

**CURRICULUM**

**FOR**

**BAND**

**GRADE(S) 7**

This curriculum is part of the Educational Program of Studies of the Rahway Public Schools.

### **ACKNOWLEDGMENTS**

**Joseph Elefante, Program Supervisor of Fine & Performing Arts, Family & Consumer Science, and  
Business Education**

The Board acknowledges the following who contributed to the preparation of this curriculum.

**Amara Van Wyk**

**Dr. Tiffany A. Beer, Director of Curriculum and Instruction**

Subject/Course Title:

**Band**

**Grade(s) 7**

Date of Board Adoption:

**September 20, 2022**

# RAHWAY PUBLIC SCHOOLS CURRICULUM

Band: Grade 7

## *PACING GUIDE*

<b>Unit</b>	<b>Title</b>	<b>Pacing</b>
1	Pedagogy: Individual Instruments	10 weeks
2	Theory: Rhythm	10 weeks
3	Theory: Pitch / Scales	10 weeks
4	Musicianship / Ensemble Etiquette	10 weeks

*As music instruction and learning is cumulative and overlaps while ongoing, it is therefore understood that all unit material will be taught concurrently throughout the course of the entire 40 week school year.*

## **ACCOMMODATIONS**

<p><b>504 Accommodations:</b></p> <ul style="list-style-type: none"> <li>● Provide scaffolded vocabulary and vocabulary lists.</li> <li>● Provide extra visual and verbal cues and prompts.</li> <li>● Provide adapted/alternate/excerpted versions of the text and/or modified supplementary materials.</li> <li>● Provide links to audio files and utilize video clips.</li> <li>● Provide graphic organizers and/or checklists.</li> <li>● Provide modified rubrics.</li> <li>● Provide a copy of teaching notes, especially any key terms, in advance.</li> <li>● Allow additional time to complete assignments and/or assessments.</li> <li>● Provide shorter writing assignments.</li> <li>● Provide sentence starters.</li> <li>● Utilize small group instruction.</li> <li>● Utilize Think-Pair-Share structure.</li> <li>● Check for understanding frequently.</li> <li>● Have student restate information.</li> <li>● Support auditory presentations with visuals.</li> <li>● Weekly home-school communication tools (notebook, daily log, phone calls or email messages).</li> <li>● Provide study sheets and teacher outlines prior to assessments.</li> <li>● Quiet corner or room to calm down and relax when anxious.</li> <li>● Reduction of distractions.</li> <li>● Permit answers to be dictated.</li> <li>● Hands-on activities.</li> <li>● Use of manipulatives.</li> <li>● Assign preferential seating.</li> <li>● No penalty for spelling errors or sloppy handwriting.</li> <li>● Follow a routine/schedule.</li> <li>● Provide student with rest breaks.</li> <li>● Use verbal and visual cues regarding directions and staying on task.</li> <li>● Assist in maintaining agenda book.</li> </ul>	<p><b>IEP Accommodations:</b></p> <ul style="list-style-type: none"> <li>● Provide scaffolded vocabulary and vocabulary lists.</li> <li>● Differentiate reading levels of texts (e.g., Newsela).</li> <li>● Provide adapted/alternate/excerpted versions of the text and/or modified supplementary materials.</li> <li>● Provide extra visual and verbal cues and prompts.</li> <li>● Provide links to audio files and utilize video clips.</li> <li>● Provide graphic organizers and/or checklists.</li> <li>● Provide modified rubrics.</li> <li>● Provide a copy of teaching notes, especially any key terms, in advance.</li> <li>● Provide students with additional information to supplement notes.</li> <li>● Modify questioning techniques and provide a reduced number of questions or items on tests.</li> <li>● Allow additional time to complete assignments and/or assessments.</li> <li>● Provide shorter writing assignments.</li> <li>● Provide sentence starters.</li> <li>● Utilize small group instruction.</li> <li>● Utilize Think-Pair-Share structure.</li> <li>● Check for understanding frequently.</li> <li>● Have student restate information.</li> <li>● Support auditory presentations with visuals.</li> <li>● Provide study sheets and teacher outlines prior to assessments.</li> <li>● Use of manipulatives.</li> <li>● Have students work with partners or in groups for reading, presentations, assignments, and analyses.</li> <li>● Assign appropriate roles in collaborative work.</li> <li>● Assign preferential seating.</li> <li>● Follow a routine/schedule.</li> </ul>
<p><b>Gifted and Talented Accommodations:</b></p> <ul style="list-style-type: none"> <li>● Differentiate reading levels of texts (e.g., Newsela).</li> <li>● Offer students additional texts with higher lexile levels.</li> <li>● Provide more challenging and/or more supplemental readings and/or activities to deepen understanding.</li> <li>● Allow for independent reading, research, and projects.</li> <li>● Accelerate or compact the curriculum.</li> <li>● Offer higher-level thinking questions for deeper analysis.</li> <li>● Offer more rigorous materials/tasks/prompts.</li> <li>● Increase number and complexity of sources.</li> <li>● Assign group research and presentations to teach the class.</li> <li>● Assign/allow for leadership roles during collaborative work and in other learning activities.</li> </ul>	<p><b>ELL Accommodations:</b></p> <ul style="list-style-type: none"> <li>● Provide extended time.</li> <li>● Assign preferential seating.</li> <li>● Assign peer buddy who the student can work with.</li> <li>● Check for understanding frequently.</li> <li>● Provide language feedback often (such as grammar errors, tenses, subject-verb agreements, etc...).</li> <li>● Have student repeat directions.</li> <li>● Make vocabulary words available during classwork and exams.</li> <li>● Use study guides/checklists to organize information.</li> <li>● Repeat directions.</li> <li>● Increase one-on-one conferencing.</li> <li>● Allow student to listen to an audio version of the text.</li> <li>● Give directions in small, distinct steps.</li> <li>● Allow copying from paper/book.</li> <li>● Give student a copy of the class notes.</li> </ul>

- Provide written and oral instructions.
- Differentiate reading levels of texts (e.g., Newsela).
- Shorten assignments.
- Read directions aloud to student.
- Give oral clues or prompts.
- Record or type assignments.
- Adapt worksheets/packets.
- Create alternate assignments.
- Have student enter written assignments in criterion, where they can use the planning maps to help get them started and receive feedback after it is submitted.
- Allow student to resubmit assignments.
- Use small group instruction.
- Simplify language.
- Provide scaffolded vocabulary and vocabulary lists.
- Demonstrate concepts possibly through the use of visuals.
- Use manipulatives.
- Emphasize critical information by highlighting it for the student.
- Use graphic organizers.
- Pre-teach or pre-view vocabulary.
- Provide student with a list of prompts or sentence starters that they can use when completing a written assignment.
- Provide audio versions of the textbooks.
- Highlight textbooks/study guides.
- Use supplementary materials.
- Give assistance in note taking
- Use adapted/modified textbooks.
- Allow use of computer/word processor.
- Allow student to answer orally, give extended time (time-and-a-half).
- Allow tests to be given in a separate location (with the ESL teacher).
- Allow additional time to complete assignments and/or assessments.
- Read question to student to clarify.
- Provide a definition or synonym for words on a test that do not impact the validity of the exam.
- Modify the format of assessments.
- Shorten test length or require only selected test items.
- Create alternative assessments.
- On an exam other than a spelling test, don't take points off for spelling errors.

## *UNIT 1 OVERVIEW*

**Content Area:** Instrumental Music

**Unit Title:** Pedagogy: Individual Instruments

**Target Course/Grade Level:** Band/Grade 7

**Unit Summary:** Music pedagogy refers to the unique set of physical applications, needs, and performance demands of each individual woodwind, brass, and percussion instrument. Tone is the characteristic sound produced that is unique to each instrument when played with the proper fundamentals. Intonation is the ability to play one's instrument in tune with one's own intervallic pitch relationships or with other instruments in the ensemble. Technique is the ability to exert control over the skills unique to each instrument which allows the musician to develop autonomy, confidence, comfort, and facility in performance. In this unit, students engage in all these core pedagogical areas needed to perform properly on their chosen instrument during our weekly small group, the students' independent practice efforts outside of class, and our weekly ensemble rehearsals that lead to the performances of selected repertoire. Most of the literature studied is not performed outside of the weekly lesson setting but serves as instructional material for students to eventually gain mastery of the targeted music skills then apply them to the rehearsed/performed repertoire. Thus, small group lesson instruction is essential to achievement in the ensemble. This Academy Band course considers each individual student musician's experience and development at the time of enrollment and provides the music education necessary to prepare our student musicians for the High School Band courses.

**Approximate Length of Unit:** 10 weeks, however as music instruction and learning is cumulative and overlaps while ongoing, it is therefore understood that all unit material will be taught concurrently throughout the course of the school year.

## *LEARNING TARGETS*

### **NJ Student Learning Standards:**

- MU.K-1.3C.12nov.Pr5a.** Use self-reflection and peer feedback to refine individual and ensemble performances of a varied repertoire of music.
- MU.K-12.1.3C.12nov.Pr6b.** Demonstrate an awareness of the context of the music through prepared and improvised performances.
- MU.K-12.1.3C.12nov.Re9a.** Identify and describe the effect of interest, experience, analysis, and context on the evaluation of music.
- MU.K-12.1.3C.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).
- MU.K-12.1.3C.12nov.Pr6a.** Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music.
- MU.K-12.1.3C.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.

- MU.K-12.1.3C.12nov.Pr5a.** Use self-reflection and peer feedback to refine individual and ensemble performances of a varied repertoire of music.
- MU.K-12.1.3C.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.
- MU.K-12.1.3C.12nov.Cn10a.** Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
- MU.K-12.1.3C.12nov.Re7b.** Identify how knowledge of context and the use of repetition, similarities and contrasts inform the response to music.
- MU.K-12.1.3C.12nov.Pr4c.** Identify expressive qualities in a varied repertoire of music that can be demonstrated through prepared and improvised performances.

### **Career Readiness, Life Literacies, and Key Skills:**

- 9.4.12.CI.1.** Demonstrate the ability to reflect, analyze, and use creative skills and ideas.
- 9.4.12.CT.1.** Identify problem-solving strategies used in the development of an innovative product or practice.
- 9.4.12.CI.3.** Investigate new challenges and opportunities for personal growth, advancement, and transition.
- 9.4.2.CT.2.** Identify possible approaches and resources to execute a plan.
- 9.4.2.CT.3.** Use a variety of types of thinking to solve problems.
- 9.4.12.CI.2.** Identify career pathways that highlight personal talents, skills, and abilities.

### **Interdisciplinary Connections and Standards:**

- 2.2.8.MSC.2.** Analyze application of force and motion (e.g., weight transfer, power, speed, agility, range of motion) and modify movement to impact performance.
- 2.2.8.MSC.3.** Design, lead and critique rhythmic and physical activity that includes variations in time, space, force, flow, and relationships (e.g., creative, cultural, social, aerobics dance, fitness).
- 2.2.8.PF.2.** Respect and appreciate all levels of ability and encourage with care during all physical activities.
- 2.2.8.LF.4.** Exhibit responsible social behavior by including and cooperating with classmates of all skill levels, assisting when needed, and collaborating respectfully to solve problems in groups, teams, and in pairs during physical activity.
- 2.2.8.LF.5.** Describe the social benefits gained from participating in physical activity (e.g., meeting someone, making friends, team work, building trust, experiencing something new).
- RI.7-8.7.** Integrate and evaluate multiple sources of information presented in different media or (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.
- RI.7-8.3.** Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.
- RI.7-8.4.** Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text.
- NJSLSA.R7.** Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.
- RST.7-8.9.** Synthesize information from a range of sources (e.g., texts, experiments, simulations) into a coherent understanding of a process, phenomenon, or concept, resolving conflicting information when possible.
- NJSLSA.L1.** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

**NJSLSA.L4.** Determine or clarify the meaning of unknown and multiple-meaning words and phrases by using context clues, analyzing meaningful word parts, and consulting general and specialized reference materials, as appropriate.

**NJSLSA.L5.** Demonstrate understanding of word relationships and nuances in word meanings.

**NJSLSA.L6.** Acquire and use accurately a range of general academic and domain-specific words and phrases sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when encountering an unknown term important to comprehension or expression.

### **NJ SLS Companion Standards: Reading and Writing Standards for History, Social Studies, Science, and Technical Subjects:**

**WHST.7-8.6.** Use technology, including the Internet, to produce, share, and update writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.

**WHST.7-8.9.** Draw evidence from informational texts to support analysis, reflection, and research.

**SL.7-8.5.** Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.

**RH.7-8.4.** Determine the meaning of words and phrases as they are used in a text, including vocabulary describing political, social, or economic aspects of history and the social sciences; analyze the cumulative impact of specific word choices on meaning and tone.

**RST.7-8.3.** Follow precisely a complex multistep procedure when carrying out experiments, taking measurements, or performing technical tasks, attending to special cases or exceptions defined in the text.

**NJSLSA.SL6.** Adapt speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate.

### **Core SEL Competencies**

**Self-Awareness:** The ability to accurately recognize one's own emotions, thoughts, and values and how they influence behavior. The ability to accurately assess one's strengths and limitations with a well-grounded sense of confidence, optimism and a "growth mindset."

- Mindfulness
- Identifying emotions
- Accurate self-perception
- Recognizing strengths
- Self-confidence
- Self-efficacy
- Appreciating diversity
- Reducing performance anxieties

**Self-Management:** The ability to successfully regulate one's emotions, thoughts and behaviors in different situations, while effectively managing stress, controlling impulses and motivating oneself. The ability to set and work toward personal and academic goals.

- Impulse control
- Stress management
- Self-discipline

- Self-motivation
- Goal setting
- Expressing gratitude
- Time management
- Organizational skills

**Responsible Decision Making:** The ability to make constructive choices about personal behavior and social interactions based on ethical standards, safety concerns and social norms. The realistic evaluation of consequences of various actions and a consideration of the well-being of oneself and others.

- Identifying problems
- Analyzing situations
- Solving problems
- Evaluating
- Reflecting
- Working within a team-oriented environment
- Taking on leadership roles
- Ethical responsibility
- Forward planning with the necessary changes/improvements made for the future

### Unit Understandings:

*Students will understand that...*

- “practice makes permanent,” meaning that the more preparation and sheer playing time on our instrument occurs, the better we can achieve the desired tone, intonation, technique, and all other core pedagogical areas.
- tone quality and intonation are not mutually exclusive – one struggles to play in tune without good tone quality, while one’s tone quality can be compromised while adjusting one’s pitch to improve intonation.
- tone production is a direct result of proper breathing and air support (percussion: body carriage/posture and stick grip/control).
- proper control and consistency of embouchure placement will result in improved intonation and the desired tone quality.
- development of aural skills/active listening positively affects tone and intonation.

### Unit Essential Questions:

- How do we properly assemble and disassemble our chosen instrument?
- What is the name and purpose of each part of the instrument?
- What is tone?
- How do we produce a characteristic tone quality on the instrument?
- What is the proper embouchure/stick grip for the instrument?
- What is intonation?
- How do we aurally recognize and understand when we are “in tune” and “out of tune”?
- How do we improve our intonation once we recognize we are not in tune?
- How do we maintain acceptable intonation once achieved?
- What are the techniques needed for the instrument?
- How do we improve our technique?

## Knowledge and Skills:

*Students will know...*

- the general physical characteristics of their chosen instrument,
- the fundamentals of tone including breathing, air support, embouchure, posture, and body carriage/placement,
- the fundamentals of technique including fingerings/positions, agility, muscular sensitivity, patterns, and repetition.
- that alternate fingerings can make learning a technical passage easier.
- how to use resources such as metronomes.
- the “4-step Warm-up” routine for their instrument.

*Students will be able to...*

- properly assemble and disassemble their instrument with care and awareness of its unique maintenance needs.
- listen actively for proper tone, technique, and intonation and identify their characteristics to improve upon and achieve them.
- make progress towards consistent breathing, air support, embouchure, posture, body carriage, and hand playing position to achieve a more mature tone quality while more in tune.
- manipulate instrument for more accurate intonation with aid of a tuner or a fellow musician.
- perform varied articulations within different musical styles. **(AAH)** **(AAP)**
- transfer skills acquired from technical studies to ensemble literature.

## EVIDENCE OF LEARNING

### Assessment:

*What evidence will be collected and deemed acceptable to show that students truly “understand”?*

- Pre- and Post-Assessments
- SmartMusic performance recordings assigned specifically for their method book lesson etudes
- FlipGrid video recordings assigned each marking period to also provide a visual assessment of the student’s overall physicality while playing their instrument
- Weekly assigned material in their Standard of Excellence method book for each lesson
- Student learning outcomes as determined by the teacher at the close of each weekly lesson based upon their overall preparation, quality of participation, and improvement shown from the previous week’s lesson performance
- Reaction/response sessions both verbal and written anonymously with Padlet

### Learning Activities:

*What differentiated learning experiences and instruction will enable all students to achieve the desired results?*

- Equity and access for all students with SmartMusic provided (and potentially MusicFirst)

- Active listening on one's own or as a lesson group using various media
- Peer critiques at designated weekly lessons with a "rep class" format
  - verbal feedback
  - anonymous written reaction/responses using Padlet
- After school extra help sessions whenever possible and deemed necessary
- Self-reflection through "trial and error"
- Question and answer
- Listening and performing (teacher, teacher & student, student)
- Opportunities throughout the school year for students to "show and tell" about their personal life experiences and family's cultural heritage **(AAH)** **(AAP)** **(LGBTQ/D)** **(HG)**
- Music-specific accommodations such as braille sheet music, ear plugs or hearing aids, the 'Morgan Bumper' product for students with oral discomfort while playing due to braces/orthodontics, custom-made devices to help support the weight of the instrument for students with brittle bone disease or other related medical conditions that compromise their ability to adequately physically support the weight of their instrument while holding and playing it, etc. **(LGBTQ/D)**

## *RESOURCES*

### Teacher Resources:

- SmartMusic
- MusicFirst apps including Musition, PracticeFirst, Sight Reading Factory, and Focus on Sound
- YouTube
- <http://www.oxfordmusiconline.com/grovemusic>
- Standard of Excellence Comprehensive Band Method Books 1 and 2 – Neil A. Kjos Music Company.
- Elliott, D. J., & Silverman, M. (2014). *Music Matters: A Philosophy of Music Education* (2<sup>nd</sup> ed.). Oxford University Press.
- Reimer, B. (2002). *A Philosophy of Music Education* (3<sup>rd</sup> ed.). Prentice-Hall.
- Alsobrook, J. (2002). *Pathways: A Guide for Energizing & Enriching Band, Orchestra & Choral Programs* (1<sup>st</sup> ed.). Gia Publications.
- Edgar, S. N. (2019). *Music Education and Social Emotional Learning* (1<sup>st</sup> ed.). Gia Publications.
- Blocher, L. (1996). *Teaching Music through Performance in Band: Volume 1*. GIA Publications.
- Recordings taken from various CD and online sources

### Equipment Needed:

- Chromebook with internet access
- TV monitor
- White board/markers
- Sound system
- Metronome/Tuner
- CD recordings
- Various reeds, mouthpieces, and instrument maintenance supplies
- School instrument inventory/music library

## *UNIT 2 OVERVIEW*

**Content Area:** Instrumental Music

**Unit Title:** Theory – Rhythm

**Target Course/Grade Level:** Band/Grade 7

**Unit Summary:** Rhythm, the systematic arrangement of sounds and silences, is a foundational element of music. Composers make significant use of rhythm and meter to provide both performer and listener with the organized structure and character that separates music from mere noise. This unit engages students in the fundamental rhythm concepts of counting, subdivision, and beat-keeping that elevates their understanding of the hierarchy of notes and rests, macro and micro beats, reading rhythm notation, and interpreting them in relation to various meters and musical styles. Students will use the “1 e + a” system to count (internally and externally), clap, notate, play, and subdivide rhythms for everything they play at lessons and rehearsals and, eventually, on their own. There is an incredible array of rhythmic devices due to the variety of rhythmic patterns that can be used to build a compositional “groove” or “feel”, stemming from the vast cultural origins and time period influences throughout music history from which they were created. **(AAH) (AAP) (LGBTQ/D) (HG)**

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- Identifying emotions
- Accurate self-perception
- Recognizing strengths
- Self-confidence
- Self-efficacy
- Appreciating diversity
- Reducing performance anxieties

**Self-Management:** The ability to successfully regulate one's emotions, thoughts and behaviors in different situations, while effectively managing stress, controlling impulses and motivating oneself. The ability to set and work toward personal and academic goals.

- Impulse control
- Stress management
- Self-discipline
- Self-motivation
- Goal setting

- Expressing gratitude
- Time management
- Organizational skills

**Responsible Decision Making:** The ability to make constructive choices about personal behavior and social interactions based on ethical standards, safety concerns and social norms. The realistic evaluation of consequences of various actions and a consideration of the well-being of oneself and others.

- Identifying problems
- Analyzing situations
- Solving problems
- Evaluating
- Reflecting
- Working within a team-oriented environment
- Taking on leadership roles
- Ethical responsibility
- Forward planning with the necessary changes/improvements made for the future

### Unit Understandings:

*Students will understand that...*

- developing proficiency in pulse establishment and rhythm counting will have a direct correlation to the repertoire.
- practicing daily with concentrated effort and clarity of intent on warm-up exercises, scales, rudiments, and etudes is essential for developing technique.
- attention to inner pulse and rhythm counting while keeping the beat with the rest of the ensemble directly affects rhythmic accuracy in performance.
- music compositions are based on various meters, beat subdivisions, “feel” and “groove” traditions (time signatures, duple vs. triple subdivisions, emphasis, and strong vs. weak beats). **(AAH)**  
**(AAP)**
- a metronome is an essential resource as we strive to maintain a consistently accurate and steady pulse throughout our performance
- development of aural skills/active listening positively affects beat-keeping and rhythm accuracy.

### Unit Essential Questions:

- How does steady beat and pulse control (as an individual and as an ensemble) help our music?
- How is using a metronome vital to a musician’s development?
- How is rhythm reading fluency essential to successful performance?
- How does fluency of reading and recognizing rhythms and patterns improve sight reading?
- How is subdivision applied to counting and rhythm reading for better rhythmic execution?
- How does tempo affect our pulse control, rhythm reading and counting?
- How does meter affect our pulse control, rhythm reading and counting?

### Knowledge and Skills:

*Students will know...*

- definitions of musical terms.

- identification of musical symbols.
- the “1 e + a” Counting System.
- whole, half, quarter, and eighth rest symbols and values (possibly sixteenth note and rest combinations as well); 4/4, 3/4, 2/4, Common Time, and the meaning of the top/bottom numbers of these meters/time signatures.
- how to notate this counting system in written form.
- how to clap and count through rhythm exercises.
- how to use resources such as metronomes.
- how to improve upon their pulse control and beat keeping.
- an ever-expanding vocabulary of rhythms and patterns, building upon previous experience.  
(AAH) (AAP)

*Students will be able to...*

- perform with a steady beat individually and within an ensemble.
- perform musical passages with rhythmic accuracy with and without a metronome.
- demonstrate proficiency in the correct performance of rhythms at varied tempi.
- sight read with increasing rhythmic accuracy and pulse control.
- clap and count through rhythm exercises with increasing accuracy and comfort.
- begin to discern metric interpretation based on the character of the music. (AAH) (AAP)

## *EVIDENCE OF LEARNING*

### **Assessment:**

*What evidence will be collected and deemed acceptable to show that students truly “understand”?*

- Pre- and Post-Assessments
- monthly “Rhythm of the Month” quizzes (both written and performance-based)
- weekly student work in Alfred’s Music Theory books (both during and outside of class time)
- SmartMusic audio and FlipGrid video recordings
- Weekly assigned material in their Standard of Excellence method book
- Student learning outcomes as determined by the teacher at the close of each weekly lesson based upon their overall preparation, quality of participation, and improvement shown from the previous week’s lesson performance
- Reaction/response sessions both verbal and written anonymously with Padlet

### **Learning Activities:**

*What differentiated learning experiences and instruction will enable all students to achieve the desired results?*

- Equity and access for all students with SmartMusic provided (and potentially MusicFirst)
- Active listening on one’s own or as a lesson group using various media
- Peer critiques at designated weekly lessons with a “rep class” format
  - verbal feedback
  - anonymous written reaction/responses using Padlet

- After school extra help sessions whenever possible and deemed necessary
- Self-reflection through “trial and error”
- Question and answer
- Listening and performing (teacher, teacher & student, student)
- Opportunities throughout the school year for students to “show and tell” about their personal life experiences and family’s cultural heritage (AAH) (AAPD) (LGBTQ/D) (HG)
- Music-specific accommodations such as braille sheet music, ear plugs or hearing aids, the ‘Morgan Bumper’ product for students with oral discomfort while playing due to braces/orthodontics, custom-made devices to help support the weight of the instrument for students with brittle bone disease or other related medical conditions that compromise their ability to adequately physically support the weight of their instrument while holding and playing it, etc. (LGBTQ/D)

## *RESOURCES*

### **Teacher Resources:**

- SmartMusic
- MusicFirst apps including Musition, PracticeFirst, Sight Reading Factory, and Focus on Sound
- YouTube
- <http://www.oxfordmusiconline.com/grovemusic>
- Standard of Excellence Comprehensive Band Method Books 1 and 2 – Neil A. Kjos Music Company.
- Elliott, D. J., & Silverman, M. (2014). *Music Matters: A Philosophy of Music Education* (2<sup>nd</sup> ed.). Oxford University Press.
- Reimer, B. (2002). *A Philosophy of Music Education* (3<sup>rd</sup> ed.). Prentice-Hall.
- Alsobrook, J. (2002). *Pathways: A Guide for Energizing & Enriching Band, Orchestra & Choral Programs* (1<sup>st</sup> ed.). Gia Publications.
- Edgar, S. N. (2019). *Music Education and Social Emotional Learning* (1<sup>st</sup> ed.). Gia Publications.
- Blocher, L. (1996). *Teaching Music through Performance in Band: Volume 1*. GIA Publications.
- Recordings taken from various CD and online sources

### **Equipment Needed:**

- Chromebook with internet access
- TV monitor
- White board/markers
- Sound system
- Metronome/Tuner
- CD recordings
- Various reeds, mouthpieces, and instrument maintenance supplies
- School instrument inventory/music library

## *UNIT 3 OVERVIEW*

**Content Area:** Instrumental Music

**Unit Title:** Theory – Pitch/Scales

**Target Course/Grade Level:** Band/Grade 7

**Unit Summary:** Pitch, the distinction of a sound based upon the rate of vibrations producing it, is another foundational element of music. We distinguish pitch by its relative lowness/highness, or its amount of change/distance higher/lower relative to other pitches occurring before, after, or during. This unit engages students in the fundamental pitch concepts of notation using clefs, staff note names, and accidentals, as well as how those concepts translate to the playing of their instrument, connecting them to tone production and intonation. At the heart of this unit will be scales – an arranged series of ascending then descending pitches according to its specific scheme of intervals – which then leads to the concepts of key signatures and the most common intervals – unisons, octaves, and half and whole steps. There is an incredible array of scale types, stemming from the vast cultural origins and temporal influences throughout music history in which they were created. **(AAH) (AAP1) (LGBTQ/D) (HG)**

**Approximate Length of Unit:** 10 weeks, however as music instruction and learning is cumulative and overlaps while ongoing, it is therefore understood that all unit material will be taught concurrently throughout the course of the school year.

## *LEARNING TARGETS*

### **NJ Student Learning Standards:**

- MU.K-1.3C.12nov.Pr5a.** Use self-reflection and peer feedback to refine individual and ensemble performances of a varied repertoire of music.
- MU.K-12.1.3C.12nov.Pr6b.** Demonstrate an awareness of the context of the music through prepared and improvised performances.
- MU.K-12.1.3C.12nov.Re9a.** Identify and describe the effect of interest, experience, analysis, and context on the evaluation of music.
- MU.K-12.1.3C.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).
- MU.K-12.1.3C.12nov.Pr6a.** Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music.
- MU.K-12.1.3C.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.
- MU.K-12.1.3C.12nov.Pr5a.** Use self-reflection and peer feedback to refine individual and ensemble performances of a varied repertoire of music.
- MU.K-12.1.3C.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.

**MU.K-12.1.3C.12nov.Cn10a.** Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

**MU.K-12.1.3C.12nov.Re7b.** Identify how knowledge of context and the use of repetition, similarities and contrasts inform the response to music.

**MU.K-12.1.3C.12nov.Pr4c.** Identify expressive qualities in a varied repertoire of music that can be demonstrated through prepared and improvised performances.

### **Career Readiness, Life Literacies, and Key Skills:**

**9.4.12.CI.1.** Demonstrate the ability to reflect, analyze, and use creative skills and ideas.

**9.4.12.CT.1.** Identify problem-solving strategies used in the development of an innovative product or practice.

**9.4.12.CI.3.** Investigate new challenges and opportunities for personal growth, advancement, and transition.

**9.4.2.CT.2.** Identify possible approaches and resources to execute a plan.

**9.4.2.CT.3.** Use a variety of types of thinking to solve problems.

**9.4.12.CI.2.** Identify career pathways that highlight personal talents, skills, and abilities.

### **Interdisciplinary Connections and Standards:**

**2.2.8.MSC.2.** Analyze application of force and motion (e.g., weight transfer, power, speed, agility, range of motion) and modify movement to impact performance.

**2.2.8.MSC.3.** Design, lead and critique rhythmic and physical activity that includes variations in time, space, force, flow, and relationships (e.g., creative, cultural, social, aerobics dance, fitness).

**2.2.8.PF.2.** Respect and appreciate all levels of ability and encourage with care during all physical activities.

**2.2.8.LF.4.** Exhibit responsible social behavior by including and cooperating with classmates of all skill levels, assisting when needed, and collaborating respectfully to solve problems in groups, teams, and in pairs during physical activity.

**2.2.8.LF.5.** Describe the social benefits gained from participating in physical activity (e.g., meeting someone, making friends, team work, building trust, experiencing something new).

**RI.7-8.7.** Integrate and evaluate multiple sources of information presented in different media or (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.

**RI.7-8.3.** Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.

**RI.7-8.4.** Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text.

**NJSLSA.R7.** Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

**RST.7-8.9.** Synthesize information from a range of sources (e.g., texts, experiments, simulations) into a coherent understanding of a process, phenomenon, or concept, resolving conflicting information when possible.

**NJSLSA.L1.** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

**NJSLSA.L4.** Determine or clarify the meaning of unknown and multiple-meaning words and phrases by using context clues, analyzing meaningful word parts, and consulting general and specialized reference materials, as appropriate.

**NJSLSA.L5.** Demonstrate understanding of word relationships and nuances in word meanings.

**NJSLSA.L6.** Acquire and use accurately a range of general academic and domain-specific words and phrases sufficient for reading, writing, speaking, and listening at the college and career readiness

level; demonstrate independence in gathering vocabulary knowledge when encountering an unknown term important to comprehension or expression.

### **NJ SLS Companion Standards: Reading and Writing Standards for History, Social Studies, Science, and Technical Subjects:**

**WHST.7-8.6.** Use technology, including the Internet, to produce, share, and update writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.

**WHST.7-8.9.** Draw evidence from informational texts to support analysis, reflection, and research.

**SL.7-8.5.** Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.

**RH.7-8.4.** Determine the meaning of words and phrases as they are used in a text, including vocabulary describing political, social, or economic aspects of history and the social sciences; analyze the cumulative impact of specific word choices on meaning and tone.

**RST.7-8.3.** Follow precisely a complex multistep procedure when carrying out experiments, taking measurements, or performing technical tasks, attending to special cases or exceptions defined in the text.

**NJSLSA.SL6.** Adapt speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate.

### **Core SEL Competencies**

**Self-Awareness:** The ability to accurately recognize one's own emotions, thoughts, and values and how they influence behavior. The ability to accurately assess one's strengths and limitations with a well-grounded sense of confidence, optimism and a "growth mindset."

- Mindfulness
- Identifying emotions
- Accurate self-perception
- Recognizing strengths
- Self-confidence
- Self-efficacy
- Appreciating diversity
- Reducing performance anxieties

**Self-Management:** The ability to successfully regulate one's emotions, thoughts and behaviors in different situations, while effectively managing stress, controlling impulses and motivating oneself. The ability to set and work toward personal and academic goals.

- Impulse control
- Stress management
- Self-discipline
- Self-motivation
- Goal setting
- Expressing gratitude
- Time management
- Organizational skills

**Responsible Decision Making:** The ability to make constructive choices about personal behavior and social interactions based on ethical standards, safety concerns and social norms. The realistic evaluation of consequences of various actions and a consideration of the well-being of oneself and others.

- Identifying problems
- Analyzing situations
- Solving problems
- Evaluating
- Reflecting
- Working within a team-oriented environment
- Taking on leadership roles
- Ethical responsibility
- Forward planning with the necessary changes/improvements made for the future

### **Unit Understandings:**

*Students will understand that...*

- developing proficiency in scales/rudiments will have a direct correlation to the repertoire.
- practicing daily with concentrated effort and clarity of intent on warm-up exercises, scales, rudiments, and etudes is essential for developing technique.
- hand placement on the instrument directly affects dexterity.
- musical compositions are based on various tonal or key centers (key signatures, circle of 4ths/5ths, arpeggios, basic chords, scale types). (AAH) (AAPI)
- a tuner is an essential resource as we strive for consistently accurate intonation and tone quality.
- development of aural skills/active listening positively affects ear training for intervallic pitch relationships, particularly within the various scale patterns and chord structures encountered (half/whole step combinations for: major, natural minor, chromatic and pentatonic).

### **Unit Essential Questions:**

- How does our success with scales improve our performance?
- How does the identification and proper execution of varied articulations affect performance?
- How does scale fluency and an awareness of scalar passages within literature improve sight reading?
- How can vocalizing/humming/singing through musical passages improve our ear training and our performance of those passages on our instruments?

### **Knowledge and Skills:**

*Students will know...*

- definitions of musical terms.
- identification of musical symbols.
- one-octave concert major scales through 4 flats to C major, relative minor scales, one-octave chromatic scale and the “2 + 3” and “3 + 2” major pentatonic scales using each learned major scale (blues scale in Jazz Band and when applicable to the Concert Band repertoire). (AAH) (AAPI)

- Percussionists will cover all the above on mallet/keyboard instruments in addition to the following rudiments: single, double, and buzz strokes, 5-, 9-, and 17-stroke rolls, paradiddles, flams, flamadiddles, and flam taps.
- scale degrees, with careful consideration of 1, 3, 5, and 7 for arpeggios and an introduction to chord structure, as well as pentatonic scales.
- that composers often use scalar passages and patterns within their compositions and identifying them is important.
- that aural recognition of each pitch in a scale will strengthen tone and intonation.
- how to use tuners.
- an ever-expanding vocabulary of scales and patterns, building upon previous experience. **(AAH)**  
**(AAPI)**

*Students will be able to...*

- perform learned scales/rudiments with correct pitches and fingerings/positions.
- identify scale degrees and use them for basic major chord structure, arpeggio performance, and pentatonic scale creation.
- perform scalar passages within repertoire with improved accuracy.
- sight read with increasing pitch accuracy, tone quality, and awareness of intonation.
- vocalize/hum/sing through attainable musical passages and learned scales.
- begin to discern relevant scalar, chordal, and pitch relationships based on the music's character.  
**(AAH)** **(AAPI)**

## ***EVIDENCE OF LEARNING***

### **Assessment:**

*What evidence will be collected and deemed acceptable to show that students truly “understand”?*

- Pre- and Post-Assessments
- monthly “Scale of the Month” quizzes (both written and performance-based)
- weekly student work in Alfred’s Music Theory books (both during and outside of class time)
- SmartMusic audio and FlipGrid video recordings
- Weekly assigned material in their Standard of Excellence method book
- Student learning outcomes as determined by the teacher at the close of each weekly lesson based upon their overall preparation, quality of participation, and improvement shown from the previous week’s lesson performance
- Reaction/response sessions both verbal and written anonymously with Padlet

### **Learning Activities:**

*What differentiated learning experiences and instruction will enable all students to achieve the desired results?*

- Equity and access for all students with SmartMusic provided (and potentially MusicFirst)
- Active listening on one’s own or as a lesson group using various media
- Peer critiques at designated weekly lessons with a “rep class” format

- verbal feedback
- anonymous written reaction/responses using Padlet
- After school extra help sessions whenever possible and deemed necessary
- Self-reflection through “trial and error”
- Question and answer
- Listening and performing (teacher, teacher & student, student)
- Opportunities throughout the school year for students to “show and tell” about their personal life experiences and family’s cultural heritage **(AAH) (AAP) (LGBTQ/D) (HG)**
- Music-specific accommodations such as braille sheet music, ear plugs or hearing aids, the ‘Morgan Bumper’ product for students with oral discomfort while playing due to braces/orthodontics, custom-made devices to help support the weight of the instrument for students with brittle bone disease or other related medical conditions that compromise their ability to adequately physically support the weight of their instrument while holding and playing it, etc. **(LGBTQ/D)**

## *RESOURCES*

### **Teacher Resources:**

- SmartMusic
- MusicFirst apps including Musition, PracticeFirst, Sight Reading Factory, and Focus on Sound
- YouTube
- <http://www.oxfordmusiconline.com/grovemusic>
- Standard of Excellence Comprehensive Band Method Books 1 and 2 – Neil A. Kjos Music Company.
- Elliott, D. J., & Silverman, M. (2014). *Music Matters: A Philosophy of Music Education* (2<sup>nd</sup> ed.). Oxford University Press.
- Reimer, B. (2002). *A Philosophy of Music Education* (3<sup>rd</sup> ed.). Prentice-Hall.
- Alsobrook, J. (2002). *Pathways: A Guide for Energizing & Enriching Band, Orchestra & Choral Programs* (1<sup>st</sup> ed.). Gia Publications.
- Edgar, S. N. (2019). *Music Education and Social Emotional Learning* (1<sup>st</sup> ed.). Gia Publications.
- Blocher, L. (1996). *Teaching Music through Performance in Band: Volume 1*. GIA Publications.
- Recordings taken from various CD and online sources

### **Equipment Needed:**

- Chromebook with internet access
- TV monitor
- White board/markers
- Sound system
- Metronome/Tuner
- CD recordings
- Various reeds, mouthpieces, and instrument maintenance supplies
- School instrument inventory/music library

## *UNIT 4 OVERVIEW*

**Content Area:** Instrumental Music

**Unit Title:** Musicianship / Ensemble Etiquette

**Target Course/Grade Level:** Band/Grade 7

**Unit Summary:** Musicianship is a term encompassing the art of expression, interpretation, and developing literacy in the creation and/or performance of music. Artistry, the effective ability of the performer to genuinely discern and convey the intentions of the composer, as well as the personal emotional experience of the individual performer, are essential to musicianship. We place significant value on the diversity of our Rahway population and the myriad cultural practices, historical, and social contexts within our community while teaching to the many aspects of music literacy. Students are also guided towards artistic citizenship, where music as a universal language provides people from diverse backgrounds opportunities for self-expression and shared ideas. **(AAH) (AAPI) (LGBTQ/D) (HG)** Ensemble etiquette is the accepted and established set of norms in a music ensemble setting that all participating performers must adhere to, such as: 1) the understanding of the expectations and desired behaviors for said ensemble; 2) the understanding of how one's musical part works with and within all of the other parts of said ensemble; and 3) the overall level of musicianship each performer is capable of contributing to their role in said ensemble. In this unit, the technique and theoretical understanding students have developed throughout the year free them up to concentrate on their musicianship and etiquette. When learning and performing solo literature, students will be asked to develop their own personalized interpretation of the composer's intent. When working together as an ensemble, students and teacher/conductor will collectively form a unified agreement on interpretation and decide how to express it in a homogenous way throughout the rehearsal process, likely leading to public performance.

**Approximate Length of Unit:** 10 weeks, however as music instruction and learning is cumulative and overlaps while ongoing, it is therefore understood that all unit material will be taught concurrently throughout the course of the school year.

## *LEARNING TARGETS*

### **NJ Student Learning Standards:**

- MU.K-1.3C.12nov.Pr5a.** Use self-reflection and peer feedback to refine individual and ensemble performances of a varied repertoire of music.
- MU.K-12.1.3C.12nov.Pr6b.** Demonstrate an awareness of the context of the music through prepared and improvised performances.
- MU.K-12.1.3C.12nov.Re9a.** Identify and describe the effect of interest, experience, analysis, and context on the evaluation of music.
- MU.K-12.1.3C.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).
- MU.K-12.1.3C.12nov.Pr6a.** Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music.

- MU.K-12.1.3C.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.
- MU.K-12.1.3C.12nov.Pr5a.** Use self-reflection and peer feedback to refine individual and ensemble performances of a varied repertoire of music.
- MU.K-12.1.3C.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.
- MU.K-12.1.3C.12nov.Cn10a.** Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
- MU.K-12.1.3C.12nov.Re7b.** Identify how knowledge of context and the use of repetition, similarities and contrasts inform the response to music.
- MU.K-12.1.3C.12nov.Pr4c.** Identify expressive qualities in a varied repertoire of music that can be demonstrated through prepared and improvised performances.

### **Career Readiness, Life Literacies, and Key Skills:**

- 9.4.12.CI.1.** Demonstrate the ability to reflect, analyze, and use creative skills and ideas.
- 9.4.12.CT.1.** Identify problem-solving strategies used in the development of an innovative product or practice.
- 9.4.12.CI.3.** Investigate new challenges and opportunities for personal growth, advancement, and transition.
- 9.4.2.CT.2.** Identify possible approaches and resources to execute a plan.
- 9.4.2.CT.3.** Use a variety of types of thinking to solve problems.
- 9.4.12.CI.2.** Identify career pathways that highlight personal talents, skills, and abilities.

### **Interdisciplinary Connections and Standards:**

- 2.2.8.MSC.2.** Analyze application of force and motion (e.g., weight transfer, power, speed, agility, range of motion) and modify movement to impact performance.
- 2.2.8.MSC.3.** Design, lead and critique rhythmic and physical activity that includes variations in time, space, force, flow, and relationships (e.g., creative, cultural, social, aerobics dance, fitness).
- 2.2.8.PF.2.** Respect and appreciate all levels of ability and encourage with care during all physical activities.
- 2.2.8.LF.4.** Exhibit responsible social behavior by including and cooperating with classmates of all skill levels, assisting when needed, and collaborating respectfully to solve problems in groups, teams, and in pairs during physical activity.
- 2.2.8.LF.5.** Describe the social benefits gained from participating in physical activity (e.g., meeting someone, making friends, team work, building trust, experiencing something new).
- RI.7-8.7.** Integrate and evaluate multiple sources of information presented in different media or (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.
- RI.7-8.3.** Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.
- RI.7-8.4.** Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text.
- NJSLSA.R7.** Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.
- RST.7-8.9.** Synthesize information from a range of sources (e.g., texts, experiments, simulations) into a coherent understanding of a process, phenomenon, or concept, resolving conflicting information when possible.

- NJSLSA.L1.** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
- NJSLSA.L4.** Determine or clarify the meaning of unknown and multiple-meaning words and phrases by using context clues, analyzing meaningful word parts, and consulting general and specialized reference materials, as appropriate.
- NJSLSA.L5.** Demonstrate understanding of word relationships and nuances in word meanings.
- NJSLSA.L6.** Acquire and use accurately a range of general academic and domain-specific words and phrases sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when encountering an unknown term important to comprehension or expression.

### **NJ SLS Companion Standards: Reading and Writing Standards for History, Social Studies, Science, and Technical Subjects:**

- WHST.7-8.6.** Use technology, including the Internet, to produce, share, and update writing products, taking advantage of technology’s capacity to link to other information and to display information flexibly and dynamically.
- WHST.7-8.9.** Draw evidence from informational texts to support analysis, reflection, and research.
- SL.7-8.5.** Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.
- RH.7-8.4.** Determine the meaning of words and phrases as they are used in a text, including vocabulary describing political, social, or economic aspects of history and the social sciences; analyze the cumulative impact of specific word choices on meaning and tone.
- RST.7-8.3.** Follow precisely a complex multistep procedure when carrying out experiments, taking measurements, or performing technical tasks, attending to special cases or exceptions defined in the text.
- NJSLSA.SL6.** Adapt speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate.

### **Core SEL Competencies**

**Self-Awareness:** The ability to accurately recognize one’s own emotions, thoughts, and values and how they influence behavior. The ability to accurately assess one’s strengths and limitations with a well-grounded sense of confidence, optimism and a “growth mindset.”

- Mindfulness
- Identifying emotions
- Accurate self-perception
- Recognizing strengths
- Self-confidence
- Self-efficacy
- Appreciating diversity
- Reducing performance anxieties

**Self-Management:** The ability to successfully regulate one’s emotions, thoughts and behaviors in different situations, while effectively managing stress, controlling impulses and motivating oneself. The ability to set and work toward personal and academic goals.

- Impulse control

- Stress management
- Self-discipline
- Self-motivation
- Goal setting
- Expressing gratitude
- Time management
- Organizational skills

**Responsible Decision Making:** The ability to make constructive choices about personal behavior and social interactions based on ethical standards, safety concerns and social norms. The realistic evaluation of consequences of various actions and a consideration of the well-being of oneself and others.

- Identifying problems
- Analyzing situations
- Solving problems
- Evaluating
- Reflecting
- Working within a team-oriented environment
- Taking on leadership roles
- Ethical responsibility
- Forward planning with the necessary changes/improvements made for the future

### Unit Understandings:

*Students will understand that...*

- meaningful and intentional individual and ensemble warm-up routines are essential to success
- performing in an ensemble requires team-oriented skills.
- music is created with structural elements including melody, harmony, rhythm, form, and texture (balance and blend).
- dynamics, articulations, tone colors, effective technique, tempo/meter changes, modulations, and phrasing all contribute to expressing the music
- there are distinct historical periods and genres in music which affect its style. (AAH) (AAPI) (LGBTQ/D) (HG)
- knowledge of the composer's life/background and intent/inspiration with their composition allows the performers to better appreciate and express the music being performed. (AAH) (AAPI) (LGBTQ/D) (HG)
- having a personal connection with the music makes for a more meaningful performance. (AAH) (AAPI) (LGBTQ/D) (HG)
- appropriate deportment, mindset, posture, breathing, technique, musicianship, and expression is essential to any kind of musical performance.
- discourse within rehearsal will benefit the ensemble.
- music is a universal language which has the power to bring people together.
- music has influenced world cultures throughout history and vice versa. (AAH) (AAPI) (LGBTQ/D) (HG)
- every individual musician's personal background and life experience contain inherent music traditions, cultural meanings, and performance practices that are valuable and must be utilized and appreciated. (AAH) (AAPI) (LGBTQ/D) (HG)

## Unit Essential Questions:

- How does effective execution of music's expressive elements, such as dynamics, articulations, tone colors, effective technique, tempo/meter changes, modulations, and phrasing enhance our performances?
- How can a person benefit from experiencing a wide variety of musical genres, backgrounds, and styles? **(AAH) (AAPi) (LGBTQ/D) (HG)**
- How does knowing where a piece of music comes from and/or the composer's background affect the performance of that music? **(AAH) (AAPi) (LGBTQ/D) (HG)**
- In what ways does traditional or Indigenous music communicate specific cultural ideas? **(AAH) (AAPi) (LGBTQ/D) (HG)**
- How can music be used to express ideas and emotions? **(AAH) (AAPi) (LGBTQ/D) (HG)**
- How can discourse within an ensemble rehearsal improve the students' performance of the music? **(AAH) (AAPi) (LGBTQ/D) (HG)**
- What do musicians need to listen for in the music they are rehearsing and performing?
- How can students critically evaluate their own performance and those of their peers?

## Knowledge and Skills:

*Students will know...*

- a wide variety of musical genres, historical time periods, backgrounds, and styles, with effort devoted to knowing where a piece of music comes from and/or the composer's background. **(AAH) (AAPi) (LGBTQ/D) (HG)**
- definitions of musical terms.
- identification of musical symbols.
- the "4-step Warm-up" routine for their instrument and how to lead themselves through it prior to the start of the ensemble warm-up routine.
- the ensemble warm-up routine, consisting of collective breathing exercises, chorales, isolated rhythm exercises, scales, and relevant etudes for that rehearsal.
- how to meaningfully participate in large ensembles and smaller chamber groups as well as in solo performance.
- the established etiquette and expectations for active listening, weekly rehearsals, public performances, and audience participation.
- how to create music through composition, improvisation on their instrument, through experimentation with electronic and digital applications that support our study of music.

*Students will be able to...*

- follow and interpret a conductor's pattern and gestures to perform accurately and expressively.
- apply all learned music theory knowledge and pedagogical skills to perform successfully on their instrument and enhance the overall ensemble performance or as a soloist.
- demonstrate the proper and desired ensemble etiquette as a listener, learner, performer, and audience member.
- engage in discourse with fellow musicians/conductor about the repertoire and rehearsal process
- be more present as a listener and begin recognizing what to actively listen for while hearing a piece of music for the first time, rehearsing said music, and potentially performing said music.
- gather and gain ideas, emotional content, and character from the music to "tell the story" through their interpretation of the composer's intent to the best of their knowledge and capability. **(AAH) (AAPi) (LGBTQ/D) (HG)**

- experience music both on very personal and communal levels. (AAH) (AAPi) (LGBTQ/D) (HG)
- recognize connections between the repertoire and their own personal life experiences whenever possible, then access that knowledge and emotional content while rehearsing and performing it. (AAH) (AAPi) (LGBTQ/D) (HG)

## *EVIDENCE OF LEARNING*

### **Assessment:**

*What evidence will be collected and deemed acceptable to show that students truly “understand”?*

- Pre- and Post-Assessments
- SmartMusic performance recordings assigned specifically for their individual parts on Concert Band repertoire, especially those intended for public performance
- Student learning outcomes as determined by the conductor based upon their success level on their individual parts at our public performances, as well as their display of etiquette throughout
- Post-performance reaction/response forms that each student will submit within the week following said performance, with questions pertaining to:
  - self-assessment of one’s part of the performance
  - evaluating the entire ensemble’s performance
  - opinions on what went well and what needs improvement
  - choosing a favorite piece and explaining why
  - the individual’s emotional experience with the performance and each piece (AAH) (AAPi) (LGBTQ/D) (HG)

### **Learning Activities:**

*What differentiated learning experiences and instruction will enable all students to achieve the desired results?*

- Equity and access for all students with SmartMusic provided (and potentially MusicFirst)
- Active listening on one’s own or as a lesson group using various media
- Peer critiques at designated weekly lessons with a “rep class” format
  - verbal feedback
  - anonymous written reaction/responses using Padlet
- After school extra help sessions whenever possible and deemed necessary
- Self-reflection through “trial and error”
- Question and answer
- Listening and performing (teacher, teacher & student, student)
- Opportunities throughout the school year for students to “show and tell” about their personal life experiences and family’s cultural heritage (AAH) (AAPi) (LGBTQ/D) (HG)
- Music-specific accommodations such as braille sheet music, ear plugs or hearing aids, the ‘Morgan Bumper’ product for students with oral discomfort while playing due to braces/orthodontics, custom-made devices to help support the weight of the instrument for students with brittle bone disease or other related medical conditions that compromise their ability

to adequately physically support the weight of their instrument while holding and playing it, etc.  
(LGBTQ/D)

## *RESOURCES*

### **Teacher Resources:**

- SmartMusic
- MusicFirst apps including Musition, PracticeFirst, Sight Reading Factory, and Focus on Sound
- YouTube
- <http://www.oxfordmusiconline.com/grovemusic>
- Standard of Excellence Comprehensive Band Method Books 1 and 2 – Neil A. Kjos Music Company.
- Elliott, D. J., & Silverman, M. (2014). *Music Matters: A Philosophy of Music Education* (2<sup>nd</sup> ed.). Oxford University Press.
- Reimer, B. (2002). *A Philosophy of Music Education* (3<sup>rd</sup> ed.). Prentice-Hall.
- Alsobrook, J. (2002). *Pathways: A Guide for Energizing & Enriching Band, Orchestra & Choral Programs* (1<sup>st</sup> ed.). Gia Publications.
- Edgar, S. N. (2019). *Music Education and Social Emotional Learning* (1<sup>st</sup> ed.). Gia Publications.
- Blocher, L. (1996). *Teaching Music through Performance in Band: Volume 1*. GIA Publications.
- Recordings taken from various CD and online sources

### **Equipment Needed:**

- Chromebook with internet access
- TV monitor
- White board/markers
- Sound system
- Metronome/Tuner
- CD recordings
- Various reeds, mouthpieces, and instrument maintenance supplies
- School instrument inventory/music library