

**Audubon Public School District**



Grade 7 and 8: Junior High Band

Curriculum Guide

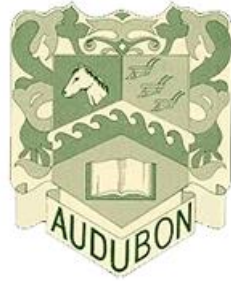
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## **Course Description**

### **Grade 7 and 8: Junior High Band**

Instrumental organizations are among the most active groups in the school. Students involved in Junior High Band (Grades 7 and 8) are required to perform in the two major school concerts, along with other selected activities throughout the school year, such as possible concert band festivals at other schools, etc. Students will also be required to attend rotating instrumental music lessons and practice on their own. The student must have at least one year of previous experience on their instrument to participate. Beginners will only be accepted on approval by the Director. Students who play Woodwind, Brass, or Percussion instruments may join the Junior High Band.

Band members rehearse during the school day. In band rehearsal the student will continue to develop skills learned in prior years, as well as prepare concert music and learn ensemble skills, but most importantly, enjoy a regular musical ensemble experience daily.

## Overview / Progressions

Grade 7 and 8: Junior High Band

Overview	Unit Focus	Visual/ Performing Arts Content Standards	Content/Learning Goals	Skills/Learning Objectives
Unit 1	Interpretation of Rhythmic Notation	<ul style="list-style-type: none"> <li>● 1.3C.12nov.Cr2a</li> <li>● 1.3C.12int.Cr2a</li> <li>● 1.3C.12nov.Cr3b</li> <li>● 1.3C.12int.Cr3b</li> <li>● 1.3C.12nov.Pr4a</li> <li>● 1.3C.12int.Pr4a</li> <li>● 1.3C.12nov.Pr4b</li> <li>● 1.3C.12int.Pr4b</li> <li>● 1.3C.12nov.Pr6a</li> <li>● 1.3C.12int.Pr6a</li> </ul>	<ul style="list-style-type: none"> <li>● Students will be able to analyze and identify in time and out of time</li> <li>● Students will be able to perform rhythms utilizing Macro and Micro beats well as division and elongation</li> <li>● Students will be able to distinguish different meters within music</li> </ul>	<ul style="list-style-type: none"> <li>● Perform basic Duple patterns</li> <li>● Perform basic Triple patterns</li> <li>● Read Duple and Triple Notation</li> </ul>
Unit 2	Interpretation of Tonal Notation	<ul style="list-style-type: none"> <li>● 1.3C.12nov.Cr2a</li> <li>● 1.3C.12int.Cr2a</li> <li>● 1.3C.12nov.Cr3b</li> <li>● 1.3C.12int.Cr3b</li> <li>● 1.3C.12nov.Pr4a</li> <li>● 1.3C.12int.Pr4a</li> </ul>	<ul style="list-style-type: none"> <li>● Students will be able to identify and perform notes based on notation</li> </ul>	<ul style="list-style-type: none"> <li>● Perform basic Major patterns</li> <li>● Perform basic Minor patterns</li> <li>● Perform scale patterns in Major and Minor</li> <li>● Read music in Major and Minor tonalities</li> </ul>

		<ul style="list-style-type: none"> <li>● 1.3C.12nov.Pr4b</li> <li>● 1.3C.12int.Pr4b</li> <li>● 1.3C.12nov.Pr6a</li> <li>● 1.3C.12int.Pr6a</li> </ul>	<ul style="list-style-type: none"> <li>● Students will be able to perform music expressively</li> <li>● Students will understand key signatures and their importance in performance</li> </ul>	
Unit 3	Musical Expression	<ul style="list-style-type: none"> <li>● 1.3C.12nov.Cr2a</li> <li>● 1.3C.12int.Cr2a</li> <li>● 1.3C.12nov.Pr4c</li> <li>● 1.3C.12int.Pr4c</li> <li>● 1.3C.12nov.Pr6a</li> <li>● 1.3C.12int.Pr6a</li> <li>● 1.3C.12nov.Re8a</li> <li>● 1.3C.12int.Pr6a</li> </ul>	<ul style="list-style-type: none"> <li>● Students will gain an understanding of how to perform passages of music expressively, with emotion and feeling, and how to apply it to various pieces of music in the band idiom.</li> <li>● Students will be able to perform excerpts expressively using whatever techniques available to do so (breath support, dynamics, phrasing, vibrato, tempo markings, etc.)</li> <li>● Students will understand how to interpret music expressively by cues</li> </ul>	<ul style="list-style-type: none"> <li>● Perform with correct interpretation of rhythmic notation and tonality.</li> <li>● Perform with correct dynamics and phrasing.</li> <li>● Perform with an understanding of what the composer or conductor wants from their individual instrumental part.</li> </ul>

			from the conductor or notes from the composer.	
Unit 4	Understanding Musical Concepts and Theory	<ul style="list-style-type: none"> <li>● 1.3C12nov.Cr3a</li> <li>● 1.3C12nov.Cr3b</li> <li>● 1.3C12int.Cr3a</li> <li>● 1.3C12int.Cr3b</li> <li>● 1.3C12nov.Pr4a</li> <li>● 1.3C12nov.Pr4b</li> <li>● 1.3C12int.Pr4a</li> <li>● 1.3C12int.Pr4b</li> <li>● 1.3C12nov.Re7a</li> <li>● 1.3C12nov.Re7b</li> <li>● 1.3C12int.Re7a</li> <li>● 1.3C12int.Re7b</li> <li>● 1.3C12nov.Re9a</li> <li>● 1.3C12int.Re9a</li> </ul>	<ul style="list-style-type: none"> <li>● Students will be able to identify musical concepts in their repertoire and be able to incorporate those concepts through performance of their music</li> <li>● Students will be able to read music on their respective staves</li> <li>● Students will understand music theory and be able to use terms and concepts to analyze music</li> </ul>	<ul style="list-style-type: none"> <li>● Perform correct notes</li> <li>● Perform correct dynamics</li> <li>● Perform correct articulations</li> <li>● Identify Key signatures</li> <li>● Identify Major and Minor</li> <li>● Identify Time Signatures</li> </ul>

<b>Junior High Band</b>	<b>Grade 7 and 8</b>	<b>Unit 1</b>	<b>Marking Period 1</b>
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<b>Junior High Band Unit 1 - Interpretation of Rhythmic Notation</b>
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Interpretation of rhythmic notation is essential to the success of any musician. In this Unit students will learn how to interpret rhythms which will range from simple to complex. The teaching modes used to help the students learn how to interpret rhythms will include aural direction (rote learning), kinesthetic practices such as clapping and tapping by students as they echo or read rhythms, and visual reading and diagramming of musical rhythms either in a piece of music or in an exercise given by the teacher.

### Student Learning Objectives

1.3C.12nov.Cr2a	Select and develop draft melodic and rhythmic ideas or motives that demonstrate understanding of characteristic(s) of music or text(s) studied in rehearsal.
1.3C.12int.Cr2a	Select and develop draft melodies and rhythmic passages that demonstrate understanding of characteristic(s) of music or text(s) studied in rehearsal.
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.
1.3C.12int.Cr3b	Share personally developed melodies and rhythmic passages (individually or as an ensemble) that demonstrate understanding of characteristics of music or texts studied in rehearsal.
1.3C.12nov.Pr4a	Select varied repertoire to study based on interest, music reading skills (where appropriate), an understanding of the structure of the music, context, and the technical skill of the individual or ensemble.
1.3C.12int.Pr4a	Select varied repertoire to study based on music reading skills (where appropriate), an understanding of formal design in the music, context, and the technical skill of the individual and ensemble.
1.3C.12nov.Pr4b	Demonstrate, using music reading skills (where appropriate) how knowledge of formal aspects in

	musical works inform prepared or improvised performances.
1.3C.12int.Pr4b	Demonstrate, using music reading skills (where appropriate), how the setting and formal characteristics of musical works contribute to understanding the context of the music in prepared or improvised performances.
1.3C.12nov.Pr6a	Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music.
1.3C.12int.Pr6a	Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures and styles.

<b>Overarching Essential Questions</b>	<b>Overarching Enduring Understandings</b>
<ul style="list-style-type: none"> <li>• How do musicians make creative decisions?</li> <li>• How do musicians improve the quality of their creative work?</li> <li>• How do performers select repertoire?</li> <li>• When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?</li> </ul>	<ul style="list-style-type: none"> <li>• Musicians’ creative choices are influenced by their expertise, context, and expressive intent.</li> <li>• Musicians evaluate and refine their work through openness to new ideas, persistence and the application of appropriate criteria.</li> <li>• Performer’s interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.</li> <li>• Musicians judge performance based on criteria that vary across time, place and cultures, The context and how a work is presented influence audience response.</li> </ul>

<b>Formative Assessments Unit 1</b>	<b>Summative Assessments Unit 1</b>
<ul style="list-style-type: none"> <li>• Daily review of Musical Terms</li> </ul>	<ul style="list-style-type: none"> <li>• Rhythm Quiz</li> </ul>



<ul style="list-style-type: none"> <li>● Music work/notebook</li> <li>● Peer Critique</li> <li>● Group Work</li> <li>● Rhythm Exercises/Games</li> </ul>	<ul style="list-style-type: none"> <li>● Scale Test</li> <li>● Etude Test</li> <li>● Rhythm Diagramming Quiz</li> </ul>
<b>Suggested Primary Resources Unit 1</b>	<b>Suggested Supplemental Resources Unit 1</b>
<ul style="list-style-type: none"> <li>● Foundations For Superior Performance - Williams/King</li> <li>● Sound Innovations Book</li> <li>● 101 Rhythmic Rest Patterns</li> <li>● Music Repertoire</li> <li>● Teacher created board exercises</li> <li>● Metronome, Tuner</li> <li>● Google Classroom, Google meet when needed</li> </ul>	<ul style="list-style-type: none"> <li>● <a href="http://Musictheory.net">Musictheory.net</a></li> <li>● The Instrumentalist Magazine</li> <li>● <a href="https://www.youtube.com/">Youtube</a></li> <li>● GIA Writings on Band Music</li> </ul>
<b>Cross-Curricular Connections</b>	
<ul style="list-style-type: none"> <li>● Math - students utilize basic math and problem solving skills when diagramming or interpreting rhythm</li> <li>● Math - use of fractions and percentages are evident in rhythm understanding</li> </ul>	

<b>Differentiation</b>		
<b>504</b>	<ul style="list-style-type: none"> <li>● preferential seating</li> <li>● extended time on tests and assignments</li> <li>● reduced homework or classwork</li> <li>● verbal, visual, or technology aids</li> </ul>	<ul style="list-style-type: none"> <li>● modified textbooks or audio-video materials</li> <li>● behavior management support</li> <li>● adjusted class schedules or grading</li> <li>● verbal testing</li> </ul>
<b>Enrichment</b>	<ul style="list-style-type: none"> <li>● Utilize collaborative media tools</li> <li>● Provide differentiated feedback</li> <li>● Opportunities for reflection</li> </ul>	<ul style="list-style-type: none"> <li>● Encourage student voice and input</li> <li>● Model close reading</li> <li>● Distinguish long term and short term goals</li> </ul>

<b>IEP</b>	<ul style="list-style-type: none"> <li>● Utilize “skeleton notes” where some required information is already filled in for the student</li> <li>● Provide access to a variety of tools for responses</li> <li>● Provide opportunities to build familiarity and to practice with multiple media tools</li> <li>● Graphic organizers</li> </ul>	<ul style="list-style-type: none"> <li>● Leveled text and activities that adapt as students build skills</li> <li>● Provide multiple means of action and expression</li> <li>● Consider learning styles and interests</li> <li>● Provide differentiated mentors</li> </ul>
<b>ELLs</b>	<ul style="list-style-type: none"> <li>● Pre-teach new vocabulary and meaning of symbols</li> <li>● Embed glossaries or definitions</li> <li>● Provide translations</li> <li>● Connect new vocabulary to background knowledge</li> </ul>	<ul style="list-style-type: none"> <li>● Provide flash cards</li> <li>● Incorporate as many learning senses as possible</li> <li>● Portray structure, relationships, and associations through concept webs</li> <li>● Graphic organizers</li> </ul>
<b>At-risk</b>	<ul style="list-style-type: none"> <li>● Purposeful seating</li> <li>● Counselor involvement</li> <li>● Parent involvement</li> </ul>	<ul style="list-style-type: none"> <li>● Contracts</li> <li>● Alternate assessments</li> <li>● Hands-on learning</li> </ul>
<b>21st Century Skills</b>		
<ul style="list-style-type: none"> <li>● Creativity</li> <li>● Innovation</li> <li>● Critical Thinking</li> </ul>	<ul style="list-style-type: none"> <li>● Problem Solving</li> <li>● Communication</li> <li>● Collaboration</li> </ul>	
<b>Integrating Technology</b>		

<ul style="list-style-type: none"> <li>● Chromebooks</li> <li>● Internet research</li> <li>● Online programs</li> </ul>	<ul style="list-style-type: none"> <li>● Virtual collaboration and projects</li> <li>● Presentations using presentation hardware and software</li> </ul>
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<b>Junior High Band</b>	<b>Grade 7 and 8</b>	<b>Unit 2</b>	<b>Marking Period 2</b>
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**Junior High Band Unit 2 - Interpretation of Tonal Notation**

Interpretation of Tonal Notation is essential to the success of any musician. In this Unit students will learn how to interpret tonal patterns which will range from simple to complex. The teaching modes used to help the students learn how to interpret tonal notation will include aural direction (rote learning), kinesthetic practices such as singing or playing of their instruments as they echo or read tonal patterns or scales, and visual reading and diagramming of tonal patterns either in a piece of music or in an exercise given by the teacher.

<b>Overarching Essential Questions</b>	<b>Overarching Enduring Understandings</b>
<ul style="list-style-type: none"> <li>● How do musicians make creative decisions?</li> <li>● How do musicians improve the quality of their creative work?</li> </ul>	<ul style="list-style-type: none"> <li>● Musicians’ creative choices are influenced by their expertise, context, and expressive intent.</li> <li>● Musicians evaluate and refine their work through</li> </ul>

<ul style="list-style-type: none"> <li>• How do performers select repertoire?</li> <li>• When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?</li> </ul>	<p>openness to new ideas, persistence and the application of appropriate criteria.</p> <ul style="list-style-type: none"> <li>• Performer’s interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.</li> <li>• Musicians judge performance based on criteria that vary across time, place and cultures, The context and how a work is presented influence audience response.</li> </ul>
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<b>Student Learning Objectives</b>
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<p>Select and develop draft melodic and rhythmic ideas or motives that demonstrate understanding of characteristic(s) of music or text(s) studied in rehearsal.</p>	<p>1.3C.12nov.Cr2a</p>
<p>Select and develop draft melodies and rhythmic passages that demonstrate understanding of characteristic(s) of music or text(s) studied in rehearsal.</p>	<p>1.3C.12int.Cr2a</p>
<p>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.</p>	<p>1.3C.12nov.Cr3b</p>
<p>Share personally developed melodies and rhythmic passages (individually or as an ensemble) that demonstrate understanding of characteristics of music or texts studied in rehearsal.</p>	<p>1.3C.12int.Cr3b</p>

Select varied repertoire to study based on interest, music reading skills (where appropriate), an understanding of the structure of the music, context, and the technical skill of the individual or ensemble.	1.3C.12nov.Pr4a
Select varied repertoire to study based on music reading skills (where appropriate), an understanding of formal design in the music, context, and the technical skill of the individual and ensemble.	1.3C.12int.Pr4a
Demonstrate, using music reading skills (where appropriate) how knowledge of formal aspects in musical works inform prepared or improvised performances.	1.3C.12nov.Pr4b
Demonstrate, using music reading skills (where appropriate), how the setting and formal characteristics of musical works contribute to understanding the context of the music in prepared or improvised performances.	1.3C.12int.Pr4b
Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music.	1.3C.12nov.Pr6a
Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures and styles.	1.3C.12int.Pr6a

<b>Formative Assessments Unit 2</b>	<b>Summative Assessments Unit 2</b>
<ul style="list-style-type: none"> <li>● Daily review of Musical Terms</li> <li>● Music work/notebook</li> <li>● Peer Critique</li> <li>● Group Work</li> </ul>	<ul style="list-style-type: none"> <li>● Notation Quiz</li> <li>● Scale Test</li> <li>● Etude Test</li> </ul>

<b>Suggested Primary Resources Unit 2</b>	<b>Suggested Supplemental Resources Unit 2</b>
<ul style="list-style-type: none"> <li>● Foundations For Superior Performance - Williams/King</li> <li>● Sound Innovations Book</li> <li>● Music Repertoire</li> <li>● Teacher created board exercises</li> <li>● Metronome, Tuner</li> <li>● Google Classroom, Google meet when needed</li> </ul>	<ul style="list-style-type: none"> <li>● <a href="http://Musictheory.net">Musictheory.net</a></li> <li>● The Instrumentalist Magazine</li> <li>● <a href="https://www.youtube.com/">Youtube</a></li> <li>● GIA Writings on Band Music</li> </ul>
<b>Cross-Curricular Connections</b>	
<ul style="list-style-type: none"> <li>● Math - students utilize basic math and problem solving skills when understanding tonal or interval distance.</li> <li>● Math - use of fractions and percentages are evident in tonal notation and pitch tuning understanding.</li> <li>● Science - study of waveforms as it relates to tone production</li> </ul>	

<b>Differentiation</b>		
<b>504</b>	<ul style="list-style-type: none"> <li>● preferential seating</li> <li>● extended time on tests and assignments</li> <li>● reduced homework or classwork</li> <li>● verbal, visual, or technology aids</li> </ul>	<ul style="list-style-type: none"> <li>● modified textbooks or audio-video materials</li> <li>● behavior management support</li> <li>● adjusted class schedules or grading</li> <li>● verbal testing</li> </ul>
<b>Enrichment</b>	<ul style="list-style-type: none"> <li>● Utilize collaborative media tools</li> <li>● Provide differentiated feedback</li> <li>● Opportunities for reflection</li> <li>●</li> </ul>	<ul style="list-style-type: none"> <li>● Encourage student voice and input</li> <li>● Model close reading</li> <li>● Distinguish long term and short term goals</li> </ul>

IEP	<ul style="list-style-type: none"> <li>● Utilize “skeleton notes” where some required information is already filled in for the student</li> <li>● Provide access to a variety of tools for responses</li> <li>● Provide opportunities to build familiarity and to practice with multiple media tools</li> <li>● Graphic organizers</li> </ul>	<ul style="list-style-type: none"> <li>● Leveled text and activities that adapt as students build skills</li> <li>● Provide multiple means of action and expression</li> <li>● Consider learning styles and interests</li> <li>● Provide differentiated mentors</li> </ul>
ELLs	<ul style="list-style-type: none"> <li>● Pre-teach new vocabulary and meaning of symbols</li> <li>● Embed glossaries or definitions</li> <li>● Provide translations</li> <li>● Connect new vocabulary to background knowledge</li> </ul>	<ul style="list-style-type: none"> <li>● Provide flash cards</li> <li>● Incorporate as many learning senses as possible</li> <li>● Portray structure, relationships, and associations through concept webs</li> <li>● Graphic organizers</li> </ul>

At-risk	<ul style="list-style-type: none"> <li>● Purposeful seating</li> <li>● Counselor involvement</li> <li>● Parent involvement</li> </ul>	<ul style="list-style-type: none"> <li>● Contracts</li> <li>● Alternate assessments</li> <li>● Hands-on learning</li> </ul>
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**21st Century Skills**

<ul style="list-style-type: none"> <li>● Creativity</li> <li>● Innovation</li> <li>● Critical Thinking</li> </ul>	<ul style="list-style-type: none"> <li>● Problem Solving</li> <li>● Communication</li> <li>● Collaboration</li> </ul>
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**Integrating Technology**

<ul style="list-style-type: none"> <li>● Chromebooks</li> <li>● Internet research</li> <li>● Online programs</li> </ul>	<ul style="list-style-type: none"> <li>● Virtual collaboration and projects</li> <li>● Presentations using presentation hardware and software</li> </ul>
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<b>Junior High Band</b>	<b>Grade 7 and 8</b>	<b>Unit 3</b>	<b>Marking Period 3</b>
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**Junior High Band Unit 3 - Musical Expression**

Musical Expression is essential to the success of any musician. In this Unit students will explore the concept of Musical Expression as it pertains to Instrumental Music. Students must understand how important musical expression is to the performance of a piece of music. The emotions, plot, storyline, and whatever else involved in the music needs to be brought out through the musical instrument, using whatever techniques available to do so (breath support, dynamics, phrasing, vibrato, tempo markings, etc.). The students will also learn how to interpret gestures by the conductor to create musical expression, or learn how to interpret the music by notes from the composer.

<b>Overarching Essential Questions</b>	<b>Overarching Enduring Understandings</b>
<ul style="list-style-type: none"> <li>● How do musicians make creative decisions?</li> <li>● How do performers select repertoire?</li> <li>● When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?</li> <li>● How do we discern the musical creators' and performers' expressive intent?</li> </ul>	<ul style="list-style-type: none"> <li>● Musicians' creative choices are influenced by their expertise, context, and expressive intent.</li> <li>● Performer's interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.</li> <li>● Musicians judge performance based on criteria that vary</li> </ul>



	<p>across time, place and cultures, The context and how a work is presented influence audience response.</p> <ul style="list-style-type: none"> <li>• Through their use of elements and structures of music, creators and performers interpret expressive intent.</li> </ul>
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<b>Student Learning Objectives</b>
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Select and develop draft melodic and rhythmic ideas or motives that demonstrate understanding of characteristic(s) of music or text(s) studied in rehearsal.	1.3C.12nov.Cr2a
Select and develop draft melodies and rhythmic passages that demonstrate understanding of characteristic(s) of music or text(s) studied in rehearsal.	1.3C.12int.Cr2a
Identify expressive qualities in a varied repertoire of music that can be demonstrated through prepared and improvised performances.	1.3C.12nov.Pr4c
Demonstrate understanding and application of expressive qualities in a varied repertoire of music through prepared and improvised performances.	1.3C.12int.Pr4c
Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music.	1.3C.12nov.Pr6a
Demonstrate attention to technical accuracy and expressive	1.3C.12int.Pr6a

qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures and styles.	
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).	1.3C.12nov.Re8a
Identify and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts and the setting of the text (when appropriate).	1.3C.12int.Re8a

<b>Formative Assessments Unit 3</b>	<b>Summative Assessments Unit 3</b>
<ul style="list-style-type: none"> <li>● Daily review of Musical Terms</li> <li>● Music work/notebook</li> <li>● Peer Critique</li> <li>● Group Work</li> </ul>	<ul style="list-style-type: none"> <li>● Musical Expression Quiz</li> <li>● Scale Test</li> <li>● Etude Test</li> <li>● Dynamics/Musical Terms test</li> </ul>
<b>Suggested Primary Resources Unit 3</b>	<b>Suggested Supplemental Resources Unit 3</b>
<ul style="list-style-type: none"> <li>● Foundations For Superior Performance - Williams/King</li> <li>● Sound Innovations Book</li> <li>● Music Repertoire</li> <li>● Teacher created board exercises</li> <li>● Metronome, Tuner</li> <li>● Google Classroom, Google meet when needed</li> </ul>	<ul style="list-style-type: none"> <li>● <a href="http://Musictheory.net">Musictheory.net</a></li> <li>● The Instrumentalist Magazine</li> <li>● <a href="https://www.youtube.com/">Youtube</a></li> <li>● GIA Writings on Band Music</li> </ul>
<b>Cross-Curricular Connections</b>	
<ul style="list-style-type: none"> <li>● Math - students utilize basic math and problem solving skills when understanding how to express various musical passages.</li> <li>● Math - use of fractions and percentages are evident in tonal and rhythmic notation and pitch understanding, thus helping the student create musically expressive ideas.</li> <li>● Science - study of waveforms as it relates to tone production</li> </ul>	

## Differentiation

<b>504</b>	<ul style="list-style-type: none"> <li>● preferential seating</li> <li>● extended time on tests and assignments</li> <li>● reduced homework or classwork</li> <li>● verbal, visual, or technology aids</li> </ul>	<ul style="list-style-type: none"> <li>● modified textbooks or audio-video materials</li> <li>● behavior management support</li> <li>● adjusted class schedules or grading</li> <li>● verbal testing</li> </ul>
<b>Enrichment</b>	<ul style="list-style-type: none"> <li>● Utilize collaborative media tools</li> <li>● Provide differentiated feedback</li> <li>● Opportunities for reflection</li> <li>●</li> </ul>	<ul style="list-style-type: none"> <li>● Encourage student voice and input</li> <li>● Model close reading</li> <li>● Distinguish long term and short term goals</li> </ul>
<b>IEP</b>	<ul style="list-style-type: none"> <li>● Utilize “skeleton notes” where some required information is already filled in for the student</li> <li>● Provide access to a variety of tools for responses</li> <li>● Provide opportunities to build familiarity and to practice with multiple media tools</li> <li>● Graphic organizers</li> </ul>	<ul style="list-style-type: none"> <li>● Leveled text and activities that adapt as students build skills</li> <li>● Provide multiple means of action and expression</li> <li>● Consider learning styles and interests</li> <li>● Provide differentiated mentors</li> </ul>
<b>ELLs</b>	<ul style="list-style-type: none"> <li>● Pre-teach new vocabulary and meaning of symbols</li> <li>● Embed glossaries or definitions</li> <li>● Provide translations</li> <li>● Connect new vocabulary to background knowledge</li> </ul>	<ul style="list-style-type: none"> <li>● Provide flash cards</li> <li>● Incorporate as many learning senses as possible</li> <li>● Portray structure, relationships, and associations through concept webs</li> <li>● Graphic organizers</li> </ul>

<b>At-risk</b>	<ul style="list-style-type: none"> <li>● Purposeful seating</li> <li>● Counselor involvement</li> <li>● Parent involvement</li> </ul>	<ul style="list-style-type: none"> <li>● Contracts</li> <li>● Alternate assessments</li> <li>● Hands-on learning</li> </ul>
<b>21st Century Skills</b>		
<ul style="list-style-type: none"> <li>● Creativity</li> <li>● Innovation</li> <li>● Critical Thinking</li> </ul>	<ul style="list-style-type: none"> <li>● Problem Solving</li> <li>● Communication</li> <li>● Collaboration</li> </ul>	
<b>Integrating Tecnology</b>		
<ul style="list-style-type: none"> <li>● Chromebooks</li> <li>● Internet research</li> <li>● Online programs</li> </ul>	<ul style="list-style-type: none"> <li>● Virtual collaboration and projects</li> <li>● Presentations using presentation hardware and software</li> </ul>	

<b>Junior High Band</b>	<b>Grade 7 and 8</b>	<b>Unit 4</b>	<b>Marking Period 4</b>
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**Junior High Band Unit 4 - Understanding Musical Concepts and Theory**

This Unit is intended to introduce students to the basic elements of music theory. Throughout this Unit, students will be introduced to the concepts of Music Theory as it relates to pitch notation, Meter and Rhythm, Note duration and recognition, Dynamics, Tempo

and music vocabulary. Students will demonstrate their understanding of these musical concepts through critiquing the work of themselves and others and performing music concepts in band and individual performance.

<b>Overarching Essential Questions</b>	<b>Overarching Enduring Understandings</b>
<ul style="list-style-type: none"> <li>● How do musicians improve the quality of their creative work?</li> <li>● How do performers select repertoire?</li> <li>● How do individuals choose music to experience? How does understanding the structure and context of music inform a response?</li> <li>● How do we judge the quality of musical work and performance?</li> </ul>	<ul style="list-style-type: none"> <li>● Musicians evaluate and refine their work through openness to new ideas, persistence and the application of appropriate criteria.</li> <li>● Performer’s interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.</li> <li>● Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. Response to music is informed by analyzing context (e.g., social, cultural, historical) and how creator(s) or performer(s) manipulate the elements of music.</li> <li>● The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.</li> </ul>

**Student Learning Objectives**

Evaluate and refine draft compositions and improvisations based on knowledge, skill and teacher-provided criteria.	1.3C.12nov.Cr3a
Evaluate and refine draft compositions and improvisations based on knowledge, skill and collaboratively developed criteria.	1.3C.12int.Cr3a
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.	1.3C.12nov.Cr3b
Share personally developed melodies and rhythmic passages (individually or as an ensemble) that demonstrate understanding of characteristics of music or texts studied in rehearsal.	1.3C.12int.Cr3b
Select varied repertoire to study based on interest, music reading skills (where appropriate), an understanding of the structure of the music, context, and the technical skill of the individual or ensemble.	1.3C.12nov.Pr4a
Select varied repertoire to study based on music reading skills (where appropriate), an understanding of formal design in the music, context, and the technical skill of the individual and ensemble.	1.3C.12int.Pr4a
Demonstrate, using music reading skills (where appropriate) how knowledge of formal aspects in musical works inform prepared or improvised performances.	1.3C.12nov.Pr4b
Demonstrate, using music reading skills (where appropriate), how the setting and formal characteristics of musical works contribute to understanding the context of the music in prepared	1.3C.12int.Pr4b

or improvised performances.	
Identify reasons for selecting music based on characteristics found in the music, connection to interest, and purpose or context.	1.3C.12nov.Re7a
Explain the reasons for selecting music citing characteristics found in the music and connections to interest, purpose and context.	1.3C.12int.Re7a
Identify how knowledge of context and the use of repetition, similarities and contrasts inform the response to music.	1.3C.12nov.Re7b
Describe how understanding context and the way the elements of music are manipulated inform the response to music.	1.3C.12int.Re7b
Identify and describe the effect of interest, experience, analysis, and context on the evaluation of music.	1.3C.12nov.Re9a
Explain the influence of experiences, analysis and context on interest in and evaluation of music.	1.3C.12int.Re9a

<b>Formative Assessments Unit 4</b>	<b>Summative Assessments Unit 4</b>
<ul style="list-style-type: none"> <li>● Daily review of Musical Terms</li> <li>● Music work/notebook</li> <li>● Peer Critique</li> <li>● Group Work</li> </ul>	<ul style="list-style-type: none"> <li>● Musical Expression Quiz</li> <li>● Scale Test</li> <li>● Etude Test</li> <li>● Dynamics/Musical Terms test</li> </ul>
<b>Suggested Primary Resources Unit 4</b>	<b>Suggested Supplemental Resources Unit 4</b>
<ul style="list-style-type: none"> <li>● Foundations For Superior Performance - Williams/King</li> <li>● Sound Innovations Book</li> <li>● Music Repertoire</li> </ul>	<ul style="list-style-type: none"> <li>● <a href="http://www.musictheory.net">Musictheory.net</a></li> <li>● The Instrumentalist Magazine</li> <li>● <a href="https://www.youtube.com/">Youtube</a></li> </ul>

<ul style="list-style-type: none"> <li>● Teacher created board exercises</li> <li>● Metronome, Tuner</li> <li>● Google Classroom, Google meet when needed</li> </ul>	<ul style="list-style-type: none"> <li>● GIA Writings on Band Music</li> </ul>
<b>Cross-Curricular Connections</b>	
<ul style="list-style-type: none"> <li>● Math - students utilize basic math and problem solving skills when interpreting music theory and concepts.</li> <li>● Math - use of fractions and percentages are evident in tonal and rhythmic notation and pitch understanding, thus helping the student understand music theory.</li> <li>● Science - study of waveforms as it relates to tone production</li> </ul>	

<b>Differentiation</b>		
<b>504</b>	<ul style="list-style-type: none"> <li>● preferential seating</li> <li>● extended time on tests and assignments</li> <li>● reduced homework or classwork</li> <li>● verbal, visual, or technology aids</li> </ul>	<ul style="list-style-type: none"> <li>● modified textbooks or audio-video materials</li> <li>● behavior management support</li> <li>● adjusted class schedules or grading</li> <li>● verbal testing</li> </ul>
<b>Enrichment</b>	<ul style="list-style-type: none"> <li>● Utilize collaborative media tools</li> <li>● Provide differentiated feedback</li> <li>● Opportunities for reflection</li> <li>●</li> </ul>	<ul style="list-style-type: none"> <li>● Encourage student voice and input</li> <li>● Model close reading</li> <li>● Distinguish long term and short term goals</li> </ul>
<b>IEP</b>	<ul style="list-style-type: none"> <li>● Utilize “skeleton notes” where some required information is already filled in for the student</li> <li>● Provide access to a variety of tools for responses</li> <li>● Provide opportunities to build familiarity and to practice with multiple media tools</li> <li>● Graphic organizers</li> </ul>	<ul style="list-style-type: none"> <li>● Leveled text and activities that adapt as students build skills</li> <li>● Provide multiple means of action and expression</li> <li>● Consider learning styles and interests</li> <li>● Provide differentiated mentors</li> </ul>



<b>ELLs</b>	<ul style="list-style-type: none"> <li>● Pre-teach new vocabulary and meaning of symbols</li> <li>● Embed glossaries or definitions</li> <li>● Provide translations</li> <li>● Connect new vocabulary to background knowledge</li> </ul>	<ul style="list-style-type: none"> <li>● Provide flash cards</li> <li>● Incorporate as many learning senses as possible</li> <li>● Portray structure, relationships, and associations through concept webs</li> <li>● Graphic organizers</li> </ul>
<b>At-risk</b>	<ul style="list-style-type: none"> <li>● Purposeful seating</li> <li>● Counselor involvement</li> <li>● Parent involvement</li> </ul>	<ul style="list-style-type: none"> <li>● Contracts</li> <li>● Alternate assessments</li> <li>● Hands-on learning</li> </ul>
<b>21st Century Skills</b>		
<ul style="list-style-type: none"> <li>● Creativity</li> <li>● Innovation</li> <li>● Critical Thinking</li> </ul>	<ul style="list-style-type: none"> <li>● Problem Solving</li> <li>● Communication</li> <li>● Collaboration</li> </ul>	
<b>Integrating Technology</b>		
<ul style="list-style-type: none"> <li>● Chromebooks</li> <li>● Internet research</li> <li>● Online programs</li> </ul>	<ul style="list-style-type: none"> <li>● Virtual collaboration and projects</li> <li>● Presentations using presentation hardware and software</li> </ul>	

## Appendix A (Previous Curriculum)

Audubon Public Schools

Engaging Students ~ Fostering Achievement ~ Cultivating 21st Century Global Skills

Written By: Lee DeLoach, Band Director

Approved: June, 2017

Course Title: Junior High Band

Unit Name: Tone Quality/Production Grade Level: 7-8

<b>Content Statements</b> In this unit, students will explore the concept of Tone Quality and Production as it pertains to Instrumental Music.	<b>NJSLS:</b> 1.2-1.4  <b>Companion Standards:</b>  RST 6-8.5
<b>Overarching Essential Questions</b> What is Tone Quality?	<b>Overarching Enduring Understandings</b> The characteristics and sound quality of the tone being produced from a woodwind or brass instrument, as well as an ensemble of various instruments playing together.

<p><b>Unit Essential Questions</b>  What constitutes a desirable individual tone quality?  What constitutes a desirable ensemble tone quality?</p>	<p><b>Unit Enduring Understandings</b>  A musician’s tone is as individual as his signature. Tone production is a lifelong pursuit.  Refined individual tone quality positively impacts ensemble sonority.</p>
<p><b>Unit Rationale</b>  Students must understand the concept of getting a proper tone on their instruments, as well as what tone quality is expected from the ensemble as a whole.</p>	<p><b>Unit Overview</b>  Students will know how to produce a good tone on their instruments by rehearsing and refining their individual breathing techniques, adjusting their embouchures, and by understanding how to “blend” in an ensemble setting with their individual tone quality.</p>
<p><b>Authentic Learning Experiences</b>  Students will recognize outstanding tone quality from various professional musicians through listening to various music samples, both live and recorded.</p>	
<p><b>21st Century Skills and Themes</b>  Critical Thinking and Problem Solving – interpret and analyze “good and bad” tone quality  Collaboration – all band activities are collaborative in nature  Accessing and Analyzing Information – producing a tone, adjusting as needed if not appropriate after listening and feedback, and working on ways to change tone through embouchure, breath support and tongue changes.</p>	
<p><b>Unit Learning Targets/Scaffolding to CPIs</b>  This unit develops the student’s knowledge of tone quality, and teaches the skills needed to adjust their individual tone quality through embouchure changes, breath support, and overall listening both as an individual and group.</p>	
<p><b>Key Terms.</b>  Embouchure – how the mouth sits on the instrument mouthpiece to make the sound (woodwinds and brass)  Breath Support – the ability to support the tone through air speed, slow or fast.  Tone Quality – the sound of the pitch being presented through the instrument (clear or not clear, precise or not, etc)</p>	
<p><b>Instructional Strategies</b></p>	

<p>Lecture  Performance  Monitor  Facilitate  Model and Demonstrate</p>
<p><b>Customizing Learning/ Differentiation</b>  Special Needs -  students will act as peer coaches to support students with special needs  Gifted Learners -  will model for and support the rest of the students and will be offered the opportunity to expand their own understanding of the material</p>
<p><b>Formative Assessments</b>  Play testing  Evaluation of Concert Performance in writing</p>
<p><b>Interdisciplinary Connections</b>  Physics – discussion of sound waves, etc.</p>
<p><b>Resources</b>  Foundations for Superior Performance in Band – Williams and King – Kjos Music Publisher  Various JH Level (Grade 1.5 to 3) Concert Band Music  Various Individual Technique books for specific instrument</p>
<p><b>Suggested Activities for Inclusion in Lesson Planning</b>  Weekly use of exercises stressing tone quality  Discussion of tone quality with exercises and examples  Daily analysis of tone quality in music being studied</p>
<p><b>Unit Timeline</b>  Ongoing</p>

**Audubon Public Schools**

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**Written By: Lee DeLoach, Band Director**

**Approved: June, 2017**

**Course Title: Junior High Band**

**Unit Name: Technical Development**

**Grade Level: 7-8**

<b>Content Statements</b> In this unit, students will explore the concept of Technical Development as it pertains to Instrumental Music.	<b>NJSLS:</b>  1.2-1.4  <b>Companion Standards:</b>  RST 6-8.5
<b>Overarching Essential Questions</b> What is Technical Development?	<b>Overarching Enduring Understandings</b> Technical Development is the ongoing development of technical skills on the student's instrument throughout their music education, and even beyond.
<b>Unit Essential Questions</b> Is technical development necessary to perform a musical composition? Why do musicians need to be technically proficient?	<b>Unit Enduring Understandings</b> Technical proficiency is an essential element of musical performance More difficult music necessitates a higher level of technical facility Developing one's technique opens up many musical doors

<p><b>Unit Rationale</b> Students must understand the concept of technical development on their individual instruments and understand its importance in their ability to perform at higher level as they progress in years.</p>	<p><b>Unit Overview</b> Students will learn basic technical skills such as correct posture, proper carriage and position of instrument, correct fingerings, alternate fingerings, slide positions, sticking, rudiments, warm-ups, use of scales (all 12 major scales by year end) and scale based exercises, tonguing exercises, range exercises, and proper embouchure positioning.</p>
<p><b>Authentic Learning Experiences</b> Students will recognize high technical levels of professional musicians through listening to various music and performances.</p>	
<p><b>21st Century Skills and Themes</b> Critical Thinking and Problem Solving – interpret various technical skills and exercises Collaboration – all band activities are collaborative in nature Accessing and Analyzing Information – finding the various technical challenges in music, knowing what to do to master them, and applying those skills to the music being performed.</p>	
<p><b>Unit Learning Targets/Scaffolding to CPIs</b> This unit develops the students knowledge of technical development, and teaches the techniques mastering technical skills in various areas such as difficult fingerings, musical phrases, ranges, etc.</p>	
<p><b>Key Terms</b> Alternate fingerings and positions – used instead of regular fingerings to perform various notes on instrument Scales – various 8-tone patterned (or even 12) exercises in all 12 keys, including chromatic scale (12 notes). Range – how high or low instruments can play Sticking – use of right and left hand as it applies to percussion instruments and various patterns. Embouchure – how the mouth sits on the instrument mouthpiece to make the sound (woodwinds and brass)</p>	
<p><b>Instructional Strategies</b> Lecture Performance Monitor Facilitate Model and Demonstrate</p>	

<p><b>Customizing Learning/ Differentiation</b>  Special Needs -  students will act as peer coaches to support students with special needs  Gifted Learners -  will model for and support the rest of the students and will be offered the opportunity to expand their own understanding of the material</p>
<p><b>Formative Assessments</b>  Play testing  Evaluation of Concert Performance in writing</p>
<p><b>Interdisciplinary Connections</b>  none</p>
<p><b>Resources</b>  Foundations for Superior Performance in Band – Williams and King – Kjos Music Publisher  Various JH Level (Grade 1.5 to 3) Concert Band Music  Various Individual Technique books for specific instrument</p>
<p><b>Suggested Activities for Inclusion in Lesson Planning</b>  Weekly use of exercises stressing technical development  Discussion of technical development with exercises and examples  Daily analysis of difficult technical passages in music being studied</p>
<p><b>Unit Timeline</b>  Ongoing</p>

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**Approved: June, 2017**

**Course Title: Junior High Band**

**Unit Name: Rhythm**

**Grade Level: 7-8**

<b>Content Statements</b> In this unit, students will explore the concept of Rhythm as it pertains to Instrumental Music.	<b>NJSLS:</b> NJCCCS 1.2-1.4  <b>Companion Standards:</b> RST 6-8.5
<b>Overarching Essential Questions</b> What is rhythm?	<b>Overarching Enduring Understandings</b> Rhythm is one of the essential elements of music
<b>Unit Essential Questions</b> What is “internal pulse”? Why are rhythm and rhythmic accuracy important when performing in band? Can internal pulse be developed, or are we just born with it?	<b>Unit Enduring Understandings</b> Internal pulse is the heartbeat of music A strong rhythmic vocabulary is essential for musical development
<b>Unit Rationale</b> Students must understand the basic concept of rhythm in music and the important role it plays in the successful performance of a piece of music in a “band” situation.	<b>Unit Overview</b> Students will learn basic counting techniques for music, be able to identify basic note and rest values, be aware of how to use a metronome if needed, execute an external steady beat (toe tap) and develop an internal steady beat (pulse), be able to demonstrate and understand subdivision, and be able to identify syncopation and the concept of upbeats and downbeats.
<b>Authentic Learning Experiences</b> Students will be able to identify complex rhythms while listening to various types of music. Students will be able to perform various rhythms by sight in out of school performance opportunities (church music, town or community performances, etc)	



**21st Century Skills and Themes**

Critical Thinking and Problem Solving – dissect and interpret various rhythms in band music daily

Collaboration – all band activities are collaborative in nature

Technology – utilizing a metronome as a guide for rhythmic accuracy

Accessing and Analyzing Information – finding the difficult rhythms, breaking them down with a counting system

**Unit Learning Targets/Scaffolding to CPIs**

This unit develops the student’s knowledge of rhythm in music, and teaches the techniques of learning rhythm properly, as well as the importance of rhythmic accuracy in an ensemble (band) setting. The students will be prepared to perform basic rhythms on their instrument, as well slightly more complex rhythms as they learn to analyze, break down, and then perform them accurately both individually and in groups. This will prepare them for the more complex rhythms they might see in high school band.

**Key Terms**

Note values – lengths of notes (or rests) according to type (whole, half, quarter, etc)

Metronome – electronic device used to keep rhythmic accuracy consistent.

Internal pulse – the ability to perform rhythms without the use of an external pulse (feeling the beat inside your body).

External Pulse – conductor’s beat pattern, metronome, foot tap, etc.

Subdivision – division of the beat in music into smaller (sub) parts

Syncopation - a variety of [rhythms](#) which are in some way unexpected in that they deviate from the strict succession of regularly spaced strong and weak [beats](#) in a [meter](#) ([pulse](#)). These include a [stress](#) on a normally unstressed beat or a [rest](#) where one would normally be stressed. "If a part of the measure that is usually unstressed is accented, the rhythm is considered to be syncopated."<sup>1</sup>

Counting Method – use of a specific counting method such as “1 and 2 and, or Du de Du de, etc” to figure out rhythms

**Instructional Strategies**

Lecture

Performance

Monitor

Facilitate

Model and Demonstrate

**Customizing Learning/ Differentiation**

<p>Special Needs - students will act as peer coaches to support students with special needs</p> <p>Gifted Learners - will model for and support the rest of the students and will be offered the opportunity to expand their own understanding of the material</p>
<p><b>Formative Assessments</b> Play testing Evaluation of Concert Performance in writing</p>
<p><b>Interdisciplinary Connections</b> Math – counting, etc. Choral Music – use of similar rhythmic techniques</p>
<p><b>Resources</b> Foundations for Superior Performance in Band – Williams and King – Kjos Music Publisher Various JH Level (Grade 1.5 to 3) Concert Band Music 101 Rhythmic Rest Patterns – Yaus – Belwin Music</p>
<p><b>Suggested Activities for Inclusion in Lesson Planning</b> Weekly use of metronome for rhythmic accuracy Discussion of counting methods with exercises and examples to apply those methods Sight-reading exercises to introduce basic and complex rhythms Daily analysis of difficult rhythms in music being studied at the time Written assessment using simple rhythmic patterns and having students identify downbeats and upbeats, counting skills, etc</p>
<p><b>Unit Timeline</b> Ongoing</p>

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**Approved: June, 2017**

**Course Title: Junior High Band**

**Unit Name: Music Notation/Theory**

**Grade Level: 7-8**

<p><b>Content Statements</b> In this unit, students will explore the concept of Music Notation/Theory as it pertains to Instrumental Music.</p>	<p><b>NJSLS:</b> 1.2-1.4</p> <p><b>Companion Standards:</b> RST 6-8.5</p>
<p><b>Overarching Essential Questions</b> What is Music Theory/Notation?</p>	<p><b>Overarching Enduring Understandings</b> Music Theory and Notation are the study of music composition and its structure - how music is written and composed, and the ability to understand music notation and its elements.</p>
<p><b>Unit Essential Questions</b> Is understanding music theory necessary for understanding music? Does all music have structure?</p>	<p><b>Unit Enduring Understandings</b> The science and math of music is found in the study of music theory. The knowledge of the structure of music contributes to a higher level of musicianship.</p>
<p><b>Unit Rationale</b> Students must be able to read and write basic music notation, and understand how it relates to their specific situation in an ensemble. Students must have a basic understanding of music theory.</p>	<p><b>Unit Overview</b> Students will be able to identify time signatures (4/4,3/4,6/8,2/4,cuttime). Students will be able to identify key signatures. Students will be able to identify and apply concepts such as sharps, naturals, flats, repeat signs, endings, pickup notes, fermatas, key changes, tempos, dynamics. Students will be able to name lines and spaces in their specific clef.</p>
<p><b>Authentic Learning Experiences</b> Students will be able to read basic music notation out of the classroom in areas such as community music groups, church music groups, internet applications, etc.</p>	

<p><b>21st Century Skills and Themes</b>  Critical Thinking and Problem Solving – interpret and analyze music notation and theory  Collaboration – all band activities are collaborative in nature  Accessing and Analyzing Information – reading basic music with all of its markings, performing that music, then evaluating the success or failure of following those markings accurately, then adjusting for future performance.  Effective Oral and Written Communication – writing music and verbally describing music notation</p>
<p><b>Unit Learning Targets/Scaffolding to CPIs</b>  This unit develops the student’s knowledge of music notation and theory, and teaches the skills needed to apply that knowledge when performing various pieces of music on their specific instrument and in an ensemble setting.</p>
<p><b>Key Terms.</b>  Key Signatures – sharps and flats that relate to the music composition being performed.  Dynamics – the softness or loudness of a musical tone or ensemble tone.  Time Signatures – the setting of time according to the number of beats per measure and what type of note gets one beat in a measure.  Notation – the writing of music and how it is notated on the page.</p>
<p><b>Instructional Strategies</b>  Lecture  Performance  Monitor  Facilitate  Model and Demonstrate</p>
<p><b>Customizing Learning/ Differentiation</b>  Special Needs -  students will act as peer coaches to support students with special needs  Gifted Learners -  will model for and support the rest of the students and will be offered the opportunity to expand their own understanding of the material</p>
<p><b>Formative Assessments</b>  Play testing  Evaluation of Concert Performance in writing</p>
<p><b>Interdisciplinary Connections</b>  Physics (Dynamics)– discussion of sound waves, etc.  Math – counting of both time and note value.</p>

<p><b>Resources</b>  Foundations for Superior Performance in Band – Williams and King – Koss Music Publisher  Various JH Level (Grade 1.5 to 3) Concert Band Music  Various Individual Technique books for specific instrument</p>
<p><b>Suggested Activities for Inclusion in Lesson Planning</b>  Weekly use of exercises stressing music notation  Discussion of Music Notation and Theory daily  Daily analysis of music notation and theory in music being studied  Written assessments using music notation skills and music theory activities during class</p>
<p><b>Unit Timeline</b>  Ongoing</p>

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**Course Title: Junior High Band**

**Unit Name: Musical Expression**

**Grade Level: 7-8**

<p><b>Content Statements</b>  In this unit, students will explore the concept of Musical Expression as it pertains to Instrumental Music.</p>	<p><b>NJSLS:</b>  1.1-1.5</p> <p><b>Companion Standards:</b>  RST 6-8.5</p>
<p><b>Overarching Essential Questions</b>  What is Musical Expression in band?</p>	<p><b>Overarching Enduring Understandings</b>  Musical Expression is the ability to perform with expression on one’s instrument, attempting to “convey”</p>

	something through music, whether it is an emotion, a storyline, etc.
<b>Unit Essential Questions</b> How does music affect emotions? How does music bring us together? What makes a musical performance expressive?	<b>Unit Enduring Understandings</b> Music taps into our souls, and connects us on a deep level. Music conveys emotion indescribable by words. Music evokes different and unique emotions based on personal experiences.
<b>Unit Rationale</b> Students must understand how important musical expression is to the performance of a piece of music. The emotions, plot, storyline, and whatever else involved needs to be brought out through the musical instrument, using whatever techniques available to do so (breath support, dynamics, phrasing, vibrato, tempo markings, etc.)	<b>Unit Overview</b> Students will learn the importance of musical expression in music, and how to apply it in various situations and types of music in the band idiom.
<b>Authentic Learning Experiences</b> Students will be able to listen to all types of music with a keen ear for musical expression, feeling the same emotions as the performer, and understanding what the performer is attempting to “say” through his/her music.	
<b>21st Century Skills and Themes</b> Critical Thinking and Problem Solving – interpret and analyze places to express musically in music. Collaboration – all band activities are collaborative in nature Accessing and Analyzing Information – performing music, evaluating the expressive side of the music, and using techniques learned to perform with more emotion and expression.	
<b>Unit Learning Targets/Scaffolding to CPIs</b> This unit develops the student’s knowledge of musical expression, and helps them develop a sense of musical emotion when performing.	
<b>Key Terms.</b> Expression – a thought communicated through – music. Dynamics – how loud or soft the music is performed in various situations.	

<p>Phrasing – the ability to connect small passages into longer passages with some order to them, with proper breath support, etc.  Vibrato – adding a slight “shake” to the tone for beauty of sound.</p>
<p><b>Instructional Strategies</b>  Lecture  Performance  Monitor  Facilitate  Model and Demonstrate</p>
<p><b>Customizing Learning/ Differentiation</b>  Special Needs -  students will act as peer coaches to support students with special needs  Gifted Learners -  will model for and support the rest of the students and will be offered the opportunity to expand their own understanding of the material</p>
<p><b>Formative Assessments</b>  Play testing  Evaluation of Concert Performance in writing</p>
<p><b>Interdisciplinary Connections</b>  English/Literature – the ability to recognize expression in English and great works of literature by different authors by using some techniques learned in music (climax, plot, etc).</p>
<p><b>Resources</b>  Foundations for Superior Performance in Band – Williams and King – Kjos Music Publisher  Various JH Level (Grade 1.5 to 3) Concert Band Music  Various Individual Technique books for specific instrument</p>
<p><b>Suggested Activities for Inclusion in Lesson Planning</b>  Discussion of musical expression and examples  Recording of student performances as well as use of professional performances as a listening guide to enhance musical expression.  Compare and contrast various performances of a particular phrase with musical expression altered and analyze the effectiveness of the various performances. What has emotion, what doesn't?</p>

**Unit Timeline**

Ongoing

**Audubon Public Schools****Engaging Students ~ Fostering Achievement ~ Cultivating 21st Century Global Skills****Written By: Lee DeLoach, Band Director****Approved: June, 2017****Course Title: Junior High Band****Unit Name: Listening and Analysis****Grade Level: 7-8**

<p><b>Content Statements</b> In this unit, students will explore the concept of Listening and Analysis as it pertains to Instrumental Music.</p>	<p><b>NJSLS:</b> 1.1-1.5</p> <p><b>Companion Standards:</b> RST 6-8.5</p>
<p><b>Overarching Essential Questions</b> What is Listening and Analysis in band?</p>	<p><b>Overarching Enduring Understandings</b> Listening and Analysis is used to individually evaluate a person's own tone, intonation, and accuracy, as well as blending within an ensemble.</p>
<p><b>Unit Essential Questions</b> What makes a performance sound great? What keeps a musician listening? How would a self-recording benefit your musical growth?</p>	<p><b>Unit Enduring Understandings</b> Listening and self-evaluation are necessary in the development of musicianship. Strong aural skills come from multiple listening experiences</p>



<p><b>Unit Rationale</b>  Students must understand how important listening is in the band setting, using it to adjust intonation and rhythmic accuracy individually, as well as blending in an ensemble situation. Students must also be able to evaluate their own personal playing by listening to themselves via recordings or performance, and also using professional recordings as a guide.</p>	<p><b>Unit Overview</b>  Students will learn the importance of listening and evaluation, and how to apply it to the band situation. They will develop both individual listening skills, and skills within an ensemble. They will also learn how to use recordings to help develop their listening skills.</p>
<p><b>Authentic Learning Experiences</b>  Students will be able to listen to music outside of the school setting (TV, radio, CD, mp3, etc) and evaluate things such as blend, intonation, rhythmic accuracy, tone quality, etc. using the listening skills they learned in band.</p>	
<p><b>21st Century Skills and Themes</b>  Critical Thinking and Problem Solving – interpret and analyze intonation, blend, etc.  Collaboration – all band activities are collaborative in nature  Assessing and Analyzing Information – performing music, evaluating their tone, intonation, accuracy, etc., and adjusting as needed to blend within the ensemble</p>	
<p><b>Unit Learning Targets/Scaffolding to CPIs</b>  This unit develops the students knowledge of listening skills, and helps them develop a “musical” ear for music in various forms (both ensemble and individual)</p>	
<p><b>Key Terms.</b>  Aural – relating to the ear or sense of hearing.  Intonation – the ability to play in tune on one’s instrument</p>	
<p><b>Instructional Strategies</b>  Lecture  Performance  Monitor  Facilitate  Model and Demonstrate</p>	
<p><b>Customizing Learning/ Differentiation</b>  Special Needs -  students will act as peer coaches to support students with special needs  Gifted Learners -</p>	

will model for and support the rest of the students and will be offered the opportunity to expand their own understanding of the material
<b>Formative Assessments</b> Play testing Evaluation of Concert Performance in writing
<b>Interdisciplinary Connections</b>
<b>Resources</b> Foundations for Superior Performance in Band – Williams and King – Kjos Music Publisher Various JH Level (Grade 1.5 to 3) Concert Band Music Various Individual Technique books for specific instrument
<b>Suggested Activities for Inclusion in Lesson Planning</b> Discussion of listening skills with exercises and examples Daily listening skills used in music being studied Recording of student performances as well as use of professional performances as a listening guide.
<b>Unit Timeline</b> Ongoing

**Audubon Public Schools**

**Engaging Students ~ Fostering Achievement ~ Cultivating 21st Century Global Skills**

**Written By: Lee DeLoach, Band Director**

**Approved: June, 2017**

**Course Title: Junior High Band Unit Name: Care and Maintenance of Equipment Grade Level: 7-8**

<b>Content Statements</b> In this unit, students will understand the importance of Care and Maintenance of their musical instruments	<b>NJSLS:</b>  1.3  <b>Companion Standards:</b>
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	RST 6-8.5
<b>Overarching Essential Questions</b> Why is Care and Maintenance important?	<b>Overarching Enduring Understandings</b> Care and Maintenance of equipment is essential to longevity of instruments and help them to play and sound better
<b>Unit Essential Questions</b> Do the materials instruments are made of impact cleaning procedures and schedules?	<b>Unit Enduring Understandings</b> Proper care and maintenance of an instrument is necessary for its longevity Well-cared for instruments sound and play better Dirty instruments are unhealthy
<b>Unit Rationale</b> Students must realize the importance of keeping their instruments clean and in good working order.	<b>Unit Overview</b> Students will learn how to properly care for their instrument through cleaning, oiling, greasing, etc. the various parts of woodwind, brass, and percussion instruments.
<b>Authentic Learning Experiences</b> Students will see the importance of maintaining and caring for delicate objects such as instruments, and apply that to everyday items such as power tools, electronics, computers, cars and any other item that might need regular care and maintenance.	
<b>21st Century Skills and Themes</b> Critical Thinking and Problem Solving – interpret and analyze instruments that need repair or cleaning. Collaboration – all band activities are collaborative in nature Accessing and Analyzing Information – finding a broken part, repairing that part if possible, and noticing the immediate change in the instrument response.	
<b>Unit Learning Targets/Scaffolding to CPIs</b>	

<p>This unit develops the students knowledge of care and maintenance, and gives them tools to diagnose and even possibly fix minor problems associated with their instrument, as well as possibly avoiding problems with regular and routine maintenance including cleaning, etc.</p>
<p><b>Key Terms .</b>  Valve Oil – used to lubricate valves on brass instruments  Slide Grease – used for slides on brass instruments  Cork Grease – used on corks on woodwind instruments</p>
<p><b>Instructional Strategies</b>  Lecture  Performance  Monitor  Facilitate  Model and Demonstrate</p>
<p><b>Customizing Learning/ Differentiation</b>  Special Needs -  students will act as peer coaches to support students with special needs  Gifted Learners -  will model for and support the rest of the students and will be offered the opportunity to expand their own understanding of the material</p>
<p><b>Formative Assessments</b>  Play testing  Evaluation of Concert Performance in writing</p>
<p><b>Interdisciplinary Connections</b>  Shop Classes – using tools such as screwdrivers, etc to repair instruments.</p>
<p><b>Resources</b>  Teacher and Music Store Repair shop when needed</p>
<p><b>Suggested Activities for Inclusion in Lesson Planning</b>  Discussion of care and maintenance as per instrument family (Woodwinds, Brass, Percussion)  Demonstration of common problems associated with poor maintenance and repair needs.  Comparison and Contrast of a “working” instrument and one in need of repair: discussion of difference in sound quality, ability to operate efficiently, effects of broken mechanisms, etc.</p>

**Unit Timeline**

Ongoing

**Audubon Public Schools****Engaging Students ~ Fostering Achievement ~ Cultivating 21st Century Global Skills****Written By: Lee DeLoach, Band Director****Approved: June, 2017****Course Title: Junior High Band****Unit Name: Articulation****Grade Level: 7-8**

<b>Content Statements</b> In this unit, students will explore the concept of Articulation as it pertains to Instrumental Music.	<b>NJSLS:</b> 1.1-1.2  <b>Companion Standards:</b> RST 6-8.5
<b>Overarching Essential Questions</b> What is articulation?	<b>Overarching Enduring Understandings</b> Articulation is the beginning of all tone production on various instruments.
<b>Unit Essential Questions</b> Is articulation necessary? Is music articulation and language related?	<b>Unit Enduring Understandings</b> Articulation is essential to starting a tone properly. Articulation impacts all six elements of music. Proper articulation dictates proper execution of musical style.

<p><b>Unit Rationale</b> Students must understand the basic concept of articulation in music and the important role it plays in the successful performance of a piece of music in a “band” situation on their various instruments.</p>	<p><b>Unit Overview</b> Students will learn basic tonguing techniques and the various articulation styles (tu, du, etc). Students will also be able to define articulation styles such as accents, slurs, staccato, legato, marcato, and tenuto. Students will be able to demonstrate proper articulation on their instruments.</p>
<p><b>Authentic Learning Experiences</b> Students will be able to identify various articulation styles when listening to music and the different styles associated with them (jazz, classical, etc)</p>	
<p><b>21st Century Skills and Themes</b> Critical Thinking and Problem Solving – interpret various articulation styles Collaboration – all band activities are collaborative in nature Accessing and Analyzing Information – finding the various articulations in a piece of music, analyzing them and how they relate to the music with the rest of the ensemble.</p>	
<p><b>Unit Learning Targets/Scaffolding to CPIs</b> This unit develops the student’s knowledge of articulation in music, and teaches the techniques of learning articulations properly, as well as the importance of proper articulation in an ensemble (band) setting. The students will be prepared to perform basic articulations on their instrument.</p>	
<p><b>Key Terms</b> Tenuto – long style of articulation, holding notes for full value Marcato – march like articulation, shorter in length Staccato – very short articulation Slur – connection of notes through breath support, no tongue Accents – a stronger tongue attack than normal, various lengths Legato – connected style of playing, smooth</p>	
<p><b>Instructional Strategies</b> Lecture Performance Monitor Facilitate</p>	

Model and Demonstrate
<p><b>Customizing Learning/ Differentiation</b></p> <p>Special Needs - students will act as peer coaches to support students with special needs</p> <p>Gifted Learners - will model for and support the rest of the students and will be offered the opportunity to expand their own understanding of the material</p>
<p><b>Formative Assessments</b></p> <p>Play testing Evaluation of Concert Performance in writing</p>
<p><b>Interdisciplinary Connections</b></p> <p>Math – length of notes, etc Choral Music – use of similar articulation techniques through voice</p>
<p><b>Resources</b></p> <p>Foundations for Superior Performance in Band – Williams and King – Kjos Music Publisher Various JH Level (Grade 1.5 to 3) Concert Band Music</p>
<p><b>Suggested Activities for Inclusion in Lesson Planning</b></p> <p>Weekly use of exercises stressing the various articulation styles Discussion of articulation methods with exercises and examples to apply those methods Sight-reading exercises to introduce basic articulations Daily analysis of articulations in music being studied at the time Comparison of various articulation methods</p>
<p><b>Unit Timeline</b></p> <p>Ongoing</p>

