve draft compositions and improvisations using standard notation. ● Record musical ideas using audio tools. ● Document melodic and rhythmic ideas accurately. ● Demonstrate organization of musical ideas for future reference. ● Reflect on effectiveness of preservation methods for communicating intent.
MU:Pr4.1.E.5a	**MU:Pr4.1.E.5a**

● Repertoire of music ● Interest / personal preference ● Music reading skills ● Musical structure ● Context (social, cultural, historical) ● Technical skill (individual or ensemble) ● Musical elements (rhythm, melody, harmony, dynamics, timbre, texture, form) ● Performance considerations	● Select varied repertoire based on interest and skill. ● Analyze musical structure to inform repertoire choice. ● Apply music reading skills to study pieces. ● Consider context and purpose in selecting repertoire. ● Assess technical skill requirements for individual or ensemble performance. ● Justify repertoire choices based on musical understanding, skill, and context. ● Connect music selection to performance goals and audience.
MU:Pr4.2.E.5a ● Formal aspects of music (form, structure, phrases, patterns) ● Musical works ● Music reading skills ● Prepared performance ● Improvised performance ● Musical elements (rhythm, melody, harmony, dynamics, timbre, texture) ● Expression / interpretation ● Performance considerations	**MU:Pr4.2.E.5a** ● Demonstrate understanding of formal aspects in performance. ● Apply music reading skills to prepared or improvised performances. ● Use knowledge of musical form to guide phrasing, dynamics, and interpretation. ● Perform music accurately while reflecting structure. ● Interpret musical patterns to enhance expression. ● Connect formal knowledge to personal or ensemble performance choices.
MU:Cr3.2.E.5a ● Melodic ideas / motives ● Rhythmic ideas / motives ● Musical characteristics (rhythm, melody, harmony, dynamics, timbre, texture, form) ● Texts studied in rehearsal ● Ensemble performance ● Individual performance ● Expression ● Rehearsal material	**MU:Cr3.2.E.5a** ● Share developed melodic and rhythmic ideas individually or as an ensemble. ● Demonstrate understanding of musical characteristics in performance. ● Apply knowledge from rehearsal to create expressive ideas. ● Perform motifs or ideas accurately and expressively. ● Collaborate with peers to present ensemble ideas. ● Connect musical ideas to studied texts or rehearsal material.
MU:Cr1.1.E.5a ● Melodic ideas / motives ● Rhythmic ideas / motives	**MU:Cr1.1.E.5a** ● Compose melodic and rhythmic ideas or motives.

• Musical characteristics (rhythm, melody, harmony, dynamics, timbre, texture, form) • Text(s) studied in rehearsal • Improvisation • Composition process • Expression / intent • Patterns	• Improvise short passages reflecting studied characteristics. • Apply musical elements to create expressive ideas. • Demonstrate understanding of characteristics of music or text(s). • Experiment with variations to expand creative ideas. • Reflect on how ideas relate to rehearsal material.

Academic Vocabulary

- Identify
- Perform
- Describe
- Analyze

Content Vocabulary

- Whole note/rest
- Half note/rest
- Quarter note/rest
- Eighth note/rest
- Sixteenth note/rest
- Staff
- System
- Tempo/pulse
- Rhythm
- Time signature
- "Set" position
- Sticking pattern
- Accent
- Rim shot
- Dynamics
- Stick height
- Drumline instrument names (snare, tenor, bass, cymbal)

Resources:

Technology:

- https://www.musictheory.net/exercises
- https://www.sightreadingfactory.com/practice/sr/level?mediumId=rhythmonly
- https://www.musicca.com/
- https://www.essential-music-theory.com/rhythm-tree.html
- https://flat.io/
- http://freedrumlinemusic.com/
- https://jamzone.musicwill.org/practiceexercises/?instrument=drums

Suggested Texts:

- Primary Handbook for Snare Drum (Hal Leonard)
- Technique Building Exercises
    - "8 on a Hand"
    - "Accent/Tap"

Cross Cycle Tasks:
Suggestions:

- Have students begin reading a brief connected text at the end of the academic and finish during trade cycle.
- Use Google Forms for a questionnaire or survey about upcoming topic.
- Brief writing task related to end of cycle lesson or as a discussion piece for upcoming lesson.
- Student question development about upcoming topic. Provide question starters: *Classroom Question Stems* by Cormier; *DOK; Bloom's Taxonomy.*
- Quizlet Study Sets activity.

Last day of the Cycle:

- Students meet in small groups to read and discuss text they will create posts for:
    - Week 1: post 2 reflections and respond to 2 reflections
    - Week 2: post 2 questions or wonderings

First day of the New Cycle:

- Students meet in small groups to discuss reflection, response, and question posts (approx. 15 minutes)

Assessments:

Formative Assessments:

REQUIRED:

- In musicca.com
    - Rhythm imitation exercises for Tied Notes, Dotted Notes, and Sixteenth Notes 1
    - Rhythm reading exercises for Tied Notes, Dotted Notes, and Sixteenth Notes 1
- In sightreadingfactory.com (or through physical, teacher-made exercises that mimic those on sightreadingfactory.com):
    - "Rhythm Only" Exercises through level 2 (using 2/4, 3/4, and 4/4 time signatures)
- Four to eight measure composition(s) utilizing rhythmic patterns from rehearsal texts and lessons
    - Adding more instrumental parts (tenor/bass/cymbal)

Suggested:

- Anecdotal observations of students in groups or partnerships
- Do Nows/Bell Ringers
- Exit tickets
- 1:1 or small group conferring
- Timed rhythm identification exercises
- Whole-class practice using the white board as a visual guide

- Rhythmic dictation exercises
- Self-reflections and peer feedback on compositions

Summative Assessments:

REQUIRED:

- Rhythm Counting Quiz(es)/Test(s)
- Performance Quiz(es)/Test(s)

Suggested:

- Independent/Group playing tests utilizing rehearsal texts
- Rhythmic dictation exercises

Opportunities for Interdisciplinary Connections:

Musicians must connect all disciplines to be successful in our craft. When responding, creating and performing music we are not just musical, we are mathematicians, readers, historians and artists.

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Connecticut Elementary and Secondary Social Studies Standards: Social Studies Inquiry Arc

- Reading notes and lyrics from the staff, octavos and sheet music
- Connecting musical experiences with lived experiences through ourselves and others
- Learning historical context of the piece

Mathematical Practice Standards

- Using math skills to count rhythm

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- Utilizing performances, projects and assignments that are able to connect to our trade technologies:
    - Aerospace Manufacturing

- Architecture
- Automotive Technology
- Automotive Collision Repair and Refinishing
- Bioscience and Environmental Technology
- Biotechnology
- Building and Civil Construction
- Culinary Arts
- Criminal Justice and Protective Services
- Digital Media
- Diesel and Heavy - Duty Equipment Repair
- Electrical
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Components of Social, Emotional, and Intellectual Habits

- Develop logic and reasoning/Critical and analytic thinking
- Use evidence and critical thinking to support claims, make arguments and critique the reasoning of others; explain own thinking and responds to others' thinking
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- Develop a positive attitude toward learning/Cooperation during learning experiences
- Listen, discuss, and negotiate ideas in order to discover new learning with peers

Advanced Drumline Curriculum Unit 3

Priority Standards Addressed in Unit 3
MU:Cr3.1.E.8a **Evaluate and refine draft compositions and improvisations based on knowledge, skill, and collaboratively-developed criteria.** **MU:Pr4.3.E.5a** **Identify expressive qualities in a varied repertoire of music that can be demonstrated through prepared and improvised performances.** **MU:Re7.1.E.5a** **Identify reasons for selecting music based on characteristics found in the music, connection to interest, and purpose or context.** **MU:Re7.2.E.5a** **Identify how knowledge of context and the use of repetition, similarities, and contrasts inform the response to music.** **MU:Pr4.1.E.5a** **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 skills of the individual or ensemble.** **MU:Cr3.2.E.5a** **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.**
Big Ideas: ● Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria. ● Performers make interpretive decisions based on their understanding of context and expressive intent. ● 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. ● Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. ● Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music. ● Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.

- Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.

Essential Questions:

- How do musicians improve the quality of their creative work?
- How do performers interpret musical works?
- How do musicians improve the quality of their performance?
- How do individuals choose music to experience?
- How does understanding the structure and context of the music influence a response?
- How do musicians make meaningful connections to creating, performing, and responding?
- How do the other arts, other disciplines, contexts and daily life inform creating, performing, and responding to music?

Learning Outcomes

Students will know:	***As evidenced by: (oral, written, or performance):***
MU:Cr3.1.E.8a ● Draft compositions ● Improvisations ● Musical knowledge ● Musical skill ● Collaboratively-developed criteria ● Musical elements (rhythm, melody, harmony, dynamics, timbre, texture, form) ● Expression / intent ● Revision process ● Evaluation	**MU:Cr3.1.E.8a** ● Evaluate draft compositions and improvisations using criteria. ● Refine musical ideas to improve expression and effectiveness. ● Apply musical knowledge and skill to revision process. ● Demonstrate improvements in draft work based on evaluation. ● Justify revisions based on criteria and intent. ● Collaborate to assess and improve musical ideas.
MU:Pr4.3.E.5a ● Expressive qualities (dynamics, articulation, phrasing, tempo, timbre, emotion) ● Repertoire of music ● Prepared performance ● Improvised performance ● Musical elements (rhythm, melody, harmony, texture, form) ● Interpretation / expression	**MU:Pr4.3.E.5a** ● Identify expressive qualities in musical selections. ● Demonstrate expressive qualities through prepared and improvised performances. ● Apply musical elements to convey expression. ● Interpret music to enhance expressive intent. ● Connect expressive qualities to

	performance decisions. ● Reflect on how interpretation communicates meaning to the audience.
MU:Re7.1.E.5a ● Music characteristics (rhythm, melody, harmony, dynamics, timbre, texture, form) ● Personal interest ● Purpose of music ● Context (social, cultural, historical) ● Selection criteria ● Expression / intent ● Musical analysis	**MU:Re7.1.E.5a** ● Identify reasons for selecting specific music. ● Analyze characteristics of musical selections. ● Connect music to personal interest, purpose, or context. ● Justify music choices based on evidence from the music. ● Evaluate selections for expressive or functional effectiveness. ● Reflect on how music aligns with intended use or audience.
MU:Re7.2.E.5a ● Context (social, cultural, historical) ● Repetition in music ● Similarities and contrasts in music ● Musical elements (rhythm, melody, harmony, dynamics, timbre, texture, form) ● Musical structure ● Response to music / interpretation ● Expression / meaning	**MU:Re7.2.E.5a** ● Identify repetition, similarities, and contrasts in music. ● Analyze how musical patterns affect response and interpretation. ● Explain how context informs listening and understanding. ● Connect musical structures to expressive meaning. ● Reflect on how knowledge of context and patterns shapes personal response.
MU:Pr4.1.E.5a ● Repertoire of music ● Interest / personal preference ● Music reading skills ● Musical structure ● Context (social, cultural, historical) ● Technical skill (individual or ensemble) ● Musical elements (rhythm, melody, harmony, dynamics, timbre, texture, form) ● Performance considerations	**MU:Pr4.1.E.5a** ● Select varied repertoire based on interest and skill. ● Analyze musical structure to inform repertoire choice. ● Apply music reading skills to study pieces. ● Consider context and purpose in selecting repertoire. ● Assess technical skill requirements for individual or ensemble performance. ● Justify repertoire choices based on musical understanding, skill, and context.
MU:Cr3.2.E.5a ● Melodic ideas / motives	**MU:Cr3.2.E.5a** ● Share developed melodic and rhythmic

• Rhythmic ideas / motives • Musical characteristics (rhythm, melody, harmony, dynamics, timbre, texture, form) • Texts studied in rehearsal • Ensemble performance • Individual performance • Expression • Rehearsal material	ideas individually or as an ensemble. • Demonstrate understanding of musical characteristics in performance. • Apply knowledge from rehearsal to create expressive ideas. • Perform motifs or ideas accurately and expressively.

Academic Vocabulary

- Identify
- Perform
- Describe
- Analyze

Content Vocabulary

- Whole note/rest
- Half note/rest
- Quarter note/rest
- Eighth note/rest
- Sixteenth note/rest
- Staff
- System
- Tempo/pulse
- Rhythm
- Time signature
- "Set" position
- Sticking pattern
- Accent
- Rim shot
- Dynamics
- Stick height
- Drumline instrument names (snare, tenor, bass, cymbal)
- Rudiment(s)
- Cadence
- Compound meter

Resources:

Technology:

- https://www.musictheory.net/exercises
- https://www.sightreadingfactory.com/practice/sr/level?mediumId=rhythmonly
- https://www.musicca.com/
- https://www.essential-music-theory.com/rhythm-tree.html
- https://flat.io/
- http://freedrumlinemusic.com/
- https://jamzone.musicwill.org/practiceexercises/?instrument=drums

Suggested Texts:

- Primary Handbook for Snare Drum (Hal Leonard)
- Technique Building Exercises
    - "8 on a Hand"
    - "Accent/Tap"
- Countdown
- Double Beat
- Shorts Packet
    - Rock You We Will
    - Rocket Ship
    - Invader

Cross Cycle Tasks:
Suggestions:

- Have students begin reading a brief connected text at the end of the academic and finish during trade cycle.
- Use Google Forms for a questionnaire or survey about upcoming topic.
- Brief writing task related to end of cycle lesson or as a discussion piece for upcoming lesson.
- Student question development about upcoming topic. Provide question starters: *Classroom Question Stems* by Cormier; *DOK; Bloom's Taxonomy.*
- Quizlet Study Sets activity.

Last day of the Cycle:

- Students meet in small groups to read and discuss text they will create posts for:
    - Week 1: post 2 reflections and respond to 2 reflections
    - Week 2: post 2 questions or wonderings

First day of the New Cycle:

- Students meet in small groups to discuss reflection, response, and question posts (approx. 15 minutes)

Assessments:

Formative Assessments:

REQUIRED:

- In musicca.com
    - Rhythm imitation exercises for Sixteenth Notes 2, Sixteenth Notes 3, Sixteenth Note recap
    - Rhythm reading exercises for Sixteenth Notes 2, Sixteenth Notes 3, Sixteenth Note recap
- In sightreadingfactory.com (or through physical, teacher-made exercises that mimic those on sightreadingfactory.com):
    - "Rhythm Only" Exercises through level 2 (using 2/4, 3/4, 4/4, and 6/8 time signatures)

- Four to eight measure composition(s) utilizing rhythmic patterns from rehearsal texts and lessons
    - Adding more instrumental parts (tenor/bass/cymbal)
    - Including dynamic and articulation elements
- Using online resources (freedrumlinemusic.com)
    - Select and rehearse cadences or rudiments to perform for peer feedback

Suggested:

- Anecdotal observations of students in groups or partnerships
- Do Nows/Bell Ringers
- Exit tickets
- 1:1 or small group conferring
- Timed rhythm identification exercises
- Whole-class practice using the white board as a visual guide
- Rhythmic dictation exercises
- Self-reflection and peer feedback on compositions

Summative Assessments:

REQUIRED:

- Rhythm Counting Quiz(es)/Test(s)
- Performance Quiz(es)/Test(s)

Suggested:

- Independent/Group playing tests utilizing rehearsal texts
- Rhythmic dictation exercises

Opportunities for Interdisciplinary Connections:

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    - Diesel and Heavy - Duty Equipment Repair
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    - Heating
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    - Health Technology
    - Hairdressing and Cosmetology
    - Information Technology
    - Landscape Design
    - Installation and Equipment
    - Masonry
    - Mechanical Design and Engineering Technology
    - Precision Machining Technology
    - Plumbing and Heating
    - Plumbing, Heating and Cooling
    - Robotics and Automation
    - Tourism
    - Hospitality and Guest Services Management
    - Veterinary Science
    - Welding and Metal Fabrication

Components of Social, Emotional, and Intellectual Habits

- Develop logic and reasoning/Critical and analytic thinking
- Use evidence and critical thinking to support claims, make arguments and critique the

reasoning of others; explain own thinking and responds to others' thinking
- Develop logic and reasoning/Applying known information to new experiences
- Compare, contrast and evaluate experiences, tasks and events building on prior knowledge
- Develop logic and reasoning/Reasoning and problem solving
- Analyze attributes to classify, compare and contrast objects, events and experiences (similarities, differences and associations)
- Develop a positive attitude toward learning/Cooperation during learning experiences
- Listen, discuss, and negotiate ideas in order to discover new learning with peers

Advanced Drumline Curriculum Unit 4

Priority Standards Addressed in Unit 4
MU:Cr3.2.E.8a **Share personally developed melodies and rhythmic passages – individually or as an ensemble – that demonstrate understanding of characteristics of music or texts studied in rehearsal.** **MU:Re8.1.E.5a** **Identify interpretations of the expressive intent and meaning of musical works, referring to the elements of music, contexts, and (when appropriate) the setting of the text.** **MU:Re9.1.E.5a** **Identify and describe the effect of interest, experience, analysis, and context on the evaluation of music.** **MU:Pr4.1.E.5a** **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 skills of the individual or ensemble.** **MU:Cr3.2.E.5a** **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.**
Big Ideas: ● Musicians' presentation of creative work is the culmination of a process of creation and communication. ● Musicians judge performance based on criteria that vary across time, place, and cultures. The content and how a work is presented influence the audience response. ● Through their use of elements and structures of music, creators and performers provide clues to their expressive intent. ● The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria. ● Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding. ● Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.
Essential Questions: ● When is creative work ready to share?

- When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?
- How do we discern the musical creators' and performers' expressive intent?
- How do we judge the quality of musical work(s) and performance(s)?
- How do musicians make meaningful connections to creating, performing, and responding?
- How do the other arts, other disciplines, contexts and daily life inform creating, performing, and responding to music?

Learning Outcomes

Students will know:	***As evidenced by: (oral, written, or performance):***
MU:Cr3.2.E.8a ● Melodies ● Rhythmic passages ● Musical characteristics (rhythm, melody, harmony, dynamics, timbre, texture, form) ● Texts studied in rehearsal ● Individual performance ● Ensemble performance ● Expression / intent ● Rehearsal material	**MU:Cr3.2.E.8a** ● Share developed melodies and rhythmic passages individually or as an ensemble. ● Demonstrate understanding of musical characteristics in performance. ● Apply knowledge from rehearsal to create expressive ideas. ● Perform ideas accurately and expressively. ● Collaborate with peers to present ensemble ideas. ● Connect musical ideas to studied texts or rehearsal material.
MU:Re8.1.E.5a ● Expressive intent ● Meaning of musical works ● Musical elements (rhythm, melody, harmony, dynamics, timbre, texture, form) ● Context (social, cultural, historical) ● Text setting (when applicable) ● Interpretation ● Analysis / evaluation	**MU:Re8.1.E.5a** ● Identify interpretations of expressive intent and meaning in music. ● Analyze musical elements to support interpretation. ● Refer to context and text setting when evaluating works. ● Explain how elements and context convey expressive intent. ● Connect musical features to personal understanding or response. ● Evaluate effectiveness of interpretations in conveying meaning.
MU:Re9.1.E.5a ● Interest / personal preference ● Experience with music	**MU:Re9.1.E.5a** ● Identify factors that influence music evaluation.

• Analysis of musical elements (rhythm, melody, harmony, dynamics, timbre, texture, form) • Context (social, cultural, historical) • Music evaluation / judgment • Expression / meaning • Interpretation	• Describe how interest, experience, analysis, and context affect judgment. • Analyze musical elements to support evaluation. • Reflect on personal response to music. • Connect contextual understanding to evaluation. • Justify opinions based on evidence and personal experience.
MU:Pr4.1.E.5a • Repertoire of music • Interest / personal preference • Music reading skills • Musical structure • Context (social, cultural, historical) • Technical skill (individual or ensemble) • Musical elements (rhythm, melody, harmony, dynamics, timbre, texture, form) • Performance considerations	**MU:Pr4.1.E.5a** • Select varied repertoire based on interest and skill. • Analyze musical structure to inform repertoire choice. • Apply music reading skills to study pieces. • Consider context and purpose in selecting repertoire. • Assess technical skill requirements for individual or ensemble performance. • Justify repertoire choices based on musical understanding, skill, and context.
MU:Cr3.2.E.5a • Melodic ideas / motives • Rhythmic ideas / motives • Musical characteristics (rhythm, melody, harmony, dynamics, timbre, texture, form) • Texts studied in rehearsal • Ensemble performance • Individual performance • Expression • Rehearsal material	**MU:Cr3.2.E.5a** • Share developed melodic and rhythmic ideas individually or as an ensemble. • Demonstrate understanding of musical characteristics in performance. • Apply knowledge from rehearsal to create expressive ideas. • Perform motifs or ideas accurately and expressively.
Academic Vocabulary • Identify • Perform • Describe • Analyze **Content Vocabulary** • Whole note/rest • Half note/rest • Quarter note/rest • Eighth note/rest	

- Sixteenth note/rest
- Triplet
- Staff
- System
- Tempo/pulse
- Rhythm
- Time signature
- "Set" position
- Sticking pattern
- Accent
- Rim shot
- Dynamics
- Stick height
- Drumline instrument names (snare, tenor, bass, cymbal)
- Rudiment(s)
- Cadence
- Compound meter

Resources:

Technology:

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Suggested Texts:

- Primary Handbook for Snare Drum (Hal Leonard)
- Technique Building Exercises
    - "8 on a Hand"
    - "Accent/Tap"
- Countdown
- Double Beat
- Shorts Packet
    - Rock You We Will
    - Rocket Ship
    - Invader
- Bumper
- Subsonic

Cross Cycle Tasks:
Suggestions:

- Have students begin reading a brief connected text at the end of the academic and finish during trade cycle.
- Use Google Forms for a questionnaire or survey about upcoming topic.

- Brief writing task related to end of cycle lesson or as a discussion piece for upcoming lesson.
- Student question development about upcoming topic. Provide question starters: *Classroom Question Stems* by Cormier; *DOK; Bloom's Taxonomy.*
- Quizlet Study Sets activity.

Last day of the Cycle:

- Students meet in small groups to read and discuss text they will create posts for:
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First day of the New Cycle:

- Students meet in small groups to discuss reflection, response, and question posts (approx. 15 minutes)

Assessments:

Formative Assessments:

REQUIRED:

- In musicca.com
    - Rhythm imitation exercises for Eighth Note Triplets 1, Eighth Note Triplets 2, and 3/8, 6/8, & 12/8 Time
    - Rhythm reading exercises for Eighth Note Triplets 1, Eighth Note Triplets 2, and 3/8, 6/8, & 12/8 Time
- In sightreadingfactory.com (or through physical, teacher-made exercises that mimic those on sightreadingfactory.com):
    - "Rhythm Only" Exercises through level 2 (using 2/4, 3/4, 4/4, 6/8 and 12/8 time signatures)
- Four to eight measure composition(s) utilizing rhythmic patterns from rehearsal texts and lessons
    - Incorporating all drumline instruments
    - Incorporating dynamic and articulation elements
    - Increasing difficulty of rhythmic patterns
- Using online resources (freedrumlinemusic.com)
    - Select and rehearse cadences or rudiments to perform for peer feedback

Suggested:

- Anecdotal observations of students in groups or partnerships
- Do Nows/Bell Ringers
- Exit tickets
- 1:1 or small group conferring
- Timed rhythm identification exercises
- Whole-class practice using the white board as a visual guide
- Games such as *rhythm bingo* and *poison rhythm*
- Rhythmic dictation exercises

Summative Assessments:

REQUIRED:

- Rhythm Counting Quiz(es)/Test(s)
- Performance Quiz(es)/Test(s)

Suggested:

- Independent/Group playing tests utilizing rehearsal texts
- Rhythmic dictation exercises

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