

FREEHOLD REGIONAL HIGH SCHOOL DISTRICT

OFFICE OF CURRICULUM AND INSTRUCTION

MUSIC DEPARTMENT

BAND 1-4
HONORS BAND 2-4

Grade Level: 9-12

Credits: 5

BOARD OF EDUCATION ADOPTION DATE:

AUGUST 31, 2009

[SUPPORTING RESOURCES AVAILABLE IN DISTRICT RESOURCE SHARING](#)

APPENDIX A: ACCOMMODATIONS AND MODIFICATIONS

APPENDIX B: ASSESSMENT EVIDENCE

APPENDIX C: INTERDISCIPLINARY CONNECTIONS

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Course Philosophy

Our curriculum is designed to provide quality instrumental music experiences that are musically meaningful to the education of our students. Through the many experiences in the classroom, on the athletic field and in the concert hall, students will be provided the opportunity to discover, understand, and enjoy music as an art form, an intellectual endeavor, a medium of self-expression, and a means of social growth.

Music is considered basic to the total educational program. To each new generation this portion of our heritage is a source of inspiration, enjoyment, and knowledge which helps to shape a way of life. Our instrumental music curriculum enriches and maintains this life and draws on our nation and the world for its' ever-expanding course content taking the student beyond the realm of the ordinary, everyday experience.

Music is an art that expresses emotion, indicates mood, and helps students to respond to their environment. It develops a student's character through its emphasis on responsibility, self-discipline, leadership, concentration, and respect for and awareness of the contributions of others. Music contains technical, kinesthetic, psychological, artistic, and academic concepts. It is an integral part of life and the human experience. Therefore it should be studied to further enrich the lives of our students.

“Musical training is a more potent instrument than any other, because rhythm, harmony, and melody find their way into the inward places of our soul on which they mightily fasten, imparting grace, and making the soul of him who is educated graceful.” — Plato

Course Description

Instrumental Music I-IV is a set of secondary school, band or orchestra ensemble classes. Courses of study range from entry-level (for students who wish to begin instruction) to advanced with honors credit (students with multiple years of experience can be a part of and even be leaders in a school instrumental program and/or honors ensembles). Assessment rubrics and teacher expectations will reflect an increased number of skills and increased sophistication in the application of these skills for each level of instruction.

The purpose of the course is to provide regular instrumental training in the tradition of school educational music with strong global and multi-cultural influences. For band students, each year begins with a required athletic band unit. Throughout the course, students will be exposed to a variety of musical styles: orchestral, world/ethnic music, dance music, jazz, marches, medleys and other symphonic forms. Students will be expected to attend regular after school, evening, weekend, and/or summer Rehearsals/meetings/performances at various times throughout the year. Throughout all instrumental music instruction, emphasis on performance, accuracy, responsibility, physical well-being and the art of listening will be stressed. Through their work in orchestra or band, students will gain musical and life skills. and witness possible careers in music.

**Freehold Regional High School District
Curriculum Map**

Band I-IV, Honors II - IV

| Relevant Standards ¹ | Enduring Understandings | Essential Questions | Assessments | | |
|---|--|--|--|---|--|
| | | | Diagnostic (before) | Formative (during) | Summative (after) |
| 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? | Individualized diagnostic assessment | Student Practice Tests Classwork Listening/hearing to personal/ensemble sound in real time Responses to writing prompt Responses to conductor’s gesture | Performances Mid Term Exam Final Exam Written assessment of performance audio recording |
| 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? | Individualized diagnostic assessment Provide basic career information | Student Practice Classwork Tests Oral responses to teacher prompts Participatory rubrics Practice time Invite guest artists or businesspeople to work with students | |
| 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? What specific skills. are needed at each level? | Individualized diagnostic assessment | Student Practice Classwork Tests Oral responses to teacher prompts | |

| Relevant Standards ¹ | Enduring Understandings | Essential Questions | Assessments | | |
|--|---|---|---|--|--|
| | | | Diagnostic (before) | Formative (during) | Summative (after) |
| 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? | Individualized diagnostic assessment For what does the score/part call | Student Practice Classwork Tests Oral responses to teacher prompts Responses to conductor's gesture | Adjusting balance based on listening, importance of part and conductor's gesture. Performances Mid Term Exam Final Exam Written assessment of performance audio recording |
| 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? | Individualized diagnostic assessment | Student Practice Responses to conductor's gesture Classwork – rhythm sheet Tests Oral responses to teacher prompts Clap/verbalize rhythms | Performances Mid Term Exam Final Exam Written assessment of performance audio recording |
| 1.2 B1 | Commitment to a group or activity is critical to success. | What is commitment? Why does an organization such as our ensemble require commitment from each member? Is there a schedule in print? What happens if I need to be excused? | Provide printed schedule Provide Handbook - Rulebook | Monitor attendance Confer with student and parent as needed to improve attendance | Apply grading policies regarding attendance policies. |

| Relevant Standards ¹ | Enduring Understandings | Essential Questions | Assessments | | |
|---|--|---|---|--|--|
| | | | Diagnostic (before) | Formative (during) | Summative (after) |
| 1.1 A1-3 1.2 B1 1.4 A3, B1 | Performances are showcases for what has been rehearsed. Performance etiquette and demeanor as a performer and as an audience member are important to successful music making. | How should I dress for a performance? (attire) When does a performance begin? When does a performance end? What if we didn't rehearse something? Can we change something and perform it if we didn't practice it? What is proper decorum as a performer? As an audience member? What is concert etiquette? Where can I find out information on performances? | Examine previous performances Individualized diagnostic assessment Provide Handbook – Rulebook | Responses to conductor's gesture Classwork/discussions Tests Oral responses to teacher prompts Public Appearances Written assessment of performance | Classwork Tests Performances Mid Term Exam Final Exam Written assessment of performance audio recording Oral responses to teacher prompts |
| 1.1 B1-2 1.2 B2 1.3 B1 1.4 A(1)2-3, B1-2 1.5 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? | Examine previous performances/ Rehearsal Establish performance goals Provide definitions of success | Responses to conductor's gesture Classwork Tests Oral responses to teacher prompts Written assessment of performance | Performances Mid Term Exam Final Exam Written assessment of performance audio recording |
| 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? | Examine condition of instrument Individualized diagnostic assessment Student health assessment | Continually check maintenance and condition of instruments Check student posture and provide healthy food options at school musical functions | Classwork Keep a clean, serviced instrument Frequent exercise and good diet |

**Freehold Regional High School District
Course Proficiencies and Pacing**

Band I-IV, Honors II - IV

| Unit Title | Unit Understandings and Goals | Recommended Duration |
|-------------------------------|--|-----------------------------|
| Unit #1: Pitch | <p>Listening is the essential musical experience (hearing needs to be protected). Listening and thinking critically are essential musical skills.</p> <ol style="list-style-type: none"> 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. | 34 weeks (ongoing) |
| Unit #2: Duration | <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.</p> <ol style="list-style-type: none"> 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. | |
| 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, <i>da capo</i>, <i>dal segno</i>. 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. | |

| Unit Title | Unit Understandings and Goals | Recommended Duration |
|---|--|----------------------|
| 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> <ol style="list-style-type: none"> 1. Student will demonstrate knowledge and performance of a variety of textures and will produce a consistent and acceptable tone quality (timbre). 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, <i>da capo</i>, <i>dal segno</i>. 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. | |
| 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> <ol style="list-style-type: none"> 1. Student will perform music in a variety of styles. 2. The student will be able to visually and aurally identify articulations that are staccato, legato, or slurred. | |
| 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>Commitment to a group or activity is critical to success.</p> <p>Performances are showcases for what was rehearsed.</p> <p>Success can be measured in many ways.</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> <ol style="list-style-type: none"> 1. Students will be able to play perform a variety of musical techniques while maintaining their instrument and measuring their personal and ensemble successes. 2. The student will demonstrate appropriate marching band skills. – various formations, the ability to march in time and other corps-style commands. 3. Percussionists will prepare rudiments appropriate to the music being prepared. 4. The student will be able to demonstrate proper performance etiquette as both a performer and as an audience member. 5. The student will be able to read and commit to a schedule determined by the musical director. | 34 weeks (ongoing) |

**Freehold Regional High School District
Band I-IV, Honors II - IV**

Unit #1: Pitch

Enduring Understandings: Listening is the essential musical experience (hearing needs to be protected).
Listening and thinking critically are essential musical skills.

Essential Questions: 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?

Unit Goals: Student will be able to play appropriate pitches at all times.

Students will tune their instruments using an electronic tuner and will make manual adjustments as needed while playing to remain in tune.

Duration of Unit: 34 weeks

NJCCCS: 1.1 A1-2, 1.2 B1, 1.3 B2, 1.4 A1-3, B1-2

| Guiding / Topical Questions | Content, Themes, Concepts, and Skills. | Instructional Resources and Materials | Teaching Strategies | Assessment Strategies |
|---|--|---|---|---|
| <p>What is pitch?</p> <p>How is pitch manipulated?</p> | <p>The effect of length of instrument on pitch.</p> <p>Tuning slides, mouthpiece adjustments.</p> <p>Read the electronic tuner and adjust accordingly.</p> <p>Coordinate the sounds of “flat” and “sharp” with the visual provided by the tuner.</p> | <p>Textbook</p> <p>Student workbooks</p> <p>Internet</p> <p>Digital Tuner</p> <p>Digital Recording Device</p> <p>Playback device/ Amplification system</p> <p>Sheet music library</p> | <p>Student Practice.</p> <p>Demonstrate “out of tune”.</p> <p>Demonstrate “in-tune”.</p> <p>Tune the band for each class/rehearsal.</p> <p>Each student completes a pitch tendency chart.</p> <p>Lecture and class discussion.</p> | <p>Written tests and quizzes</p> <p>Worksheets</p> <p>Playing tests</p> <p>Responses to discussion questions</p> <p>Journal assessments</p> <p>Self-assessment of recording</p> |
| <p>What are standard musical accidentals?</p> <p>What are different tonalities?</p> | <p>Sharps, flats, naturals, double sharps and double flats all serve to alter the pitch by sequential half steps and whole steps.</p> <p>Key signatures</p> <p>Recognize major and minor tonalities.</p> <p>Identify scales as being major, minor, chromatic, whole tone, etc.</p> | <p>Textbook</p> <p>Student workbooks</p> <p>Internet</p> <p>Digital Recording Device</p> <p>Playback device/ Amplification system</p> <p>Sheet music library</p> | <p>Practice various keys, key signatures and scales as part of warm up. Include chromatic scale.</p> <p>Listen to individual chords and scales and identify tonality by ear.</p> <p>Compare and contrast various tonalities and the moods they suggest.</p> | <p>Written tests and quizzes</p> <p>Worksheets</p> <p>Playing tests</p> <p>Responses to discussion questions</p> <p>Journal assessments</p> <p>Self-assessment of recording</p> |
| <p>What patterns can be heard in the melodies?</p> <p>Harmonies?</p> | <p>Sing short tonal patterns by ear, both vocally and with the instrument.</p> <p>Improvise ascending and descending pitch patterns as suggested or from aural examples.</p> | <p>Textbook</p> <p>Student workbooks</p> <p>Internet</p> <p>Digital Recording Device</p> <p>Playback device/ Amplification system</p> | <p>Repetition of various patterns for drill purposes.</p> <p>Demonstrate vocally and instrumentally the teacher’s expectations.</p> | <p>Playing/singing tests</p> <p>Self-assessment of recording</p> <p>Journal assessments</p> |

Suggestions on how to differentiate in this unit: Scales differentiated. Major scale begins on the tonic note and goes up starting on a quarter note followed by 6 eighth notes and a quarter, then descends using the identical rhythm. Chromatic scale is all sixteenth notes, slurred, ascending and descending.

- Level I – All scales up to and including 2 sharps and 2 flats 1 octave, plus a 1 octave chromatic scale.
- Level II – All Scales up to and including 3 sharps and 3 flats 1 octave, plus a 1 octave chromatic scale.
- Level III – All Scales up to and including 5 sharps and 5 flats 1 octave, plus a 2 octave chromatic scale.
- Level IV – All Major Scales 1 octave, plus a 2 octave chromatic scale.
- Honors – Appropriate major scales for each level, but student is required to perform them “full range of the instrument” according to the NJMEA’s range charts.
- All students will be tested at regular intervals on the basis of the above expectations.
- Level II and above - The student will be able to identify the relationship between relative major and minor keys (having the same key signatures.)
- Level II and above - The student will be able to identify chromatically altered tones as possible clues to key changes or transitions.
- Level II and above - The student will be able to identify scale-wise or chord-wise passages when they occur in a melodic line.
- Level II and above - The student will be able to describe and apply the term “enharmonic”.
- Level III and above - The student will be able to identify tonic triads or tetrachords when they appear in melodies or parts.
- Level III and above - The student will be able to aurally and visually identify major and minor seconds, major and minor thirds, perfect fourths, perfect fifths, and perfect octaves from any note in multiple keys.
- Level III and above - The student will be able to identify the altered leading tone as an element of the harmonic minor mode.
- Level III and above – The student will be able to aurally and visually identify pentatonic and whole-tone scales.
- Level III and above – The student will be able to adjust pitch mechanically or through embouchure changes to improve intonation.
- Level IV and above – The student will be able to demonstrate proficiency with all major scales.
- Level IV and above – The student will be able to demonstrate ability to tune instrument by ear to a sustained tone and recognize deviations in pitch.
- Level IV and above - The student will be able to differentiate between triads or seventh chords in terms of harmonic tension or quality.
- Level IV and above – The student will be able to perform from required major and minor scales from memory.

**Freehold Regional High School District
Band I-IV, Honors II - IV**

Unit #2: Duration

Enduring Understandings: 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: 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?

Unit Goal: Student will perform various rhythms in various meters.

The student will be able to differentiate between slurs and ties.

The student will be able to describe the function of the tie in increasing the duration of a sound.

Duration of Unit: 34 weeks

NJCCCS: 1.2 B1,3, 1.3 B2

| Guiding / Topical Questions | Content, Themes, Concepts, and Skills. | Instructional Resources and Materials | Teaching Strategies | Assessment Strategies |
|--|--|--|--|---|
| What is rhythm? What is tempo? | Repeat rhythmic patterns from oral examples Beat consistency | Textbook Worksheets Internet Digital Metronome Digital Recording Device Playback device/ Amplification system Sheet music library | Conducting gesture. Determine what section of the ensemble is primarily responsible for the tempo.. Clapping. Vocal and instrumental modeling. Define beat source. | Written tests and quizzes Worksheets Playing tests Responses to discussion questions Self-assessment of recording |
| What is meter? How do time signatures function? | Conducting patterns Determine pulse source Simple/complex meter Duple/triple meters | Textbook Worksheets Internet Playback device/ Amplification system Digital Metronome Sheet music library | 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? | Written tests and quizzes Worksheets Playing tests Responses to discussion questions Self-assessment of recording |

| Guiding / Topical Questions | Content, Themes, Concepts, and Skills. | Instructional Resources and Materials | Teaching Strategies | Assessment Strategies |
|---|---|---|---|---|
| Rhythmic subdivisions Why do we subdivide? | Note values from 16 th to whole notes. Include dotted and triplet values Include Rests | Textbook Worksheets Internet Digital Recording Device Playback device/ Amplification system Sheet music library | Demonstrate the subdivisions of 16 th , 8 th , quarter, half, whole notes with dotted and triplet values. Complete rhythm sheets. (Sueta Book) Use unison rhythmic activities to develop listening and articulation etudes. | Playing/singing tests Self-assessment of recording Journal assessments Completed worksheet |
| 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. | Playing/singing tests Self-assessment of recording Journal assessments |

Suggestions on how to differentiate in this unit: Rhythm differentiated.

- Level I – Rhythms (notes and rests) involving Whole notes, half notes, quarters, eighth, triplet eighth, and sixteenth notes.
- Level II – All Level I rhythms, plus dotted values.
- Level III – All Level II rhythms, plus a variety of standardized rhythmic patterns.
- Level IV – All Level III rhythms, plus mixed meters, complex meter changes, hemiolas, etc.
- Honors – All rhythms associated with levels I – IV and those associated with the solo works listed on the appropriate NJMEA All-State Solo list for student’s instrument.
- All students will be tested at regular intervals on the basis of the above expectations. It should be noted that based on the demands of the music, students may be required to produce rhythms that are required of higher level classes.
- Level II and above- The student will be able to identify and describe the most common values of notes found in basic meters such as 4/4, cut time, 3/4, 2/4, and 6/8.
- Level III and above - The student will be able to identify the meter of a composition by ear.
- Level IV and above- The student will be able to performs subdivision ranging from 3-8 subdivisions of one pulse in all meters studied

**Freehold Regional High School District
Band I-IV, Honors II - IV**

Unit #3: Dynamics and Form

Enduring Understandings: Listening is the essential musical experience (hearing needs to be protected).
Listening and thinking critically are essential musical skills..
Music fundamentals (... dynamics, form, phrasing, etc) are important to the study and performance of music.
Knowing how your part fits into the whole is an important life skill.

Essential Questions: 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?

Unit Goal: Student will demonstrate various dynamic levels and demonstrate knowledge of how the music is assembled (form).
The student will be able to recognize a musical phrase as a formal component.
The student will be able to identify themes used to generate whole compositions.
The student will be able to identify and define formal markings, e.g., repeat signs, first and second endings, *da capo*, *dal segno*.
The student will be able to identify the basic structure of a march employing terms such as first strain, break strain, trio and dogfight.
The student will be able to trace themes or motives as they recur in a piece.

Duration of Unit: 34 weeks
NJCCCS: 1.1 A1-2, 1.2 B1-4, 1.3 B1-2

| Guiding / Topical Questions | Content, Themes, Concepts, and Skills. | Instructional Resources and Materials | Teaching Strategies | Assessment Strategies |
|--|---|---|--|---|
| What are dynamics? Why are they important? | Range of dynamics from <i>pp</i> to <i>ff</i> . Change in dynamics – crescendo, decrescendo, diminuendo, etc. Sudden dynamics – subito, <i>sfz</i> , etc. | Textbook Worksheets Internet Digital Recording Device Playback device/ Amplification system Sheet music library | 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 studied or performed | Written tests and quizzes 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. | textbook worksheets Internet Digital Recording Device Playback device/ Amplification system Sheet music library | Visual form analysis. Listen to and identify common cadences. Notation appropriate to repeats. | Written tests and quizzes Worksheets Playing tests Responses to discussion questions Self-assessment of recording |

Suggestions on how to differentiate in this unit:

1. Level II and above - The student will be able to suggest ways in which ensemble balance may be improved.
2. Level II and above - The student will be able to differentiate among various larger forms of music, e.g., suite, concerto, symphony, in terms of the musical forces required and multiple movements.
3. Level II and above - The student will be able to aurally and visually detect imitation as the basis for a composition.
4. Level II and above - The student will be able to aurally and visually identify AB, ABA, Fugue, Canon, and Rondo forms.
5. Level II and above - The student will be able to associate musical forms with historical periods, e.g., Fugue with Baroque
6. Level III and above - The student will be able to identify ensemble imbalance and the cause of imbalance.
7. Level III and above - The student will be able to detect through aural analysis of a piece when and where musical climaxes should occur.
8. Level III and above - The student will be able to aurally and visually analyze pieces written in binary and ternary song form.
9. Level III and above - The student will be able to describe how dynamic changes are utilized to emphasize form in music.
10. Level III and above - The student will be able to detect devices used to unify to give variety to a composition in terms of any component.
11. Level IV and above - The student will be able to differentiate among the dynamic levels found in basic band and orchestral literature, defining such terms as solo, tutti, ripieno, as they pertain to dynamics.
12. Level IV and above - The student will be able to perform a variety of music demonstrating sensitivity to the interaction of dynamics and other components and dimensions of music.

**Freehold Regional High School District
Band I-IV, Honors II - IV**

Unit #4: Texture and Timbre

Enduring Understandings: 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: 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?

Unit Goal: Student will demonstrate knowledge and performance of a variety of textures and will produce a consistent and acceptable tone quality (timbre).
The student will be able to recognize a musical phrase as a formal component.
The student will be able to identify themes used to generate whole compositions.
The student will be able to identify and define formal markings, e.g., repeat signs, first and second endings, *da capo*, *dal segno*.
The student will be able to identify the basic structure of a march employing terms such as first strain, break strain, trio and dogfight.
The student will be able to trace themes or motives as they recur in a piece.

Duration of Unit: 34 weeks

NJCCCS: 1.1 A1-2, 1.3 B1-2, 1.4 A2, 3, B1-2

| Guiding / Topical Questions | Content, Themes, Concepts, and Skills. | Instructional Resources and Materials | Teaching Strategies | Assessment Strategies |
|--|---|---|---|--|
| <p>What is good tone quality and how do we produce it?</p> <p>What differentiates the various instrument families from one another?</p> <p>What differentiates instruments of the same family?</p> | <p>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.</p> | <p>textbook worksheets Internet Digital Recording Digital Recording Device Playback device/ Amplification system Brass/percussion mutes Wind/breath diagnostic machines</p> | <p>Have students record own performance in order to evaluate the tone quality and compare it with models provided.</p> <p>Vary ensemble size with sensitivity to the quality of tone required by each.</p> <p>Tone color blends with other instruments in the same section.</p> | <p>Written tests and quizzes Playing tests Responses to discussion questions Self-assessment of recording Performances</p> |

| Guiding / Topical Questions | Content, Themes, Concepts, and Skills. | Instructional Resources and Materials | Teaching Strategies | Assessment Strategies |
|--|--|---|---|---|
| How many voices/parts can be heard in a given example? | Mono, duo, poly – phonics. | Textbook Worksheets Internet Digital Recording Device Playback device/ Amplification system Sheet music library | 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. | Written tests and quizzes Worksheets Playing tests Responses to discussion questions Self-assessment of recording |

Suggestions on how to differentiate in this unit:

1. Level II and above - The student will be able to aurally and visually identify all instruments of the band or orchestra by family, including distinctions such as a single or double reed, pitched and non-pitched percussions.
2. Level II and above - The student will be able to aurally identify changes in timbre that are the result of changes in instrumentation.
3. Level II and above - The student will be able to discriminate between the tone colors native to the respective choirs of the band and orchestra.
4. Level III and above - The student will be able to analyze and describe the impact of the addition of an instrument or instruments to a given texture.
5. Level III and above - The student will be able to adjust individual tone quality to the size and tone color of the ensemble. (Blend)
6. Level III and above - The student will be able to identify textural devices, e.g., pedal tone, chord clusters, imitations.
7. Level III and above – The student will be able to demonstrate the ability to control and utilize timbre for expressive purposes.
8. Level IV and above - The student will be able to develop tone color which blends with other instruments and sections of the ensemble.
9. Level IV and above - The student will be able to discuss the textural quality of a piece in terms of the number and range of parts and voices.
10. Level IV and above – The student will be able to identify combinations of instruments appropriate to create a mood, and event, or an idea.

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Unit #5: Style

Enduring Understandings: 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: 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?

Unit Goal: Student will perform music in a variety of styles.
The student will be able to visually and aurally identify articulations that are staccato, legato, or slurred.

Duration of Unit: 34 weeks

NJCCCS: 1.1 A1-3, 1.2 B1,5, 1.3 B1-2, 1.4 A2,3, B1

| Guiding / Topical Questions | Content, Themes, Concepts, and Skills. | Instructional Resources and Materials | Teaching Strategies | Assessment Strategies |
|--|--|--|--|---|
| <p>What sorts of styles are important to our culture?</p> <p>Why is it important to produce a variety of styles?</p> | <p>Musical performances should contain a variety of styles.</p> <p>How do we plan a performance?</p> | <p>Textbook Print music library Worksheets Internet Digital Recording Device Playback device/ Amplification system Sheet music library</p> | <p>Differentiate among various forms of music such as march, waltz, overture, medley and other symphonic forms.</p> <p>Arrange performances that promote student-centered musical and cultural experiences.</p> | <p>Written tests and quizzes Playing tests Responses to discussion questions Self-assessment of recording</p> |
| <p>What kinds of articulations yield the various styles?</p> <p>What sorts of physical skills are needed to perform the various articulations?</p> | <p>Marcato, tenuto, slurred, staccato, legato, spiccato, pizzicato, etc...</p> | <p>Textbook Digital Recording Device Playback device/ Amplification system Sheet music library</p> | <p>Produce tones with attack and release appropriate to the nature of the music being played.</p> <p>Provide examples of articulation and note duration/length from notation - according to the requirements of the score.</p> | <p>Written tests and quizzes Playing tests Responses to discussion questions Response to conductor’s gesture Self-assessment of recording</p> |

| Guiding / Topical Questions | Content, Themes, Concepts, and Skills. | Instructional Resources and Materials | Teaching Strategies | Assessment Strategies |
|--|---|---|---|---|
| What performance practices govern style? | Historical accuracy in performance, jazz/ swing, Grainger's abruptness, march tempos, styles, other performance practices, etc. Concert etiquette. | Textbook Digital Recording Device Playback device/ Amplification system Handbook/Rulebook Sheet music library | 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. | Comparison to other successful performances Responses to discussion questions Response to conductor's gesture Self-assessment of recording |

Suggestions on how to differentiate in this unit:

1. Level II and above - The student will be able to describe common articulation marks and how they affect the length of tones, the connection of tones, and attack and release.
2. Level II and above - The student will be able to prepare for rehearsing or performing a piece by examining the score to determine how it should be played.
3. Level II and above - The student will be able to aurally differentiate among trill, tremolo, and vibrato.
4. Level II and above - The student will be able to differentiate among the styles of instrumental music of respective historical periods in terms of tempo, tone, instrumentation, and dynamics.
5. Level III and above - The student will be able to compare how particular musical components, e.g., rhythm, dynamics, are used in works representing different historical periods.
6. Level III and above - The student will be able to identify certain stylistic tendencies in all component categories as being characteristic of a given nationality or historical period.
7. Level IV and above - The student will be able to evaluate a performance of a composer's work for stylistic and interpretive authenticity.

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Unit #6: Technical Objectives

Enduring Understandings: 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.
 Commitment to a group or activity is critical to success.
 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: 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?
 Where can I find out information on performances?

Unit Goal: Students will be able to play perform a variety of musical techniques while maintaining their instrument and measuring their personal and ensemble successes.
 The student will demonstrate appropriate marching band skills. – Various formations, the ability to march in time and other corps-style commands.
 Percussionists will prepare rudiments appropriate to the music being prepared.

Duration of Unit: 34 weeks split up over various points in the year
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

| Guiding / Topical Questions | Content, Themes, Concepts, and Skills. | Instructional Resources and Materials | Teaching Strategies | Assessment Strategies |
|---|--|---|--|---|
| <p>How are fundamentals applied to performance?</p> <p>How much practice time is expected at various levels of instruction?</p> | <p>Scales, articulations, dynamics, and other musical elements combine in this arena.</p> <p>Individual practice concepts.</p> | <p>Textbook Student workbooks Internet Digital Recording Device Playback device/ Amplification system Sheet music library</p> | <p>Lecture and class discussion.</p> <p>Regular assessments.</p> <p>Record and listen to the ensemble regularly.</p> <p>Rehearse large or small ensemble with precision.</p> | <p>Written tests and quizzes Worksheets Playing tests Responses to discussion questions Journal assessments Self-assessment of recording</p> |

| Guiding / Topical Questions | Content, Themes, Concepts, and Skills. | Instructional Resources and Materials | Teaching Strategies | Assessment Strategies |
|--|---|---|--|--|
| What is proper maintenance for instruments? | Cleaning cloths, snakes, lubricants, etc. Clean using basin/tub – light soap, etc. | Textbook Student workbooks Internet Digital Recording Device Playback device/ Amplification system | Provide diagrams, charts on maintenance. Demonstrate/model good technique on instrument storage and care. | Written tests and quizzes Worksheets Playing tests Responses to discussion questions Journal assessments Self-assessment of recording |
| What is commitment? What if I am unable to commit? | Importance of posted schedules. Coordination of schedules. Planning excused absences. | Internet Public Location(s) for posting of schedule Handbook/Rulebook | Stress after school curricular requirement. Prepare an annual schedule. Review excused absence procedures. | Playing/singing tests Self-assessment of recording Journal assessments |
| What is proper etiquette as a performer? As an audience member? | Proper stage decorum. Proper football game decorum. Appropriate applause. Chamber music decorum. Concert Protocols. Football Game Protocols. | Class discussion View other performances Attend live performances Handbook/Rulebook | Schedule attendance at a live performance. Provide performance opportunities. | Self-assessment of video Journal assessments |

Suggestions on how to differentiate in this unit: Scales differentiated. Major scale begins on the tonic note and goes up starting on a quarter note followed by 6 eighth notes and a quarter, then descends using the identical rhythm. Chromatic scale is all sixteenth notes, slurred, ascending and descending.

- Level I – All scales up to and including 2 sharps and 2 flats 1 octave, plus a 1 octave chromatic scale.
- Level II – All Scales up to and including 3 sharps and 3 flats 1 octave, plus a 1 octave chromatic scale.
- Level III – All Scales up to and including 5 sharps and 5 flats 1 octave, plus a 2 octave chromatic scale.
- Level IV – All Major Scales 1 octave, plus a 2 octave chromatic scale.
- Honors – Appropriate major scales for each level, but student is required to perform them “full range of the instrument” according to the NJMEA’s range charts.
- All students will be tested at regular intervals on the basis of the above expectations.
- Level II and above - The student will be able to perform phrases with musical shaping in the context of the total section, movement or piece.
- Level II and above - The student will be able to define all tempo, dynamic, and other expressive markings encountered in scores being studied.
- Level II and above - The student will be able to follow individual part while listening with a full score in hand.
- Level III and above –Percussionists will be able to perform controlled tympani or mallet roll, snare drum rudiments and other rudiments from the CJMEA Region II and All Shore Audition Websites. www.cjmea.org and www.allshoreband.com
- Level III and above - The student will be able to individually maintain a part as a member of a small ensemble.
- Level III and above - The student will be able to compare the stylistic interpretations of several recordings and performance of the same work in terms of the authenticity of style.
- Level III and above - The student will be able to perform in a variety of large and small ensembles to experience a broad range of instrumental roles and ensemble timbres.
- Level III and above - The student will be able to describe the musical characteristics of each historical period in terms of the important use of media, i.e., instruments voices, tapes, synthesizers, etc.
- Level IV and above - The student will be able to describe those factors that enter into determining performance practices for a given historical period, e.g., articulation, dynamics, durational values, tone quality, instrumentation, texture, balance, tempo, and ornamentation.
- Level IV and above - The student will be able to sight read passages involving as many as 4 sharps and 4 flats, major or minor passages without key signatures, and passages which include multiple chromatic alterations, dotted rhythms, syncopation, triplet figures, and irregular meters.

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Unit #7: Honors Credit

Students must audition for the honors levels of instruction.

The audition will consist of a prepared solo and 9 major scales. (Ranges will be according to the NJMEA standards) – see www.njmea.org

Students accepted for honor instruction will commit to:

1. Practice at home a minimum of 5 days per week, 45 minutes per day.
2. Learn the required solo/scales and audition for CJMEA Region II / All Shore ensembles
3. Prepare etudes assigned weekly or regularly.
4. Participate fully in regular in-school lessons or verify outside study with a teacher approved private instructor.
5. Perform in Honors Recital (if offered) – In-School, Classical Honors, Solo and Ensemble Concert
6. Demonstrate leadership ability and exemplary behavior.
 - a. If audition is successful - serve on leadership team
 - b. As an honors student, model behavior must be the norm.
7. Serve/participate in extra-curricular activity musical ensemble (jazz band, pit orchestra, etc.) - if appropriate