



Common Core State Curriculum Focus
Areas That Are Tied Into The Millburn
Band Curriculum 2025-26



Focus Areas Writing

- **WRITING**
- **College and career-ready students...**
- 1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
- 2. Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.
- 3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
- 4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- 5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.
- 6. Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.
- 7. Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigations.
- 8. Gather relevant information from multiple print and digital sources, assess the credibility and accuracy of each source, and integrate the information while avoiding plagiarism.
- 9. Draw evidence from literary or informational texts to support analysis, reflection, and research.
- 10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.




Focus Areas Mathematics

- **College and career-ready students...**
- 1. Make sense of problems and persevere in solving them.
- 2. Reason abstractly and quantitatively.
- 3. Construct viable arguments and critique the reasoning of others.
- 4. Model with mathematics.
- 5. Use appropriate tools strategically.
- 6. Attend to precision.
- 7. Look for and make use of structure.
- 8. Look for express regularity in repeated reasoning.

The background of the slide features a dark, textured pattern of diagonal lines. In the top right corner, there is a faint image of a piano keyboard. Scattered throughout the slide are several musical notes and a treble clef, rendered in a light gray color. The title "Goals of Band Curriculum" is written in a large, white, sans-serif font at the top center.

Goals of Band Curriculum

- Goal #1 Perceiving, Performing, and Responding: Aesthetics
 - Goal #2 Historical, Cultural, and Social Contexts
 - Goal #3 Creative Expression and Production
 - Goal #4 Aesthetic Criticism
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- A large, light gray bass clef is positioned in the bottom left corner of the slide.

Musical Writing CC Focus Areas Intertwined With Each Mathematics Focus Area (Activities Included)

1. Make sense of problems and persevere in solving them

- One of the important aspects of playing an instrument is the warm-up process. Describe what you do to warm up, what each element of your warm-up procedure addresses, and how you evaluate your playing skills as you warm up. Does your warm up change from day to day? Why? (Goal I: Perceiving, Performing, and Responding: Aesthetics; Goal IV: Aesthetic Criticism)
- Describe the process used for practicing a difficult passage of music. How does this process assist you in your ability to play this passage? (Goal I)
- As a percussionist, what do you have to do to develop a steady tone on your snare drum? How much time do you need to spend each day to make your strokes even? Over the past week, how much of your playing time has been spent working on evenness of strokes? (Goal I; IV)
- Why do we practice? Is there more to it than learning to play the right notes? What other aspects of music should we address to improve our performance? (Goal IV)
- When you practice a difficult passage, what should you do after you play it successfully? Why? (Goal I)
- Listen to a recording of our ensemble's most recent rehearsal. Based on the given rubric, identify areas of superior performance and areas of required improvement. Using musical vocabulary, describe what you would do to make improvements to that section. (Goal I; Goal IV)
- Write in the counting under (or over) a musical passage or exercise. Now clap the rhythm and count the beats out loud. Do this as many times as necessary to make sure that you have the rhythm correct. Next, play the passage on one note on your instrument. Finally, play the passage as written. Why does breaking this process down into smaller elements help your understanding of the passage? Are there other activities that you could do to help your understanding of the rhythm? (Goal I)
- Perform a unison pitch or a major scale with a like instrument. Identify the pitches as being "in tune" or "out of tune" and describe the process for correcting pitch on your instrument. (Goal I; Goal IV)

Musical Writing CC Focus Areas Intertwined With Each Mathematics Focus Area (Activities Included)

2. Reason abstractly and quantitatively:

- Students are given an excerpt of music in which each measure will have a number of missing beats. Students will fill in the missing beats with a rhythm of their choice or specific rhythmic patterns as directed by the teacher. How did you decide how many counts you needed to add to each measure? Can you clap and count the rhythm that you have composed? (Goal I; Goal III: Creative Expression and Production)
- Describe the pyramid concept of balance. What do different individuals or instrument groups in our ensemble have to do to maintain this concept because of our instrumentation? (Goal I; Goal IV)
- How is sound produced? Describe how sound is produced on your instrument. What are the elements of tone production that you can control? What elements are outside of your control? (Goal I)
- Practice a concert piece in two contrasting ways. You may change items such as dynamics, tempo, or phrasing. How might these changes affect the listener's reaction to the piece? (Goal I; Goal II: Historical, Cultural, and Social Contexts; Goal IV)

Musical Writing CC Focus Areas Intertwined With Each Mathematics Focus Area (Activities Included)

3. Construct viable arguments and critique the reasoning of others:

- Evaluate our most recent performance. Based on the given rubric, identify areas of superior performance and areas of required improvement. What musical qualities of this performance do you think will be different for other members of our group? Why might their perspective be different from yours? (Goal IV)
- Practice the phrasing of a given piece of music in at least two contrasting ways. Which of the two ways do you prefer for this piece? Why is this interpretation better in your opinion? Now listen to the interpretation of one of your colleagues. What differences in interpretation did you hear in their performance? If you were the director of your ensemble, which interpretation would you use? Why? (Goal I; Goal IV)
- Listen to a recording of a different ensemble performing one of your pieces. Using musical vocabulary, describe some of the differences between our ensemble's interpretation and the interpretation on the recording. Which interpretation do you prefer and why? (Goal IV)
- Practice a given passage of music with two different dynamics, *forte* and *piano*. Which of these two dynamics makes the passage sound the best to you? Compare the differences that these two dynamics made in the expression of the musical passage. What was it about the dynamic level that you **did not** choose that made you select the other? (Goal I; Goal IV)
- Practice a given passage of music with two different tempi, *allegro* and *andante*. Which of these two tempi makes the passage sound the best to you? Compare the differences that these two tempi made in the expression of the musical passage. What was it about the tempo that you **did not** choose that made you select the other? (Goal I; Goal IV)

Musical Writing CC Focus Areas Intertwined With Each Mathematics Focus Area (Activities Included)

4. Model with music:

- A natural disaster has occurred in a distant country to which many people in our community have ties. Organize an event to draw attention to the plight of the stricken people, increase the awareness of this disaster in our community, and attempt to raise funds to send as a portion of relief efforts. What would your event look like? How can you use your skills as a musician to attract people to this event? (Goal II)
- Millburn is celebrating Women's History Month. Develop a resource highlighting the music of women composers throughout history. Your finished product should describe the difficulty that women composers have historically faced, give internet resources where the music by women composers can be heard, provide additional websites and books that contain photographs of notable women composers and expand the ideas included in your product. (Goal II)
- Millburn is celebrating African-American History Month. Organize a school assembly that promotes the contributions that African-American composers have made, particularly in the jazz genre. What pieces and/or composers would you want the assembly to include and why? How can you address the efforts that musicians of all races made in the quest for racial equality and desegregation during the jazz era? (Goal II)
- Music is something that has been included in celebrations, ceremonies, and other situations unique to specific cultures. Drawing on your own cultural heritage, describe how music is used in different ways or at different times. Compare these events to those of the larger American community around you. Explain the similarities and the differences. (Goal II)

Musical Writing CC Focus Areas Intertwined With Each Mathematics Focus Area (Activities Included)

5. Use appropriate tools strategically:

- Listen to a recording of a professional or high-quality university ensemble playing a piece that we are performing. What are the most striking differences in what you hear? What would you suggest to your fellow students to help them to achieve a superior performance? (Goal IV)
- Find an appropriate tone model (professional recording, private teacher, director, peer, etc.) for your instrument. Contrast your own sound with the sound that you hear. Can you make your tone sound like the model you have selected? (Goal I; Goal IV)
- Describe how to use a metronome in the process of working on a difficult passage. What part of this process did you find difficult? (Goal I)
- Explain how to use a sound source as a means for working on balance and intonation. With what parts of this process do you have trouble? What have you learned about tone, balance, and intonation and the interdependence of each? (Goal I)
- Explain how listening to a recording of your ensemble is useful. How is this different from listening while we perform? How would recording yourself be useful while you practice at home? (Goal IV)
- Record one of the parts of a duet from your lesson book on any recording device (iPhone, digital recorder, computer, etc). Now play back the recording and play the other part of the duet at the same time. Explain how you solved the problems of balance and tempo in getting your performance to be accurate. (Goal I; Goal IV)
- Demonstrate the correct performance posture for your instrument and show the correct corresponding music stand position and height. Identify the factors involved in making your choice. (Goal I)

Musical Writing CC Focus Areas Intertwined With Each Mathematics Focus Area (Activities Included)

6. Attend to precision:

- Millburn Band Director will play a short rhythm on an instrument. Keeping a steady tempo, echo the rhythm that your teacher plays. Try to be as accurate as possible with your rhythm, applying the rhythm to the steady tempo of the metronome. (Goal I)
- Use a metronome to perform a musical example. Show your ability to maintain accurate tempo. (Goal I)
- Play major or minor scales through four sharps and four flats on your instrument in the eighth-and-sixteenth-note scale pattern. Demonstrate precision in note accuracy, rhythm, and tempo. (Goal I)
- Millburn Music Instructor will conduct a passage of music. He/she will use conducted gestures to change the tempo and regularity of the passage. Demonstrate your ability to stay entirely with the conducted tempo in each instance. (Goal I)
- Describe the appropriate sequence to assemble and disassemble your instrument. Why is it important to follow this sequence? How could you improve this process? (Goal I)

Musical Writing CC Focus Areas Intertwined With Each Mathematics Focus Area (Activities Included)

7. Look for and make use of structure:

- How does your understanding of the formal structure of this piece help you in working on your performance of it? How can you use form as an aid to memorization of certain passages? (Goal I; Goal II)
- Describe how the pattern of eighth and sixteenth notes helps you to play five-, seven-, nine-, thirteen-, and seventeen-stroke rolls. (Goal I)
- Describe the process that you use when you are sight-reading a new piece of music. Why is it important to have a structure in place as you look at something new? (Goal I; Goal II)
- You will be improvising a solo on one chorus of “Rolling Along” How did you use the structure of the “head” to organize your improvisation? What aides in the accompaniment did you use to help you to keep your place? You can use a 12-bar blues or other improvisatory device for structure.) (Goal III)
- Identify the form of a selected piece of music. Using musical terms, compare the different sections of this piece. (Goal I; Goal II; Goal IV)

Musical Writing CC Focus Areas Intertwined With Each Mathematics Focus Area (Activities Included)

8. Look for and express regularity in repeated reasoning:

- Spell a major scale for your instrument that you already know. Describe the patterns of whole and half steps that make the scale major. Now start on any other note and apply what you know about scale building to build a major scale on that note. Play the new scale on your instrument. Describe how you used accidentals to make the pattern of whole and half steps accurate. (Goal I)
- Using a metronome, one student in the group will play a given scale with an articulation pattern of their choice on the eighth-and-sixteenth-note scale pattern. The rest of the students in the group will echo that pattern immediately upon the model student reaching the tonic pitch. (Goal I; Goal III)
- What patterns do you see in your music? How can we use patterns to our advantage when practicing? (Goal I)
- What passages are repeated in this piece of music? Should we perform them similarly or not? Why? (Goal I; Goal II; Goal IV)
- Millburn Band Director will model conducting patterns in different time signatures. Compare each of these patterns as you conduct them with your teacher. What similarities do you find in each of the patterns? What do these similarities do to help musicians maintain their place in a composition? (Goal I)
- You know that when a beam is added to two quarter notes they become eighth notes. When you add another beam to the two eighth notes they become sixteenth notes and an additional beam makes them thirty-second notes. What happens to the note values as you continue to add beams? Make a chart that labels the note values to the 10th degree! (We'll call eighth notes the first degree, sixteenth notes the second.) Explain why many of these note values of a higher degree are not necessary. (Goal I)

Musical Writing CC Focus Areas Intertwined With Each Mathematics Focus Area (Activities Included)

- **Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences:**
- Listen to one of the pieces that we are performing on our next concert. Create a story that reflects what you think the music portrays. What kinds of characters or events do you hear being depicted in the music? What role does your instrument, instrument group, or instrument family group play in your story? (Goal I)
- Millburn Music Teacher will play a piece of music for you. Write a story, a poem, or draw a picture that depicts what you hear in the music. On the back, identify the elements in the music that caused you to make the choices in your story or artwork. Now exchange your story, poem, or artwork with the student next to you. Listen to the piece again as you read or view your neighbor's work. Can you recognize the elements that your neighbor chose for different events in the music? (Goal I; Goal IV)
- Using whatever resources at your disposal, develop written notes to be included in our concert program to help audience members have a better understanding of what we are playing. Include the composer's name, his/her dates of birth and death, and other important facts about his/her life or craft. Include ideas of your own that are either descriptive or explanatory about the music. (Goal I; Goal II)
- We will be performing at the upcoming ensemble Assessment/Adjudication. What do we need to do to make sure that our group 1) looks uniform on the stage, 2) models appropriate stage behavior, and 3) models appropriate audience behavior? (Goal I; Goal II)
- Perform a musical example of your choice. Create a new title for this piece and state why you chose this title. (Goal I; Goal IV)
- Create a short announcement to be read before a concert that reminds people to be considerate of the performers and other audience members. You must include, but are not limited to, reminders about turning off or silencing cell phones and no texting or flash photography during the performance. (Goal I; Goal II)

Musical Examples Exercise

- Listen to These examples...

Example #1

- Listen to one of the pieces that we are performing on our next concert. Create a story that reflects what you think the music portrays. What kinds of characters or events do you hear being depicted in the music? What role does your instrument, instrument group, or instrument family group play in your story? (Goal I)
- <https://www.youtube.com/watch?v=EHmJiGZrMtQ>

Example #2

- Millburn Music Teacher will play a piece of music for you. Write a story, a poem, or draw a picture that depicts what you hear in the music. On the back, identify the elements in the music that caused you to make the choices in your story or artwork. Now exchange your story, poem, or artwork with the student next to you. Listen to the piece again as you read or view your neighbor's work. Can you recognize the elements that your neighbor chose for different events in the music?
(Goal I; Goal IV)

https://youtu.be/y5GQ0we6dOc?si=Tu_sJIG0bOLlci6q



ASSESSMENTS WITH CORRESPONDING RUBRIC

Elementary Concert Assessment

- After completing the Critique Checklist, please use complete sentences to answer the following questions:
- Which piece of music did we play the best in our concert?
- What musical qualities made this the best piece?
- Which piece needed more improvement?
- What improvements would you make?

ASSESSMENTS WITH CORRESPONDING RUBRIC

WIND, BRASS AND PERCUSSION CRITIQUE CHECKLIST

Student Name _____

	Always	Sometimes	Attempted
5. We performed with excellent tone.	3	2	1
6. We performed with excellent intonation.	3	2	1
7. We performed the correct notes.	3	2	1
8. We performed the correct rhythms.	3	2	1
5. We kept a steady beat.	3	2	1
2. We used appropriate dynamics.	3	2	1
7. We had excellent posture (feet on floor, sitting/standing straight, relaxed).	3	2	1
8. We had excellent playing position (angle of instrument, hand placement).	3	2	1
9. We performed well together as an ensemble.	3	2	1
10. We performed musically.	3	2	1

= _____ = _____ = _____

Total Points: _____

Divided by 10: _____

Please indicate one or two ways in which your performance may be improved.

Categories to be improved	Location in the music	Suggestions for improvement
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ASSESSMENTS WITH CORRESPONDING RUBRIC

Secondary Concert Assessment

After completing the Adjudicator Rubric, please use complete sentences to answer the following questions:

What musical attributes were the greatest strengths of this performance?

Explain how you would improve the weakest areas of our performance?

What musical qualities of this performance do you think will be different for other members of our group? Why might their perspective be different from yours?

ASSESSMENTS WITH CORRESPONDING RUBRIC

I.G.S.M.A. BAND RUBRIC

	I - Excellent	II - Good	III - Fair
Intonation	Majority of instruments are in tune. Lapses are infrequent and generally minor. Majority of percussion instruments have been tuned.	Although instruments have been tuned, individual and sectional problems are audible.	Instruments have not been carefully tuned, and many section, segment and individual pitch problems are clearly audible and remain uncorrected.
Tone Quality	Excellent control of most aspects of proper tone production. Breath support and characteristic timbre may be adversely affected in extremes of range and volume. Tonal focus is generally accurate. Characteristic ensemble quality and timbre is not distorted. Characteristic percussion timbre and quality of sound are almost always present.	A good basic approach to proper tone production, although performers are often taxed beyond the ability to control quality and timbre in range and volume extremes.	Performers seldom seem aware of the proper fundamentals required to produce a focused sound and accurate tonal center. Insufficient breath support exists to produce clarity of sound and tonal center.
Balance	Conscious and successful effort has been expended to achieve proper balance.	A successful attempt has been made to achieve proper balance. Characteristic percussion timbre and quality of sound are sometimes present.	Although there are occasional periods of balance, a general lack of concern with the techniques of achieving proper balance is evident.
Interpretation	Performers often display a high level of control and concept of musicality with only a few minor flaws and inconsistencies. There is mostly uniform and often sensitive playing of phrasing with a tasteful and correct idiomatic interpretation.	Performers possess knowledge of the musical components. Performers sometimes achieve a moderate level of meaningful and uniform musical demonstration of good dynamic and rhythmic shaping.	Performers occasionally display an awareness of the musical program. Performers display an occasional attempt to express melodic line.
Technique	An excellent approach to articulation and sticking method exists. Manual dexterity is excellent with only minor problems in musical clarity. Generally good tongue/finger/hand coordination exists.	A good basic approach to proper articulation and sticking methods exists. Manual dexterity is good but lacks coordination at times causing clarity to be inconsistent.	Mechanical dexterity is often taxed and rarely accurately achieved. Performers tend toward explosive articulations. Although some facets of control are present, the performance is still quite flawed.
Rhythm	Excellent control of overall pulse with rare moments of pulse distortion. Performers seem confident and in excellent control of tempo and pulse most of the time.	Performers exhibit a good awareness of pulse and tempo. Performers exhibit individual rhythmic accuracy problems and rapid passages lack togetherness.	Performers occasionally display an awareness of pulse and tempo. Individual rhythmic interpretation lacks consistency.
Stage Presentation	Performers most often display proper posture and instrument position. The overall look of the ensemble is uniform with only minor variations.	Performers occasionally display proper posture and instrument position. There has been some attention to a uniform look.	Performers seldom display proper posture and instrument position. There is very little attention to a uniform look.

Musical Writing CC Focus Areas Intertwined With Each Mathematics Focus Area/Rubric

Student Name: _____

How Do You Practice?

Think about the steps you take to learn a brand new piece of music. What is a basic way to start practicing before you are able to play the whole piece? What if you have a problem with a certain measure or certain rhythm? Should you try to play the whole piece right away?


Now that you have thought about all of this...

Below, list some of the steps you take when practicing a new piece at home.

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.

(Use the back if you have more steps you would like to write.)

How does this process help you learn your music? Use complete sentences.



Musical Writing CC Focus Areas Intertwined With Each Mathematics Focus Area/Rubric

- Student Name: _____
- **How Do You Practice?**
- Think about the steps you take to practice a difficult passage of music. What is a basic way to start practicing before you are able to play it successfully? What are some musical ideas that need to be addressed to play a passage accurately?
- Now that you have thought about your practicing technique, describe your process below. How does this process help you perform the difficult passage?