

ROBBINSVILLE PUBLIC SCHOOLS
OFFICE OF CURRICULUM AND INSTRUCTION

Music Department

Concert Band

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BOARD OF EDUCATION INITIAL ADOPTION DATE: May 28, 2019

Course Philosophy

Every individual develops intellectually...

By developing an understanding and appreciation of the various types of music which can be beneficial during an entire lifetime.

By developing better citizenship. Music participation emphasizes the ability to work with other as a member of a team. It teaches the importance of a cooperative effort, acceptance of leadership, and the need for self-discipline and responsibility.

By helping achieve self-realization through participation in the music program. Some results should be aesthetic experience, emotional development, creative attitudes, skill and knowledge, physical and mental health, mental stimulation, leisure time activity, self-expression, and personality development.

Course Description

The Concert Band is a laboratory course designed to challenge and develop the musical skills of musicians. Special emphasis will be placed on the development of skills. The purpose of rehearsal should be to understand and experience great music making while in a community of musicians. This includes exploration of new concepts, exploration of the composer's creation, and the development of ensemble skills. The rehearsal is a musical end in itself: the concert is a byproduct of rehearsal, not the reason for it.

Integration of 21st Century Themes and Skills

Educational Technology

Standards: 8.1 Educational Technology: All students will use digital tools to access, manage, evaluate, and synthesize information in order to solve problems individually and collaborate and to create and communicate knowledge

Digital Citizenship: Students understand human, cultural, and societal issues related to technology and practice legal and ethical behavior.

Example: Students will submit videos of music that has been appropriately licensed, defined as “fair use”, part of the public domain, or covered under a creative commons license. For use in class presentations.

Career Ready Practices

CRP1. Act as a responsible and contributing citizen and employee. Career-ready individuals understand the obligations and responsibilities of being a member of a community, and they demonstrate this understanding every day through their interactions with others. They are conscientious of the impacts of their decisions on others and the environment around them. They think about the near-term and long-term consequences of their actions and seek to act in ways that contribute to the betterment of their teams, families, community and workplace. They are reliable and consistent in going beyond the minimum expectation and in participating in activities that serve the greater good.

Example: Students will demonstrate the responsibilities associated with being a member of a community when engaging collaboratively during rehearsal by ensuring their parts are prepared and that they are contributing to the overall integrity of any musical compositions being performed.

CRP2. Apply appropriate academic and technical skills. Career-ready individuals readily access and use the knowledge and skills acquired through experience and education to be more productive. They make connections between abstract concepts with real-world applications, and they make correct insights about when it is appropriate to apply the use of an academic skill in a workplace situation

Example: Students will apply technical skills as demonstrated and practiced in class to appropriately perform on all percussion instruments required in any given musical compositions.

CRP8. Utilize critical thinking to make sense of problems and persevere in solving them. Career-ready individuals readily recognize problems in the workplace, understand the nature of the problem, and devise effective plans to solve the problem. They are aware of problems when they occur and take action quickly to address the problem; they thoughtfully investigate the root cause of the problem prior to introducing solutions. They carefully consider the options to solve the problem. Once a solution is agreed upon, they follow through to ensure the problem is solved, whether through their own actions or the actions of others.

Example: Students will utilize critical thinking skills in the development of practice techniques to overcome challenges found in provided compositions. Additionally students will need to problem solve to address issues of communication during performance.

Robbinsville Ready 21st Century Skill Integration

The following skills will be embedded throughout the curriculum and instruction of this course.

Collaborative Team Member: Robbinsville students will learn more by working together than in isolation. As educational theorist Lev Vygotsky advocated, learning is a social process. Many workplaces today encourage employees to work in teams to solicit diverse perspectives, brainstorm new ideas and/or products, and solve problems. Further, collaboration fosters interpersonal relationships, self-management skills, cooperation, and a sense of collective responsibility. Collaborative team members are able to work with diverse groups of people who hold a variety of perspectives.

Effective Communicator: Robbinsville students must be able to clearly articulate their ideas orally, in writing, and across various media in order to successfully connect to the world around them. As the world becomes increasingly globalized, communication is more than just sharing one's ideas. Effective communicators are able to communicate their convictions, actively listen and analyze others' work to identify perspective and/or potential bias.

Emotionally Intelligent Learner: Robbinsville students who are emotionally intelligent learn to be empathetic, demonstrate integrity and ethical behavior, are kind, are self-aware, willing to change, and practice self-care. They are better able to cope with the demands of the 21st century digital society and workplace because they are reliable, responsible, form stable and healthy relationships, and seek to grow personally and professionally. Emotionally intelligent people are able to manage their emotions, work effectively on teams and are leaders who can grow and help to develop others.

Informed and Involved Citizen: Robbinsville students need to be digital citizens who are civically and globally aware. The concept of what it means to be "literate" has evolved along with 21st century technological and cultural shifts. Our progressive vision of literacy entails having our students explore real world problems in the classroom. Informed and involved citizens are able to safely and accurately communicate with people all around the world and are financially, environmentally and informationally literate.

Innovative Thinker: Robbinsville students must encompass innovative thinking skills in order to be successful lifelong learners in the 21st century world. As stated by Karl Fisch and Scott McLeod in the short film Shift Happens, "We are currently preparing students for jobs that don't yet exist . . . using technologies that haven't been invented . . . in order to solve problems we don't even know are problems yet." Innovative thinkers are able to think analytically, solve problems critically, creatively engage in curiosity and tinkering, and demonstrate originality.

Resilient and Self-Directed Learner: Robbinsville students need to take risks and ultimately make independent and informed decisions in an ever-

changing world. Author of *Life, the Truth, and Being Free*, Steve Maraboli stated, “Life doesn’t get easier or more forgiving, we get stronger and more resilient.” Self-directed scholars of the 21st century are able to set goals, initiate resolutions by seeking creative approaches, and adjust their thinking in light of difficult situations. Resilient students are able to take risks without fear of failure and overcome setbacks by utilizing experiences to confront new challenges. Resilient and self directed scholars will consistently embrace opportunities to initiate solutions and overcome obstacles.

Interdisciplinary Connections

NJSLSA.R4. Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.

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

NJSLSA.R2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.

NJSLSA.R5. Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.

General Differentiated Instruction Strategies

- | | |
|---|---|
| <ul style="list-style-type: none"> • Leveled texts • Chunking texts • Choice board • Socratic Seminar • Tiered Instruction • Small group instruction • Guided Reading • Sentence starters/frames • Writing scaffolds • Tangible items/pictures • Adjust length of assignment | <ul style="list-style-type: none"> • Repeat, reword directions • Brain breaks and movement breaks • Brief and concrete directions • Checklists for tasks • Graphic organizers • Assistive technology (spell check, voice to type) • Study guides • Tiered learning stations • Tiered questioning • Data-driven student partnerships • Extra time |
|---|---|

Possible Additional Strategies for Special Education Students, At-Risk Students, and English Language Learners (ELLs)

Time/General	Processing	Comprehension	Recall
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<ul style="list-style-type: none"> ● Extra time for assigned tasks ● Adjust length of assignment ● Timeline with due dates for reports and projects ● Communication system between home and school ● Provide lecture notes/outline 	<ul style="list-style-type: none"> ● Extra Response time ● Have students verbalize steps ● Repeat, clarify or reword directions ● Mini-breaks between tasks ● Provide a warning for transitions ● Reading partners 	<ul style="list-style-type: none"> ● Precise step-by-step directions ● Short manageable tasks ● Brief and concrete directions ● Provide immediate feedback ● Small group instruction ● Emphasize multi-sensory learning 	<ul style="list-style-type: none"> ● Teacher-made checklist ● Use visual graphic organizers ● Reference resources to promote independence ● Visual and verbal reminders ● Graphic organizers
Assistive Technology	Assessments and Grading	Behavior/Attention	Organization
<ul style="list-style-type: none"> ● Computer/whiteboard ● Tape recorder ● Spell-checker ● Audio-taped books 	<ul style="list-style-type: none"> ● Extended time ● Study guides ● Shortened tests ● Read directions aloud 	<ul style="list-style-type: none"> ● Consistent daily structured routine ● Simple and clear classroom rules ● Frequent feedback 	<ul style="list-style-type: none"> ● Individual daily planner ● Display a written agenda ● Note-taking assistance ● Color code materials

Enrichment

The goal of Enrichment is to provide learners with the opportunity to participate in extension activities that are differentiated and enhance the curriculum. All enrichment decisions will be based upon individual student needs.

- Show a high degree of intellectual, creative and/or artistic ability and demonstrate this ability in multiple ways.
- Pose questions and exhibit sincere curiosity about principles and how things work.
- The ability to grasp concepts and make real world and cross-curricular connections.
- Generate theories and hypotheses and pursue methods of inquiry.
- Produce products that express insight, creativity, and excellence.
- Possess exceptional leadership skills.
- Evaluate vocabulary
- Elevate Text Complexity
- Inquiry based assignments and projects
- Independent student options
- Tiered/Multi-level activities
- Purposeful Learning Center
- Open-ended activities and projects
- Form and build on learning communities
- Providing pupils with experiences outside the 'regular' curriculum
- Altering the pace the student uses to cover regular curriculum in order to explore topics of interest in greater depth/breadth within their own grade level
- A higher quality of work than the norm for the given age group.
- The promotion of a higher level of thinking and making connections.
- The inclusion of additional subject areas and/or activities (cross-curricular).
- Using supplementary materials in addition to the normal range of resources.

Robbinsville Public Schools

Curriculum Map

(This is a worksheet intended to support the development of the overall document. It should be submitted to the supervisors if appropriate but it will not be included in the final board-approved document)

Concert Band

Relevant Standards	Standards Unpacked Skill / Concept / Process?	Enduring Understandings / Unit Goals	Essential Questions	Unit Title / Suggested Timeline
NJCCCS: 1.1 A1, B2 1.4 A2, 3 B1-2		Listening is the essential musical experience (hearing needs to be protected). Listening and thinking critically are essential musical skills..	What are we listening for? What sounds good? Bad? What is “out of tune?” How do I produce a tone on my instrument? How do I manipulate my sound to change it? What standard varieties of sounds can I create on my instrument? How do I improve my sound?	
NJCCCS: 1.1 A2, 3; B2 1.2 B5 1.3 B1,3 1.4 A1-3 1.5 A2, B1		Music creation/performance is an artistic process that can take many forms. Comprehensive musicians can perform a wide variety of musical styles. There are many careers related to Music.	What guides music selection? What kinds of styles/genres are there? How do we include multi-cultural influences? What kinds of careers are available in the musical world?	
NJCCCS: 1.1 A1 1.2 B1-4 1.3 B2		Music fundamentals and elements (scales, arpeggios, articulation studies, rudiments, dynamics, form, phrasing, etc) are important to the study of music.	What are music fundamentals? How do we integrate fundamentals into our rehearsals and performances? How are fundamentals applied to performance? How much practice time is expected at various levels of instruction?	

Relevant Standards	Standards Unpacked Skill / Concept / Process?	Enduring Understandings / Unit Goals	Essential Questions	Unit Title / Suggested Timeline
			What specific skills. are needed at each level?	
NJCCCS: 1.1 A1-2 1.2 B1 1.3 B1-2 1.4 A1-3		Knowing how your part fits into the whole is an important life skill.	What is the student's musical role? How is that role determined? When is my part "featured" and when is my part included in the whole?	
NJCCCS: 1.2 B1,3 1.3 B2		The development of rhythmic skills comprises one of the basic components necessary for the learning and performance of music.	What is rhythm and meter? How is rhythm static (unchanging)? In what way is it flexible/fluid? How is meter flexible? How can it change and still convey the same message? What is the pulse?, What is its source?, Where do I find it? How do I follow a conductor?	
NJCCCS: 1.1 B2 1.2 B1,5 1.3 B3		Maintenance of your body and/or instrument is important to success in life/music.	How do I maintain my instrument? Short term? Long term? How do I maintain my body – exercises? Diet? How might a career in music benefit my quality of life?	
NJCCCS: 1.1 B1-2 1.2 B2 1.3 B1 1.4 A(1)2-3, B1-2		Success can be measured in many ways.	How do we define and measure success? How do we critique ourselves in order to improve?	

Relevant Standards	Standards Unpacked Skill / Concept / Process?	Enduring Understandings / Unit Goals	Essential Questions	Unit Title / Suggested Timeline
1.5 B1-2				

Robbinsville Public Schools
Scope, Sequence, Pacing and Assessment
Concert Band

Unit Title	Unit Understandings and Goals	Recommended Duration/ Pacing	Benchmark Assessments		
			Diagnostic (before)	Formative (during)	Summative (after)
Unit #1: Pitch	Listening is the essential musical experience (hearing needs to be protected). Listening and thinking critically are essential musical skills. 1. Student will be able to play appropriate pitches at all times. 2. Students will tune their instruments using an electronic tuner and will make manual adjustments as needed while playing to remain in tune.	Ongoing	Individualized diagnostic assessment	Listening/hearing to personal/ensemble sound in real time Responses to conductor's gesture Classwork /discussions Tests Oral responses to teacher prompts	Performances Final Exam Written assessment of performance audio recording
Unit #2: Duration	Listening is the essential musical experience (hearing needs to be protected). Listening and thinking critically are essential musical skills. The development of rhythmic skills. comprises one of the basic components necessary for the learning and performance of music. 1. Student will perform various rhythms in various meters. 2. The student will be able to differentiate between slurs and ties. 3. The student will be able to describe the function of the tie in increasing the duration of a sound.	Ongoing	Individualized diagnostic assessment	Listening/hearing to personal/ensemble sound in real time Responses to conductor's gesture Classwork /Discussions Tests Oral responses to teacher prompts	Performances Final Exam Written assessment of performance audio recording

Unit Title	Unit Understandings and Goals	Recommended Duration/ Pacing	Benchmark Assessments		
			Diagnostic (before)	Formative (during)	Summative (after)
Unit #3: Dynamics and Form	<p>Listening is the essential musical experience (hearing needs to be protected). Listening and thinking critically are essential musical skills. The development of rhythmic skills. comprises one of the basic components necessary for the learning and performance of music. Music fundamentals and elements (scales, arpeggios, articulation studies, rudiments, dynamics, form, phrasing, etc) are important to the study of music. Knowing how your part fits into the whole is an important life skill.</p> <ol style="list-style-type: none"> 1. Students will demonstrate various dynamic levels and demonstrate knowledge of how the music is assembled (form). 2. The student will be able to recognize a musical phrase as a formal component. 3. The student will be able to identify themes used to generate whole compositions. 4. The student will be able to identify and define formal markings, e.g., repeat signs, first and second endings, da capo, dal segno. 5. The student will be able to identify the basic structure of a march employing terms such as first strain, break strain, trio and dogfight. 6. The student will be able to trace themes or motives as they recur in a piece. 	Ongoing	Individualized diagnostic assessment	<p>Listening/hearing to personal/ensemble sound in real time</p> <p>Responses to conductor's gesture</p> <p>Classwork /discussions</p> <p>Tests</p> <p>Oral responses to teacher prompts</p>	<p>Performances</p> <p>Final Exam</p> <p>Written assessment of performance audio recording</p>

Unit Title	Unit Understandings and Goals	Recommended Duration/ Pacing	Benchmark Assessments		
			Diagnostic (before)	Formative (during)	Summative (after)
Unit #4: Timbre and Texture	<p>Timbre (tone quality) is an essential aspect of music and an aesthetic experience; developing higher level listening and critical skills.</p> <p>Texture is a major component in the macro-construction of music.</p> <p>Differentiation between the various textures demonstrates higher levels of critical thinking.</p> <p>1. Student will demonstrate knowledge and performance of a variety of textures and will produce a consistent and acceptable tone quality (timbre).</p> <p>2. The student will be able to recognize a musical phrase as a formal component.</p> <p>3. The student will be able to identify themes used to Ongoing generate whole compositions.</p> <p>4. The student will be able to identify and define formal markings, e.g., repeat signs, first and second endings, da capo, dal segno.</p> <p>5. The student will be able to identify the basic structure of a march employing terms such as first strain, break strain, trio and dogfight.</p> <p>6. The student will be able to trace themes or motives as they recur in a piece</p>	Ongoing	Individualized diagnostic assessment	<p>Listening/hearing to personal/ensemble sound in real time</p> <p>Responses to conductor's gesture</p> <p>Classwork /discussions</p> <p>Tests</p> <p>Oral responses to teacher prompts</p>	<p>Performances</p> <p>Final Exam</p> <p>Written assessment of performance audio recording</p>
Unit #5: Style (Articulation, note length)	<p>Listening is the essential musical experience (hearing needs to be protected).</p> <p>Listening and thinking critically are essential musical skills.</p> <p>Knowing how your part fits into the whole is an important life skill.</p> <p>Musical fundamentals and elements are important to the study and performance of music.</p> <p>1. Student will perform music in a variety of styles.</p> <p>2. The student will be able to visually and aurally identify articulations that are staccato, legato, or slurred.</p>	Ongoing	Individualized diagnostic assessment	<p>Listening/hearing to personal/ensemble sound in real time</p> <p>Responses to conductor's gesture</p> <p>Classwork /discussions</p> <p>Tests</p>	<p>Performances</p> <p>Final Exam</p> <p>Written assessment of performance audio recording</p>

Unit Title	Unit Understandings and Goals	Recommended Duration/ Pacing	Benchmark Assessments		
			Diagnostic (before)	Formative (during)	Summative (after)
				Oral responses to teacher prompts	
Unit #6: Technical Objectives	<p>Listening is the essential musical experience (hearing needs to be protected).</p> <p>Listening and thinking critically are essential musical skills.</p> <p>Music fundamentals (scales, arpeggios, articulation studies, rudiments, etc) are important to the study and performance of music.</p> <p>Maintenance of your body and/or instrument is important to success in life/music.</p> <p>Performance etiquette and demeanor as a performer and as an audience member are important to successful music making.</p> <p>1. Students will be able to play perform a variety of musical techniques while maintaining their instrument and measuring their personal and ensemble successes.</p> <p>2. The student will demonstrate appropriate marching band skills. – various formations, the ability to march in time and other corps-style commands.</p> <p>3. Percussionists will prepare rudiments appropriate to the music being prepared.</p> <p>4. The student will be able to demonstrate proper performance etiquette as both a performer and as an audience member.</p> <p>5. The student will be able to read and commit to a schedule determined by the musical director.</p>	Ongoing	Individualized diagnostic assessment	<p>Listening/hearing to personal/ensemble sound in real time</p> <p>Responses to conductor's gesture</p> <p>Classwork /discussions</p> <p>Tests</p> <p>Oral responses to teacher prompts</p>	<p>Performances</p> <p>Final Exam</p> <p>Written assessment of performance audio recording</p>

Robbinsville Public Schools

Unit #: 1 Pitch

Enduring Understandings: <ul style="list-style-type: none"> Listening is the essential musical experience (hearing needs to be protected). Listening and thinking critically are essential musical skills 	Essential Questions: <ul style="list-style-type: none"> What are we listening for? What sounds good? Bad? What is “out of tune?” How do we improve our sound? How do I produce tone on my instrument? How do I manipulate my sound to change it? What standard varieties of sounds can I create on my instrument?
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Guiding / Topical Questions with Specific Standards		Content, Themes, Concepts, and Skills	Teaching Strategies	Instructional Resources and Materials	Assessment Strategies
NJCCCS: 1.1 A1-2, 1.2 B1, 1.3 B2, 1.4 A1-3, B1-2	What is pitch? How is pitch manipulated?	The effect of length of instrument on pitch. Tuning slides, mouthpiece adjustments. Read the electronic tuner and adjust accordingly. Coordinate the sounds of “flat” and “sharp” with the visual provided by the tuner.	Student Practice. Demonstrate “out of tune”. Demonstrate “in-tune”. Tune the band for each class/rehearsal. Each student completes a pitch tendency chart. Lecture and class discussion.	Internet Digital Tuner Digital Recording Device Playback device/ Amplification system Sheet music library	Playing tests Responses to discussion questions Self-assessment of recording
NJCCCS: 1.1 A1-2, 1.2 B1, 1.3 B2, 1.4 A1-3, B1-2	What are standard musical accidentals? What are different tonalities?	Sharps, flats, naturals, double sharps and double flats all serve to alter the pitch by sequential half steps and whole steps. Key signatures Recognize major and minor tonalities. Identify scales as being major, minor, chromatic, whole tone, etc.	Practice various keys, key signatures and scales as part of warm up. Include chromatic scale. Listen to individual chords and scales and identify tonality by ear. Compare and contrast various tonalities and the moods they suggest.	Internet Digital Recording Device Playback device/ Amplification system Sheet music library	Playing tests Responses to discussion questions Journal assessments Self-assessment of recording
NJCCCS: 1.1 A1-2, 1.2 B1, 1.3 B2, 1.4 A1-3, B1-2	What patterns can be heard in the melodies? Harmonies?	Perform short tonal patterns by ear, both vocally and with the instrument. Improvise ascending and descending pitch patterns as suggested or from aural examples.	Repetition of various patterns for drill purposes. Demonstrate vocally and instrumentally the teacher’s expectations.	Internet Digital Recording Device Playback device/ Amplification system	Playing/singing tests Self-assessment of recording Journal assessments

Robbinsville Public Schools

Unit #: 2 Duration

Enduring Understandings: <ul style="list-style-type: none"> • Listening is the essential musical experience (hearing needs to be protected). • Listening and thinking critically are essential musical skills. • The development of rhythmic skills comprises one of the basic components necessary for the learning and performance of music. 	Essential Questions <ul style="list-style-type: none"> • What are we listening for? • How do we integrate fundamentals into our rehearsals and performances? • What is rhythm and meter? • How is rhythm static (unchanging)? • In what way is it flexible/fluid? How is meter flexible? How can it change and still convey the same message? • What is the pulse? • What is its source? • Where do I find it? • How do I follow a conductor?
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Guiding / Topical Questions with Specific Standards		Content, Themes, Concepts, and Skills	Teaching Strategies	Instructional Resources and Materials	Assessment Strategies
NJCCCS: 1.2 B1,3, 1.3 B2	What is rhythm? What is tempo?	Repeat rhythmic patterns from oral examples Beat consistency	Conducting gesture. Determine what section of the ensemble is primarily responsible for the tempo.. Clapping. Vocal and instrumental modeling. Define beat source.	Internet Digital Metronome Digital Recording Device Playback device/ Amplification system Sheet music library	Playing tests Responses to discussion questions Self-assessment of recording
NJCCCS: 1.2 B1,3, 1.3 B2	What is meter? How do time signatures function?	Conducting patterns Determine pulse source Simple/complex meter Duple/triple meters	Groupings of 2 or 3 eighth notes. Upper and lower # of time signature. Compare cross-rhythms. Demonstrate the contrast of “feels” that result in simple and compound meters? Demonstrate why a composer selects one-time signature over another?	Internet Digital Metronome Digital Recording Device Playback device/ Amplification system Sheet music library	Playing tests Responses to discussion questions Self-assessment of recording
NJCCCS: 1.2 B1,3, 1.3 B2	Rhythmic subdivisions Why do we subdivide?	Note values from 16th to whole notes. Include dotted and triplet values Include Rests	Demonstrate the subdivisions of 16th, 8th, quarter, half, whole notes with dotted and triplet values. Complete rhythm sheets. Use unison rhythmic activities to develop listening and articulation etudes	Internet Digital Metronome Digital Recording Device Playback device/ Amplification system Sheet music library	Playing/singing tests Self-assessment of recording Journal assessments Completed worksheet

NJCCCS: 1.2 B1,3, 1.3 B2	What affects duration without affecting the printed rhythm?	Fermata, caesura, ties, rit, rall, and other specific terms used to alter duration	Demonstrate (through gesture) accelerating and slowing tempo. Demonstrate (through gesture) a variety of styles and changes of styles.	Internet Digital Metronome Digital Recording Device Playback device/ Amplification system Sheet music library	Playing/singing tests Self-assessment of recording Journal assessments
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Robbinsville Public Schools
Unit #: 3 Dynamics and Form

<p>Enduring Understandings:</p> <ul style="list-style-type: none"> • Listening is the essential musical experience (hearing needs to be protected). • Listening and thinking critically are essential musical skills.. <p>Music fundamentals (... dynamics, form, phrasing, etc) are important to the study and performance of music.</p> <ul style="list-style-type: none"> • Knowing how your part fits into the whole is an important life skill. 	<p>Essential Questions</p> <ul style="list-style-type: none"> • What are we listening for? • What are music fundamentals? • How do we integrate fundamentals into our rehearsals and performances? • How are fundamentals applied to performance? • How much practice time is expected at various levels of instruction? • What specific skills. are needed at each level? • What is the student’s musical role? • How is that role determined? • When is my part “featured” and when is my part included in the whole?
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Guiding / Topical Questions with Specific Standards		Content, Themes, Concepts, and Skills	Teaching Strategies	Instructional Resources and Materials	Assessment Strategies
NJCCCS: 1.1 A1-2, 1.2 B1-4, 1.3 B1-2	What are dynamics? Why are they important?	Range of dynamics from pp to ff. Change in dynamics – crescendo, decrescendo, diminuendo, etc. Sudden dynamics – subito, sfz, etc.	Conducting gesture. Vocal and instrumental modeling. Explore the dynamic performance levels appropriate to various combinations of instruments (balance). Identify dynamic effects required by markings in the score being studies or performed	Internet Digital Recording Device Playback device/ Amplification system Sheet music library	Playing tests Responses to discussion questions Self-assessment of recording
	What is form? How many types of form are there? How do macro and micro applications of form operate? Form of a march?	Call and response, sonata allegro, ABA, binary, strophic, stretto, etc. Melodic analysis (micro) Analysis of a movement of a piece or a single phrase. Melodic analysis (macro) Analysis of a complete piece. Cadences, repeat signs, da capo.	Visual form analysis. Listen to and identify common cadences. Notation appropriate to repeats.	Internet Digital Recording Device Playback device/ Amplification system Sheet music library	Playing tests Responses to discussion questions Self-assessment of recording

Robbinsville Public Schools
Unit #: 4 Texture and Timbre

Enduring Understandings: <ul style="list-style-type: none"> • Listening is the essential musical experience (hearing needs to be protected). • Listening and thinking critically are essential musical skills. • Musical fundamentals and elements are important to the study and performance of music. • Music creation/performance is an artistic process that can take many forms. Knowing how your part fits into the whole is an important life skill. 	Essential Questions: <ul style="list-style-type: none"> • How do we integrate fundamentals into our rehearsals and performances? • What is the student's musical role? • How is that role determined? • What are we listening for? • How do I produce a tone on my instrument? • How do I manipulate my sound to change it? • What standard varieties of sounds can I create on my instrument?
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Guiding / Topical Questions with Specific Standards		Content, Themes, Concepts, and Skills	Teaching Strategies	Instructional Resources and Materials	Assessment Strategies
NJCCCS: 1.1 A1-2, 1.3 B1-2, 1.4 A2, 3, B1-2	What is good tone quality and how do we produce it? What differentiates the various instrument families from one another? What differentiates instruments of the same family?	Air/wind concepts. Supported sound. Sound generation of woodwinds, brass, percussion and strings. Overtones/Overtone Series. Methods of altering tone quality without distortion. Mutes, playing into the stand and echo chambers.	Have students record own performance in order to evaluate the tone quality and compare it with models provided. Vary ensemble size with sensitivity to the quality of tone required by each. Tone color blends with other instruments in the same section.	Internet Digital Recording Digital Recording Device Playback device/ Amplification system Brass/percussion mutes Wind/breath diagnostic machines	Playing tests Responses to discussion questions Self-assessment of recording Performances
NJCCCS: 1.1 A1-2, 1.3 B1-2, 1.4 A2, 3, B1-2	How many voices/parts can be heard in a given example?	Mono, duo, poly – phonics.	Experiment with octave transposition and describes the effect on texture. Have students maintain an independent part in a round or canon in company with others. Have students perform unison exercises (monophonic) as well as other forms of polyphony.	Textbook Worksheets Internet Digital Recording Device Playback device/ Amplification system Sheet music library	Written tests and quizzes Worksheets Playing tests Responses to discussion questions Self-assessment of recording

Robbinsville Public Schools
Unit #: 5 Style

Enduring Understandings: <ul style="list-style-type: none"> • Listening is the essential musical experience (hearing needs to be protected). • Listening and thinking critically are essential musical skills. • Knowing how your part fits into the whole is an important life skill. • Musical fundamentals and elements are important to the study and performance of music. 	Essential Questions: : <ul style="list-style-type: none"> • What are we listening for? • How do I manipulate my sound to change it? • What is the student's musical role? • How is that role determined? • What are musical fundamentals? • How do we integrate fundamentals into our rehearsals and performances?
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Guiding / Topical Questions with Specific Standards		Content, Themes, Concepts, and Skills	Teaching Strategies	Instructional Resources and Materials	Assessment Strategies
NJCCCS: 1.1 A1-3, 1.2 B1,5, 1.3 B1-2, 1.4 A2,3, B1	What sorts of styles are important to our culture? Why is it important to produce a variety of styles?	Musical performances should contain a variety of styles. How do we plan a performance?	Differentiate among various forms of music such as march, waltz, overture, medley and other symphonic forms. Arrange performances that promote student-centered musical and cultural experiences.	Textbook Print music library Worksheets Internet Digital Recording Device Playback device/ Amplification system Sheet music library	Written tests and quizzes Playing tests Responses to discussion questions Self-assessment of recording
NJCCCS: 1.1 A1-3, 1.2 B1,5, 1.3 B1-2, 1.4 A2,3, B1	What kinds of articulations yield the various styles? What sorts of physical skills. are needed to perform the various articulations?	Marcato, tenuto, slurred, staccato, legato, spiccato, pizzicato, etc...	Produce tones with attack and release appropriate to the nature of the music being played. Provide examples of articulation and note duration/length from notation - according to the requirements of the score.	Digital Recording Device Playback device/ Amplification system Sheet music library	Written tests and quizzes Playing tests Responses to discussion questions Response to conductor's gesture Self-assessment of recording
NJCCCS: 1.1 A1-3, 1.2 B1,5, 1.3 B1-2, 1.4 A2,3, B1	What performance practices govern style?	Historical accuracy in performance, jazz/ swing, Grainger's abruptness, march tempos, styles, other performance practices, etc. Concert etiquette.	Accurately apply tempo and dynamic markings provided in the score. Performs a variety of examples of short musical forms, e.g., march, dance, overture, medley. Students attend performances as an audience member.	Textbook Digital Recording Device Playback device/ Amplification system Sheet music library	Comparison to other successful performances Responses to discussion questions Response to conductor's gesture Self-assessment recording

Robbinsville Public Schools
Unit #: 6 Technical Objectives

Enduring Understandings: <ul style="list-style-type: none"> • Listening is the essential musical experience (hearing needs to be protected). • Listening and thinking critically are essential musical skills. • Music fundamentals (scales, arpeggios, articulation studies, rudiments, etc) are important to the study and performance of music. • Performances are showcases for what was rehearsed. Success can be measured in many ways. • Maintenance of your body and/or instrument is important to success in life/music • Performance etiquette and demeanor as a performer and as an audience member are important to successful music making. 	Essential Questions: : <ul style="list-style-type: none"> • What are we listening for? • What sounds good? Bad? • How do we define and measure success? • How do we critique ourselves in order to improve? • How do I maintain my instrument? Long term? Short term? • What is proper decorum as a performer? As an audience member?
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Guiding / Topical Questions with Specific Standards		Content, Themes, Concepts, and Skills	Teaching Strategies	Instructional Resources and Materials	Assessment Strategies
NJCCCS: 1.1 A1-2, B1-2, 1.2 B1-4, 1.3 B1-2, 1.4 A1-3, B1- 2, 1.5 B1-2	How are fundamentals applied to performance? How much practice time is expected at various levels of instruction?	Scales, articulations, dynamics, and other musical elements combine in this arena. Individual practice concepts.	Lecture and class discussion. Regular assessments. Record and listen to the ensemble regularly. Rehearse large or small ensemble with precision.	Textbook Student workbooks Internet Digital Recording Device Playback device/ Amplification system Sheet music library	Written tests and quizzes Worksheets Playing tests Responses to discussion questions Journal assessments Self-assessment of recording
NJCCCS: 1.1 A1-2, B1-2, 1.2 B1-4, 1.3 B1-2, 1.4 A1-3, B1- 2, 1.5 B1-2	What is proper maintenance for instruments?	Cleaning cloths, snakes, lubricants, etc. Clean using basin/tub – light soap, etc.	Provide diagrams, charts on maintenance. Demonstrate/model good technique on instrument storage and care.	Textbook Student workbooks Internet Digital Recording Device Playback device/ Amplification system	Written tests and quizzes Worksheets Playing tests Responses to discussion questions Journal assessments Self-assessment of recording

NJCCCS: 1.1 A1-2, B1-2, 1.2 B1-4, 1.3 B1-2, 1.4 A1-3, B1- 2, 1.5 B1-2	What is proper etiquette as a performer? As an audience member?	Proper stage decorum. Appropriate applause. Chamber music decorum. Concert Protocols.	Schedule attendance at a live performance. Provide performance opportunities.	Class discussion View other performances Attend live performances	Self-assessment of video Journal assessments
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English Language Learner (ELL) Resources

- Learning style quiz for students- <http://www.educationplanner.org/students/self-assessments/learning-styles-quiz.shtml>
- “Word clouds” from text that you provide-<http://www.wordle.net/>
- Bilingual website for students, parents and educators: <http://www.colorincolorado.org/>
- Learn a language for FREE-www.Duolingo.com
- Time on task for students-<http://www.online-stopwatch.com/>
- Differentiation activities for students based on their Lexile-www.Mobymax.com
- WIDA-<http://www.wida.us/>
- Everything ESL - <http://www.everythingESL.net>
- ELL Tool Box Suggestion Site<http://www.wallwisher.com/wall/elltoolbox>

- Hope4Education - <http://www.hope4education.com>
- Learning the Language <http://blogs.edweek.org/edweek/learning-the-language/>
- FLENJ (Foreign Language Educators of NJ) 'E-Verse' wiki: <http://www.flenj.org/Publications/?page=135>
- OELA - <http://www.ed.gov/offices/OBEMLA>
- New Jersey Department of Education- Bilingual Education information <http://www.state.nj.us/education/bilingual/>

Special Education Resources

- Animoto -Animoto provides tools for making videos by using animation to pull together a series of images and combining with audio. Animoto videos or presentations are easy to publish and share. <https://animoto.com>
- Bookbuilder -Use this site to create, share, publish, and read digital books that engage and support diverse learners according to their individual needs, interests, and skills. <http://bookbuilder.cast.org/>
- CAST -CAST is a non-profit research and development organization dedicated to Universal Design for Learning (UDL). UDL research demonstrates that the challenge of diversity can and must be met by making curriculum flexible and responsive to learner differences. <http://www.cast.org>
- CoSketch -CoSketch is a multi-user online whiteboard designed to give you the ability to quickly visualize and share your ideas as images. <http://www.cosketch.com/>

- Crayon -The Crayon.net site offers an electronic template for students to create their own newspapers. The site allows you to bring multiple sources together, thus creating an individualized and customized newspaper. <http://crayon.net/> Education Oasis -Education Oasis offers a collection of graphic organizers to help students organize and retain knowledge – cause and effect, character and story, compare and contrast, and more! <http://www.educationoasis.com/printables/graphic-organizers/>
- Edutopia -A comprehensive website and online community that increases knowledge, sharing, and adoption of what works in K-12 education. We emphasize core strategies: project-based learning, comprehensive assessment, integrated studies, social and emotional learning, educational leadership and teacher development, and technology integration. <http://www.edutopia.org/>
- Glogster -Glogster allows you to create "interactive posters" to communicate ideas. Students can embedded media links, sound, and video, and then share their posters with friends. <http://edu.glogster.com/?ref=personal>
- Interactives – Elements of a Story -This interactive breaks down the important elements of a story. Students go through the series of steps for constructing a story including: Setting, Characters, Sequence, Exposition, Conflict, Climax, and Resolution. <http://www.learner.org/interactives/story/index.html>
- National Writing Project (NWP) -Unique in breadth and scale, the NWP is a network of sites anchored at colleges and universities and serving teachers across disciplines and at all levels, early childhood through university. We provide professional development, develop resources, generate research, and act on knowledge to improve the teaching of writing and learning in schools and communities. <http://www.nwp.org>
- Pacecar -Vocab Ahead offers videos that give an active demonstration of vocabulary with audio repeating the pronunciation, definition, various uses, and synonyms. Students can also go through flash cards which give a written definition and visual representation of the word. <http://pacecar.missingmethod.com/>