

# **BAND**

**Grades 9-12**

*Prepared by:*

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*Superintendent of Schools:*

**Marie C. Cirasella, Ed.D.**

**Approved by the Midland Park Board of Education on**

**June 21, 2022**

**Born on June 20, 2022**

## Band 9-12

### Course Description:

Students who desire to develop their skills in instrumental music may enroll in band during each year in high school. Band rehearsals are conducted during zero period and for limited periods of time outside of the regular school day, depending on the needs of the organization, but particularly just prior to major concert programs and shows. Students participate in a rotating lesson schedule during the school day. Membership in the band requires self-discipline with regard to practice, dedication with regard to daily and extra rehearsal sessions, and compliance with the demands of the director with regard to performance standards

### Course Sequence:

Unit 1 – - Winter Concert - 80 Days

Unit 2 – Spring Concert – 65 Days

Unit 3 – Graduation – 15 Days

Unit 4 – Other Course Activities – 20 Days

### Pre-requisite:

Students should have prior knowledge of playing a musical instrument

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<b>Unit # 1 - Winter Concert</b>
<b>Overview</b>
<b>Content Area:</b> Band
<b>Unit Title:</b> Winter Concert
<b>Grade Level:</b> 9-12
<b>Core Ideas:</b> This unit focuses on preparing students for the first concert performance of the year. This preparation includes review of prior knowledge and fosters progress in ability levels. Throughout the unit students will be exposed to higher levels of music and performance expectations.
<b>Standards (Content and Technology)</b>

CPI#:	Statement:
<b>Performance Expectations (NJSL)(2020 Version)</b>	
1.3C.12prof.Cr2a	Select and develop draft melodies, rhythmic passages and arrangements for specific purposes that demonstrate understanding of characteristic(s) of music from a variety of historical periods studied in rehearsal.
1.3C.12prof.Cr3a	Evaluate and refine draft melodies, rhythmic passages, arrangements, and improvisations based on established criteria, including the extent to which they address identified purposes.
1.3C.12prof.Pr4a	Explain the criteria used to select varied repertoire to study based on an understanding of theoretical and structural characteristics of the music, the technical skill of the individual or ensemble, and the purpose or context of the performance.
1.3C.12prof.Pr4b	Demonstrate, using music reading skills (where appropriate), how compositional devices employed and theoretical and structural aspects of musical works impact and inform prepared or improvised performances.
1.3C.12prof.Pr4c	Demonstrate an understanding of context in a varied repertoire of music through prepared and improvised performances
1.3C.12prof.Pr5a	Develop strategies to address expressive challenges in a varied repertoire of music, and evaluate their success using feedback from ensemble peers and other sources to refine performances.
1.3C.12prof.Pr6a	Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures, styles, and genres.
1.3C.12prof.Pr6b	Demonstrate an understanding of expressive intent by connecting with an audience through prepared and improvised performances.
1.3C.12prof.Re7a	Apply criteria to select music for specified purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose and context.
1.3C.12prof.Re7b	Explain how the analysis of passages and understanding the way the elements of music are manipulated informs the response to music.
1.3C.12prof.Re8a	Explain and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, the setting of the text (when appropriate), and personal research
1.3C.12prof.Re9a	Evaluate works and performances based on personally or collaboratively developed criteria, including analysis of the structure and context.
1.3B.12prof.Cn10a	<p>Demonstrate how interests, knowledge and skills relate to personal choices and intent when creating, performing and responding to music.</p> <p><i>This Performance Expectation is embedded in the following Artistic Processes: 1.3A.12prof.Cr2a, 1.3A.12prof.Cr3b, 1.3A.12prof.Pr5b, 1.3A.12prof.Re7a</i></p>

1.3B.12prof.Cn11a	<p><b>Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</b></p> <p><i>This Performance Expectation is embedded in the following Artistic Processes: 1.3A.12prof.Cr2a, 1.3A.12prof.Cr3b, 1.3A.12prof.Pr5b, 1.3A.12prof.Re7a</i></p>
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<b>Career Readiness, Life Literacies, and Key Skills</b>	
9.2.12.CAP.2	Develop college and career readiness skills by participating in opportunities such as structured learning experiences, apprenticeships, and dual enrollment programs.
9.4.12.CI.1	Demonstrate the ability to reflect, analyze, and use creative skills and ideas
9.4.12.CI.2	Identify career pathways that highlight personal talents, skills, and abilities
<b>Computer Science and Design Thinking</b>	
8.1.12.CS.2	Model interactions between application software, system software, and hardware.
8.1.12.CS.4	Develop guidelines that convey systematic troubleshooting strategies that others can use to identify and fix errors
8.2.12.ITH.3	Analyze the impact that globalization, social media, and access to open source technologies have had on innovation and on a society's economy, politics, and culture.
	Use of Music First and other Online Tools
<b>Interdisciplinary Connection</b>	
NJSLA.A-SSE.A.1	Interpret expressions that represent a quantity in terms of its context.
NJSLA.A-CED.4	Rearrange formulas to highlight a quantity of interest, using the same reasoning as in solving equations.
<b>Companion Standards ELA/L</b>	
NJLSA.R1.	Read closely to determine what the text says explicitly and to make logical inferences and relevant connections from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.
NJLSA.R2.	Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.
NJLSA.R23	Analyze how and why individuals, events, and ideas develop and interact over the course of a text.
NJLSA.R24	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.
RI.11-12.1	Accurately cite strong and thorough textual evidence, (e.g., via discussion, written response, etc.), to support analysis of what the text says explicitly as well as inferentially, including determining where the text leaves matters uncertain.

RI.11-12.7	Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem
<b>Cross-cultural Statements/Mandates (Amistad, Holocaust, LGBT, etc...)</b>	
Recognize the importance of self-confidence in handling daily tasks and challenges (CASEL)	
Develop, implement and model effective problem solving and critical thinking skills (CASEL)	
<b>7.1.AL.IPRET.9 - Differentiate facts from opinions by accurately answering most questions that require inferring implied meanings</b>	
<p><b>Unit Essential Question(s):</b></p> <ul style="list-style-type: none"> <li>● How do musicians generate creative ideas?</li> <li>● How do musicians make creative decisions?</li> <li>● How do musicians improve the quality of their creative work?</li> <li>● How do performers select repertoire?</li> <li>● How do musicians improve the quality of their performance?</li> <li>● When is a performance judged ready to present? How do context and the manner in which musical</li> </ul>	<p><b>Unit Enduring Understandings:</b></p> <ul style="list-style-type: none"> <li>● The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources</li> <li>● Musicians' creative choices are influenced by their expertise, context and expressive intent.</li> <li>● Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.</li> <li>● Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.</li> <li>● To express their musical ideas, musicians analyze, evaluate and refine their performance over time through openness to new ideas, persistence and the application of appropriate criteria</li> </ul>

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<p>work is presented influence audience response?</p> <ul style="list-style-type: none"> <li>● How do individuals choose music to experience? How does understanding the structure and context of music inform a response?</li> <li>● How do we discern the musical creators' and performers' expressive intent?</li> <li>● How do we judge the quality of musical work(s) and performance(s)?</li> <li>● How do musicians make meaningful connections to creating, performing, and responding?</li> <li>● How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and</li> </ul>	<ul style="list-style-type: none"> <li>● Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence audience response.</li> <li>● Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. Response to music is informed by analyzing context (e.g., social, cultural, historical) and how creator(s) or performer(s) manipulate the elements of music.</li> <li>● Through their use of elements and structures of music, creators and performers.</li> <li>● The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation and established criteria.</li> <li>● Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.</li> <li>● Musicians connect their personal interests, experiences, ideas and knowledge to creating, performing and responding.</li> </ul>
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responding to music?			
<b>Evidence of Learning</b>			
<p><b>Formative Assessments:</b></p> <ul style="list-style-type: none"> <li>· Lessons: evidence of practice, attendance and increased performance ability</li> <li>· Portfolio Recordings</li> <li>· Daily assessment of individual and ensemble achievement.</li> <li>· Independent practice: Complete home practice hours</li> <li>· Group Critique: Students evaluate performance throughout the unit as well as at the conclusion through the use of audio/video recordings.</li> <li>· Performance: Behavior, Class performance attendance</li> </ul> <p><b>Summative/Benchmark Assessment(s):</b> Concert Performance  <b>Alternative Assessments:</b> Play music independently</p>			
<p><b>Resources/Materials:</b> Music of appropriate level to the group</p>		<p><b>Key Vocabulary:</b> Musical Notation, Dynamics, Style Markings, and musical concepts.</p>	
<b>Suggested Pacing Guide</b>			
Lesson Name/Topic	Student Learning Objective(s)	Suggested Tasks/Activities:	Day(s) to Complete
Sight-read Piece #1	SWBAT use prior knowledge of musical concepts to play music they have never seen	<ul style="list-style-type: none"> <li>● Clap Piece</li> <li>● Discuss things to look for in the printed parts</li> <li>● Key Signature</li> <li>● Scope of Dynamics</li> <li>● Look for words or directions in piece that are unique</li> <li>● Discuss style and form</li> </ul>	1 Day

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	before		
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Sight-read Piece #2	SWBAT use prior knowled ge of musical concepts to play music they have never seen before	<ul style="list-style-type: none"> <li>● Clap Piece</li> <li>● Discuss things to look for in the printed parts</li> <li>● Key Signature</li> <li>● Scope of Dynamics</li> <li>● Look for words or directions in piece that are unique</li> <li>● Discuss style and form</li> </ul>	1 Day
Sight-read Piece #3	SWBAT use prior knowled ge of musical concepts to play music they have never seen before	<ul style="list-style-type: none"> <li>● Clap Piece</li> <li>● Discuss things to look for in the printed parts</li> <li>● Key Signature</li> <li>● Scope of Dynamics</li> <li>● Look for words or directions in piece that are unique</li> <li>● Discuss style and form</li> </ul>	1 Day
Sight-read Piece #4	SWBAT use prior knowled ge of musical concepts to play music they have never seen before	<ul style="list-style-type: none"> <li>● Clap Piece</li> <li>● Discuss things to look for in the printed parts</li> <li>● Key Signature</li> <li>● Scope of Dynamics</li> <li>● Look for words or directions in piece that are unique</li> <li>● Discuss style and form</li> </ul>	1 Day

Sight-read Piece #5	SWBAT use prior knowled ge of musical concepts to play music they have never seen before	<ul style="list-style-type: none"> <li>● Clap Piece</li> <li>● Discuss things to look for in the printed parts</li> <li>● Key Signature</li> <li>● Scope of Dynamics</li> <li>● Look for words or directions in piece that are unique</li> <li>● Discuss style and form</li> </ul>	1 Day
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Sight-read Piece #6	SWBAT use prior knowled ge of musical concepts to play music they have never seen before	<ul style="list-style-type: none"> <li>● Clap Piece</li> <li>● Discuss things to look for in the printed parts</li> <li>● Key Signature</li> <li>● Scope of Dynamics</li> <li>● Look for words or directions in piece that are unique</li> <li>● Discuss style and form</li> </ul>	1 Day
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<p>Rehearsal Piece #1</p>	<p>SWBAT expand on musical knowledge to play musical selection with precision, dynamics, emotional intent, accuracy, and communicate the intention of the composer</p>	<ul style="list-style-type: none"> <li>● Refine Rhythmic Passages</li> <li>● Identify Chordal Structures</li> <li>● Identify Balance as it relates to the sound pyramid</li> <li>● Understand breath marks and phrasing</li> <li>● Identify and clarify markings within the music for their intent</li> <li>● Understand how all components are combined to communicate the intent of the composer <ul style="list-style-type: none"> <li>● Work to achieve the intended tempo</li> <li>● Shape and contour phrases to best communicate the intent of the composer</li> </ul> </li> </ul>	<p>15 Days</p>
<p>Rehearsal Piece #2</p>	<p>SWBAT expand on musical knowledge to play musical selection with precision, dynamics, emotional intent, accuracy, and communicate the</p>	<ul style="list-style-type: none"> <li>● Refine Rhythmic Passages</li> <li>● Identify Chordal Structures</li> <li>● Identify Balance as it relates to the sound pyramid</li> <li>● Understand breath marks and phrasing</li> <li>● Identify and clarify markings within the music for their intent</li> <li>● Understand how all components are combined to communicate the intent of the composer <ul style="list-style-type: none"> <li>● Work to achieve the intended tempo</li> <li>● Shape and contour phrases to best communicate the intent of the composer</li> </ul> </li> </ul>	<p>15 Days</p>

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	intention of the composer		
Rehearsal Piece #3	SWBAT expand on musical knowledge to play musical selection with precision, dynamics, emotional intent, accuracy, and communicate the intention of the composer	<ul style="list-style-type: none"> <li>● Refine Rhythmic Passages</li> <li>● Identify Chordal Structures</li> <li>● Identify Balance as it relates to the sound pyramid</li> <li>● Understand breath marks and phrasing</li> <li>● Identify and clarify markings within the music for their intent</li> <li>● Understand how all components are combined to communicate the intent of the composer                             <ul style="list-style-type: none"> <li>● Work to achieve the intended tempo</li> <li>● Shape and contour phrases to best communicate the intent of the composer</li> </ul> </li> </ul>	15 Days

<p>Rehearsal Piece #4</p>	<p>SWBAT expand on musical knowledge to play musical selection with precision, dynamics, emotional intent, accuracy, and communicate the intention of the composer</p>	<ul style="list-style-type: none"> <li>● Refine Rhythmic Passages</li> <li>● Identify Chordal Structures</li> <li>● Identify Balance as it relates to the sound pyramid</li> <li>● Understand breath marks and phrasing</li> <li>● Identify and clarify markings within the music for their intent</li> <li>● Understand how all components are combined to communicate the intent of the composer <ul style="list-style-type: none"> <li>● Work to achieve the intended tempo</li> <li>● Shape and contour phrases to best communicate the intent of the composer</li> </ul> </li> </ul>	<p>15 Days</p>
<p>Rehearsal Piece #5</p>	<p>SWBAT expand on musical</p>	<ul style="list-style-type: none"> <li>● Refine Rhythmic Passages</li> <li>● Identify Chordal Structures</li> </ul>	<p>15 Days</p>

	<p>knowledge to play musical selection with precision, dynamics, emotional intent, accuracy, and communicate the intention of the composer</p>	<ul style="list-style-type: none"> <li>● Identify Balance as it relates to the sound pyramid</li> <li>● Understand breath marks and phrasing</li> <li>● Identify and clarify markings within the music for their intent</li> <li>● Understand how all components are combined to communicate the intent of the composer <ul style="list-style-type: none"> <li>● Work to achieve the intended tempo</li> <li>● Shape and contour phrases to best communicate the intent of the composer</li> </ul> </li> </ul>	
<p>Rehearsal Piece #6</p>	<p>SWBAT expand on musical knowledge to play musical selection with precision, dynamics, emotional intent, accuracy, and communicate the intention of the composer</p>	<ul style="list-style-type: none"> <li>● Refine Rhythmic Passages</li> <li>● Identify Chordal Structures</li> <li>● Identify Balance as it relates to the sound pyramid</li> <li>● Understand breath marks and phrasing</li> <li>● Identify and clarify markings within the music for their intent</li> <li>● Understand how all components are combined to communicate the intent of the composer <ul style="list-style-type: none"> <li>● Work to achieve the intended tempo</li> <li>● Shape and contour phrases to best communicate the intent of the composer</li> </ul> </li> </ul>	<p>15 Days</p>

Final Prep of All Pieces	SWBAT play the music at their highest level with all details and emotional aspects of	<ul style="list-style-type: none"> <li>● Work through music to identify areas of concern</li> <li>● Listen to recordings of class performances and compare to reference recordings</li> <li>● Combine with other bands within the school on pieces that are to be performed together.</li> <li>● Adjust balance, blend, dynamics, and pacing for the stage</li> </ul>	20 Days
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	the music being conveyed through performance.		
Critique of Performance	SWBAT watch and listen to performance and find areas that could be improved and areas of success.	<ul style="list-style-type: none"> <li>● Watch video performance of the concert</li> <li>● Follow along with sheet music being performed.</li> <li>● Identify problem areas</li> <li>● Discuss areas that could be improved in future performances <ul style="list-style-type: none"> <li>● Identify areas that have improved since the last performance.</li> </ul> </li> </ul>	5 days

**Teacher Notes:**

**Additional Resources:**

Click links below to access additional resources used to design this unit:

<https://www.nj.gov/education/cccs/2020/2020%20NJSLs-VPA.pdf>

<http://www.jwpepper.com>

Teaching Music Through Performance book series

**Differentiation/Modification Strategies**

Students with Disabilities	Gifted and Talented Students	Students at Risk	504 Students
<ul style="list-style-type: none"> <li>● Consult student IEP</li> <li>● Allow errors</li> <li>● Rephrase questions, directions, and explanations</li> <li>● Allow extended time to answer questions, and permit</li> </ul>	<ul style="list-style-type: none"> <li>● Consult G and T teacher</li> <li>● Provide extension activities</li> <li>● Build on students' intrinsic motivations</li> <li>● Higher Level mathematical computations</li> </ul>	<ul style="list-style-type: none"> <li>● Consult with IR&amp;S as needed                             <ul style="list-style-type: none"> <li>● Provide extended time to complete tasks</li> </ul> </li> <li>● Consult with Guidance</li> </ul>	<ul style="list-style-type: none"> <li>● Consult 504 Plan</li> <li>● Allow errors</li> <li>● Rephrase questions, directions, and explanations</li> <li>● Allow extended time to answer questions, and permit drawing, as an explanation</li> </ul>

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drawing, as an explanation			
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**Unit # 2 - Spring Concert**

**Content Area:** Band

**Unit Title:** Spring Concert

**Grade Level:** 9-12

**Core Ideas:** This unit focuses on preparing students for the second concert performance of the year. This preparation includes review of prior knowledge and fosters progress in ability levels. Throughout the unit students will be exposed to higher levels of music and performance expectations.

**CPI#:**

**Statement:**

**Performance Expectations (NJSL)(2020 Version)**

<b>1.3.C.12prof.Cr1a</b>	<b>Compose and improvise ideas for melodies, rhythmic passages and arrangements for specific purposes that reflect characteristic(s) of music from a variety of historical periods or cultures studied in rehearsal.</b>
<b>1.3C.12prof.Cr3b</b>	<b>Share personally developed melodies, rhythmic passages, and arrangements (individually or as an ensemble) that address identified purposes.</b>
<b>1.3C.12prof.Pr4a</b>	<b>Explain the criteria used to select varied repertoire to study based on an understanding of theoretical and structural characteristics of the music, the technical skill of the individual or ensemble, and the purpose or context of the performance.</b>
<b>1.3C.12prof.Pr4b</b>	<b>Demonstrate, using music reading skills (where appropriate), how compositional devices employed and theoretical and structural aspects of musical works impact and inform prepared or improvised performances.</b>
<b>1.3C.12prof.Pr4c</b>	<b>Demonstrate an understanding of context in a varied repertoire of music through prepared and improvised performances</b>
<b>1.3C.12prof.Pr5a</b>	<b>Develop strategies to address expressive challenges in a varied repertoire of music, and evaluate their success using feedback from ensemble peers and other sources to refine performances.</b>

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<b>1.3C.12prof.Pr6a</b>	<b>Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures, styles, and genres.</b>
<b>1.3C.12prof.Pr6b</b>	<b>Demonstrate an understanding of expressive intent by connecting with an audience through prepared and improvised performances.</b>

<b>1.3C.12prof.Re7a</b>	<b>Apply criteria to select music for specified purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose and context.</b>
<b>1.3C.12prof.Re7b</b>	<b>Explain how the analysis of passages and understanding the way the elements of music are manipulated informs the response to music.</b>
<b>1.3C.12prof.Re8a</b>	<b>Explain and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, the setting of the text (when appropriate), and personal research</b>
<b>1.3C.12prof.Re9a</b>	<b>Evaluate works and performances based on personally or collaboratively developed criteria, including analysis of the structure and context.</b>
<b>1.3B.12prof.Cn10a</b>	<b>Demonstrate how interests, knowledge and skills relate to personal choices and intent when creating, performing and responding to music.</b>  <i>This Performance Expectation is embedded in the following Artistic Processes: 1.3A.12prof.Cr2a, 1.3A.12prof.Cr3b, 1.3A.12prof.Pr5b, 1.3A.12prof.Re7a</i>
<b>1.3B.12prof.Cn11a</b>	<b>Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</b>  <i>This Performance Expectation is embedded in the following Artistic Processes: 1.3A.12prof.Cr2a, 1.3A.12prof.Cr3b, 1.3A.12prof.Pr5b, 1.3A.12prof.Re7a</i>
<b>Career Readiness, Life Literacies, and Key Skills</b>	
9.2.12.CAP.2	Develop college and career readiness skills by participating in opportunities such as structured learning experiences, apprenticeships, and dual enrollment programs.
9.4.12.CI.1	Demonstrate the ability to reflect, analyze, and use creative skills and ideas
9.4.12.CI.2	Identify career pathways that highlight personal talents, skills, and abilities
<b>Computer Science and Design Thinking</b>	
8.1.12.CS.2	Model interactions between application software, system software, and hardware.
8.1.12.CS.4	Develop guidelines that convey systematic troubleshooting strategies that others can use to identify and fix errors
8.2.12.ITH.3	Analyze the impact that globalization, social media, and access to open source technologies have had on innovation and on a society's economy, politics, and culture.



	Use of Music First and other Online Tools
<b>Interdisciplinary Connection</b>	
NJSLS.A-SSE.A.1	Interpret expressions that represent a quantity in terms of its context.
NJSLS.A-CED.4	Rearrange formulas to highlight a quantity of interest, using the same reasoning as in solving equations.
<b>Companion Standards ELA/L</b>	
NJSLSA.R1.	Read closely to determine what the text says explicitly and to make logical inferences and relevant connections from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.
NJSLSA.R2.	Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.
NJSLSA.R23	Analyze how and why individuals, events, and ideas develop and interact over the course of a text.
NJSLSA.R24	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.
RI.11-12.1	Accurately cite strong and thorough textual evidence, (e.g., via discussion, written response, etc.), to support analysis of what the text says explicitly as well as inferentially, including determining where the text leaves matters uncertain.
RI.11-12.7	Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem
<b>Cross-cultural Statements/Mandates (Amistad, Holocaust, LGBT, etc...)</b>	
Recognize importance of composers from the LGBTQ+ community and their contributions to the repertoire	
Understand the value that music played in the concentration camps during the Holocaust.	
<b>7.1.AL.IPRET.9 - Differentiate facts from opinions by accurately answering most questions that require inferring implied meanings</b>	
<b>Unit Essential Question(s):</b> <ul style="list-style-type: none"> <li>● How do musicians generate creative ideas?</li> <li>● How do musicians make creative decisions?</li> <li>● How do musicians improve the quality of their creative</li> </ul>	<b>Unit Enduring Understandings:</b> <ul style="list-style-type: none"> <li>● The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources</li> <li>● Musicians' creative choices are influenced by their expertise, context and expressive intent.</li> </ul>

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- How do performers select repertoire?
- How do musicians improve the quality of their performance?
- When is a performance judged ready to present?  
How do context and the manner in which musical work is presented influence audience response?
- How do individuals choose music to experience?  
How does understanding the structure and context of music inform a response?
- How do we discern the musical creators' and performers' expressive intent?
- How do we judge the quality of musical work(s) and performance(s)?
- How do musicians make meaningful connections to creating, performing, and responding?
- How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?

- Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.
- Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.
- To express their musical ideas, musicians analyze, evaluate and refine their performance over time through openness to new ideas, persistence and the application of appropriate criteria
  - Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence audience response.
- Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. Response to music is informed by analyzing context (e.g., social, cultural, historical) and how creator(s) or performer(s) manipulate the elements of music.
- Through their use of elements and structures of music, creators and performers.
- The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation and established criteria.
- Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.
- Musicians connect their personal interests, experiences, ideas and knowledge to creating, performing and responding.

**Formative Assessments:**

- Lessons: evidence of practice, attendance and increased performance ability
- Portfolio Recordings
- Daily assessment of individual and ensemble achievement.
- Independent practice: Complete home practice hours
- Group Critique: Students evaluate performance throughout the unit as well as at the conclusion through the use of audio/video recordings.

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- Performance: Behavior, Class performance attendance

**Summative/Benchmark Assessment(s):** Concert Performance

**Alternative Assessments:** Play music independently

**Resources/Materials:** Music of appropriate level to the group

**Key Vocabulary:** Musical Notation, Dynamics, Style Markings, and musical concepts.

Lesson Name/Topic	Student Learning Objective(s)	Suggested Tasks/Activities:	Day(s) to Complete
Sight-read Piece #1	SWBAT use prior knowledge of musical concepts to play music they have never seen before	<ul style="list-style-type: none"> <li>● Clap Piece</li> <li>● Discuss things to look for in the printed parts</li> <li>● Key Signature</li> <li>● Scope of Dynamics</li> <li>● Look for words or directions in piece that are unique</li> <li>● Discuss style and form</li> </ul>	1 Day

Sight-read Piece #2	SWBAT use prior knowled ge of musical concepts to play music they have never seen before	<ul style="list-style-type: none"> <li>● Clap Piece</li> <li>● Discuss things to look for in the printed parts</li> <li>● Key Signature</li> <li>● Scope of Dynamics</li> <li>● Look for words or directions in piece that are unique</li> <li>● Discuss style and form</li> </ul>	1 Day
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Sight-read Piece #3	SWBAT use prior knowled ge of musical concepts to play music they have never seen before	<ul style="list-style-type: none"> <li>● Clap Piece</li> <li>● Discuss things to look for in the printed parts</li> <li>● Key Signature</li> <li>● Scope of Dynamics</li> <li>● Look for words or directions in piece that are unique</li> <li>● Discuss style and form</li> </ul>	1 Day
Sight-read Piece #4	SWBAT use prior knowled ge of musical concepts to play music they have never seen before	<ul style="list-style-type: none"> <li>● Clap Piece</li> <li>● Discuss things to look for in the printed parts</li> <li>● Key Signature</li> <li>● Scope of Dynamics</li> <li>● Look for words or directions in piece that are unique</li> <li>● Discuss style and form</li> </ul>	1 Day

Sight-read Piece #5	SWBAT use prior knowled ge of musical concepts to play music they have never seen before	<ul style="list-style-type: none"> <li>● Clap Piece</li> <li>● Discuss things to look for in the printed parts</li> <li>● Key Signature</li> <li>● Scope of Dynamics</li> <li>● Look for words or directions in piece that are unique</li> <li>● Discuss style and form</li> </ul>	1 Day
Sight-read Piece #6	SWBAT use prior knowled ge of musical concepts to play music they have never seen	<ul style="list-style-type: none"> <li>● Clap Piece</li> <li>● Discuss things to look for in the printed parts</li> <li>● Key Signature</li> <li>● Scope of Dynamics</li> </ul>	1 Day

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	before	<ul style="list-style-type: none"> <li>● Look for words or directions in piece that are unique</li> <li>● Discuss style and form</li> </ul>	
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<p>Rehearsal Piece #1</p>	<p>SWBAT expand on musical knowledge to play musical selection with precision, dynamics, emotional intent, accuracy, and communicate the intention of the composer</p>	<ul style="list-style-type: none"> <li>● Refine Rhythmic Passages</li> <li>● Identify Chordal Structures</li> <li>● Identify Balance as it relates to the sound pyramid</li> <li>● Understand breath marks and phrasing</li> <li>● Identify and clarify markings within the music for their intent</li> <li>● Understand how all components are combined to communicate the intent of the composer</li> <li>● Work to achieve the intended tempo <ul style="list-style-type: none"> <li>● Shape and contour phrases to best communicate the intent of the composer</li> </ul> </li> </ul>	<p>8 Days</p>
<p>Rehearsal Piece #2</p>	<p>SWBAT expand on musical knowledge to play musical selection with precision, dynamics, emotional intent, accuracy, and communicate the intention</p>	<ul style="list-style-type: none"> <li>● Refine Rhythmic Passages</li> <li>● Identify Chordal Structures</li> <li>● Identify Balance as it relates to the sound pyramid</li> <li>● Understand breath marks and phrasing</li> <li>● Identify and clarify markings within the music for their intent</li> <li>● Understand how all components are combined to communicate the intent of the composer</li> <li>● Work to achieve the intended tempo</li> </ul>	<p>8 Days</p>

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		<ul style="list-style-type: none"> <li>● Shape and contour phrases to best communicate the intent of the composer</li> </ul>	
Rehearsal Piece #3	<p>SWBAT expand on musical knowledge to play musical selection with precision, dynamics, emotional intent, accuracy, and communicate the intention of the composer</p>	<ul style="list-style-type: none"> <li>● Refine Rhythmic Passages</li> <li>● Identify Chordal Structures</li> <li>● Identify Balance as it relates to the sound pyramid</li> <li>● Understand breath marks and phrasing</li> <li>● Identify and clarify markings within the music for their intent</li> <li>● Understand how all components are combined to communicate the intent of the composer</li> <li>● Work to achieve the intended tempo             <ul style="list-style-type: none"> <li>● Shape and contour phrases to best communicate the intent of the composer</li> </ul> </li> </ul>	8 Days

<p>Rehearsal Piece #4</p>	<p>SWBAT expand on musical knowledge to play musical selection with precision, dynamics, emotional intent, accuracy, and communicate the intention of the composer</p>	<ul style="list-style-type: none"> <li>● Refine Rhythmic Passages</li> <li>● Identify Chordal Structures</li> <li>● Identify Balance as it relates to the sound pyramid</li> <li>● Understand breath marks and phrasing</li> <li>● Identify and clarify markings within the music for their intent</li> <li>● Understand how all components are combined to communicate the intent of the composer</li> <li>● Work to achieve the intended tempo <ul style="list-style-type: none"> <li>● Shape and contour phrases to best communicate the intent of the composer</li> </ul> </li> </ul>	<p>8 Days</p>
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<p>Rehearsal Piece #5</p>	<p>SWBAT expand on musical knowledge to play musical selection with precision, dynamics, emotional intent, accuracy, and commu</p>	<ul style="list-style-type: none"> <li>● Refine Rhythmic Passages</li> <li>● Identify Chordal Structures</li> <li>● Identify Balance as it relates to the sound pyramid</li> <li>● Understand breath marks and phrasing</li> <li>● Identify and clarify markings within the music for their intent</li> <li>● Understand how all components are combined to communicate the intent of the composer</li> <li>● Work to achieve the intended tempo <ul style="list-style-type: none"> <li>● Shape and contour phrases to best communicate the intent of the composer</li> </ul> </li> </ul>	<p>8 Days</p>
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	nic ate the intention of the composer		
Rehearsal Piece #6	SWBAT expand on musical knowled ge to play musical selection with precisio n, dynami cs, emotion al intent, accuracy, and commu nic ate the intention of the composer	<ul style="list-style-type: none"> <li>● Refine Rhythmic Passages</li> <li>● Identify Chordal Structures</li> <li>● Identify Balance as it relates to the sound pyramid</li> <li>● Understand breath marks and phrasing</li> <li>● Identify and clarify markings within the music for their intent</li> <li>● Understand how all components are combined to communicate the intent of the composer</li> <li>● Work to achieve the intended tempo <ul style="list-style-type: none"> <li>● Shape and contour phrases to best communicate the intent of the composer</li> </ul> </li> </ul>	8 Days
Final Prep of All Pieces	SWBAT play the music at their highest	<ul style="list-style-type: none"> <li>● Work through music to identify areas of concern</li> </ul>	9 Days

	level with all details and emotional aspects of the music being conveyed through performance.	<ul style="list-style-type: none"> <li>• Listen to recordings of class performances and compare to reference recordings</li> <li>• Combine with other bands within the school on pieces that are to be performed together.</li> <li>• Adjust balance, blend, dynamics, and pacing for the stage</li> </ul>	
Critique of Performance	SWBAT watch and listen to performance and find areas that could be improved and areas of success.	<ul style="list-style-type: none"> <li>• Watch video performance of the concert</li> <li>• Follow along with sheet music being performed.</li> <li>• Identify problem areas</li> <li>• Discuss areas that could be improved in future performances <ul style="list-style-type: none"> <li>• Identify areas that have improved since the last performance.</li> </ul> </li> </ul>	2 days

**Teacher Notes:**

**Additional Resources:**

**Click links below to access additional resources used to design this unit:**

**<https://www.nj.gov/education/cccs/2020/2020%20NJSL-S-VPA.pdf>**

**<http://www.jwpepper.com>**

**Teaching Music Through Performance book series**

<b>Students with Disabilities</b>	<b>Gifted and Talented Students</b>	<b>Students at Risk</b>	<b>504Students</b>

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<ul style="list-style-type: none"> <li>• Consult student IEP</li> <li>• Allow errors</li> <li>• Rephrase questions, directions, and explanations</li> <li>• Allow extended time to answer questions, and permit drawing, as an explanation</li> </ul>	<ul style="list-style-type: none"> <li>• Consult G and T teacher</li> <li>• Provide extension activities</li> <li>• Build on students' intrinsic motivations</li> <li>• Higher Level mathematical computations</li> </ul>	<ul style="list-style-type: none"> <li>• Consult with IR&amp;S as needed <ul style="list-style-type: none"> <li>• Provide extended time to complete tasks</li> </ul> </li> <li>• Consult with Guidance</li> </ul>	<ul style="list-style-type: none"> <li>• Consult 504 Plan <ul style="list-style-type: none"> <li>• Allow errors</li> <li>• Rephrase questions, directions, and explanations</li> <li>• Allow extended time to answer questions, and permit drawing, as an explanation</li> </ul> </li> </ul>
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<b>Unit # 3 - Graduation</b>	
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<b>Overview</b>
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<b>Content Area:</b> Band
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<b>Unit Title:</b> Graduation
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<b>Grade Level:</b> 9-12
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<b>Core Ideas:</b> This unit focuses on preparing students for the final concert performance of the year. This preparation includes review of prior knowledge and fosters progress in ability levels. Throughout the unit students will be exposed to higher levels of music and performance expectations.
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<b>Standards (Content and Technology)</b>
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<b>CPI#:</b>	<b>Statement:</b>
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Performance Expectations (NJSL)(2020 Version)	
1.3C.12prof.Cr2a	Select and develop draft melodies, rhythmic passages and arrangements for specific purposes that demonstrate understanding of characteristic(s) of music from a variety of historical periods studied in rehearsal.
1.3C.12prof.Cr3a	Evaluate and refine draft melodies, rhythmic passages, arrangements, and improvisations based on established criteria, including the extent to which they address identified purposes.
1.3C.12prof.Pr4b	Demonstrate, using music reading skills (where appropriate), how compositional devices employed and theoretical and structural aspects of musical works impact and inform prepared or improvised performances.
1.3C.12prof.Pr4c	Demonstrate an understanding of context in a varied repertoire of music through prepared and improvised performances
1.3C.12prof.Pr5a	Develop strategies to address expressive challenges in a varied repertoire of music, and evaluate their success using feedback from ensemble peers and other sources to refine performances.

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1.3C.12prof.Pr6a	Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures, styles, and genres.
1.3C.12prof.Pr6b	Demonstrate an understanding of expressive intent by connecting with an audience through prepared and improvised performances.
1.3C.12prof.Re7a	Apply criteria to select music for specified purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose and context.
1.3C.12prof.Re7b	Explain how the analysis of passages and understanding the way the elements of music are manipulated informs the response to music.
1.3C.12prof.Re8a	Explain and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, the setting of the text (when appropriate), and personal research
1.3C.12prof.Re9a	Evaluate works and performances based on personally or collaboratively developed criteria, including analysis of the structure and context.
1.3B.12prof.C n10 a	Demonstrate how interests, knowledge and skills relate to personal choices and intent when creating, performing and responding to music.  <i>This Performance Expectation is embedded in the following Artistic Processes: 1.3A.12prof.Cr2a, 1.3A.12prof.Cr3b, 1.3A.12prof.Pr5b, 1.3A.12prof.Re7a</i>

<b>1.3B.12prof.C n11 a</b>	<p><b>Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</b></p> <p><i>This Performance Expectation is embedded in the following Artistic Processes: 1.3A.12prof.Cr2a, 1.3A.12prof.Cr3b, 1.3A.12prof.Pr5b, 1.3A.12prof.Re7a</i></p>
<b>Career Readiness, Life Literacies, and Key Skills</b>	
9.2.12.CAP.2	Develop college and career readiness skills by participating in opportunities such as structured learning experiences, apprenticeships, and dual enrollment programs.
9.4.12.CI.1	Demonstrate the ability to reflect, analyze, and use creative skills and ideas
9.4.12.CI.2	Identify career pathways that highlight personal talents, skills, and abilities
<b>Computer Science and Design Thinking</b>	
8.1.12.CS.2	Model interactions between application software, system software, and hardware.
8.1.12.CS.4	Develop guidelines that convey systematic troubleshooting strategies that others can use to identify and fix errors
8.2.12.ITH.3	Analyze the impact that globalization, social media, and access to open source technologies have had on innovation and on a society's economy, politics, and culture.
Use of Music First and other Online Tools	
<b>Interdisciplinary Connection</b>	
NJSLS.A-SSE.A.1	Interpret expressions that represent a quantity in terms of its context.
NJSLS.A-CED.4	Rearrange formulas to highlight a quantity of interest, using the same reasoning as in solving equations.
<b>Companion Standards ELA/L</b>	
NJLSA.R1.	Read closely to determine what the text says explicitly and to make logical inferences and relevant connections from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.
NJLSA.R2.	Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.
NJLSA.R23	Analyze how and why individuals, events, and ideas develop and interact over the course of a text.
NJLSA.R24	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.
RI.11-12.1	Accurately cite strong and thorough textual evidence, (e.g., via discussion, written response, etc.), to support analysis of what the text says explicitly as well as inferentially, including determining where the text leaves matters uncertain.

<p>RI.11-12.7</p>	<p>Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem</p>
<p><b>Cross-cultural Statements/Mandates (Amistad, Holocaust, LGBT, etc...)</b></p>	
<p>Recognize the importance of self-confidence in handling daily tasks and challenges (CASEL)</p>	
<p>Recognize importance of composers from the LGBTQ+ community and their contributions to the repertoire</p>	
<p><b>7.1.AL.IPRET.9 - Differentiate facts from opinions by accurately answering most questions that require inferring implied meanings</b></p>	
<p><b>Unit Essential Question(s):</b></p> <ul style="list-style-type: none"> <li>● How do musicians generate creative ideas?</li> <li>● How do musicians make creative decisions?</li> <li>● How do musicians improve the quality of their creative work?</li> <li>● How do performers select repertoire?</li> <li>● How do musicians improve the quality of their performance?</li> <li>● When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?</li> <li>● How do individuals choose music to experience? How does understanding the structure and context of music inform a response?</li> <li>● How do we discern the musical creators' and performers' expressive intent?</li> <li>● How do we judge the quality of musical work(s) and performance(s)?</li> <li>● How do musicians make meaningful connections to creating, performing, and responding?</li> <li>● How do the other arts, other disciplines, contexts, and daily life</li> </ul>	<p><b>Unit Enduring Understandings:</b></p> <ul style="list-style-type: none"> <li>● The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources</li> <li>● Musicians' creative choices are influenced by their expertise, context and expressive intent.</li> <li>● Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.</li> <li>● Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.</li> <li>● To express their musical ideas, musicians analyze, evaluate and refine their performance over time through openness to new ideas, persistence and the application of appropriate criteria</li> <li>● Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence audience response.</li> <li>● Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. Response to music is informed by analyzing context (e.g., social, cultural, historical) and how creator(s) or performer(s) manipulate the elements of music.</li> <li>● Through their use of elements and structures of music, creators and performers.</li> <li>● The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation and established criteria.</li> <li>● Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.</li> <li>● Musicians connect their personal interests, experiences, ideas and knowledge to creating, performing and responding.</li> </ul>

inform creating, performing, and responding to music?	
<b>Evidence of Learning</b>	
<b>Formative Assessments:</b> · Lessons: evidence of practice, attendance and increased performance ability · Portfolio Recordings · Daily assessment of individual and ensemble achievement.	

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· Independent practice: Complete home practice hours · Group Critique: Students evaluate performance throughout the unit as well as at the conclusion through the use of audio/video recordings. · Performance: Behavior, Class performance attendance  <b>Summative/Benchmark Assessment(s):</b> Concert Performance <b>Alternative Assessments:</b> Play music independently	
<b>Resources/Materials:</b> Music of appropriate level to the group	<b>Key Vocabulary:</b> Musical Notation, Dynamics, Style Markings, and musical concepts.

**Suggested Pacing Guide**

Lesson Name/Topic	Student Learning Objective(s)	Suggested Tasks/Activities:	Day(s) to Complete
Sight-read Piece #1 & #2	SWBAT use prior knowledge of musical concepts to play music they have never seen before	<ul style="list-style-type: none"> <li>● Clap Piece</li> <li>● Discuss things to look for in the printed parts</li> <li>● Key Signature</li> <li>● Scope of Dynamics               <ul style="list-style-type: none"> <li>● Look for words or directions in piece that are unique</li> </ul> </li> <li>● Discuss style and form</li> </ul>	1 Day
Sight-read Piece #3 & #4	SWBAT use prior knowledge of musical concepts to play music they have never seen before	<ul style="list-style-type: none"> <li>● Clap Piece</li> <li>● Discuss things to look for in the printed parts</li> <li>● Key Signature</li> <li>● Scope of Dynamics               <ul style="list-style-type: none"> <li>● Look for words or directions in piece that are unique</li> </ul> </li> <li>● Discuss style and form</li> </ul>	1 Day

<p>Rehearsal Piece #1</p>	<p>SWBAT expand on musical knowledge to play musical selection with precision, dynamics, emotional intent, accuracy, and communicate the intention</p>	<ul style="list-style-type: none"> <li>● Refine Rhythmic Passages</li> <li>● Identify Chordal Structures</li> <li>● Identify Balance as it relates to the sound pyramid</li> <li>● Understand breath marks and phrasing</li> <li>● Identify and clarify markings within the music for their intent</li> <li>● Understand how all components are combined to communicate the intent of the composer</li> <li>● Work to achieve the intended tempo</li> </ul>	<p>2 Days</p>
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	<p>of the composer</p>	<ul style="list-style-type: none"> <li>● Shape and contour phrases to best communicate the intent of the composer</li> </ul>	
<p>Rehearsal Piece #2</p>	<p>SWBAT expand on musical knowledge to play musical selection with precision, dynamics, emotional intent, accuracy, and communicate the intention of the composer</p>	<ul style="list-style-type: none"> <li>● Refine Rhythmic Passages</li> <li>● Identify Chordal Structures</li> <li>● Identify Balance as it relates to the sound pyramid</li> <li>● Understand breath marks and phrasing</li> <li>● Identify and clarify markings within the music for their intent</li> <li>● Understand how all components are combined to communicate the intent of the composer</li> <li>● Work to achieve the intended tempo <ul style="list-style-type: none"> <li>● Shape and contour phrases to best communicate the intent of the composer</li> </ul> </li> </ul>	<p>2 Days</p>



<p>Rehearsal Piece #3</p>	<p>SWBAT expand on musical knowledge to play musical selection with precision, dynamics, emotional intent, accuracy, and communicate the intention of the composer</p>	<ul style="list-style-type: none"> <li>● Refine Rhythmic Passages</li> <li>● Identify Chordal Structures</li> <li>● Identify Balance as it relates to the sound pyramid</li> <li>● Understand breath marks and phrasing</li> <li>● Identify and clarify markings within the music for their intent</li> <li>● Understand how all components are combined to communicate the intent of the composer</li> <li>● Work to achieve the intended tempo <ul style="list-style-type: none"> <li>● Shape and contour phrases to best communicate the intent of the composer</li> </ul> </li> </ul>	<p>2 Days</p>
<p>Rehearsal Piece #4</p>	<p>SWBAT expand on musical knowledge to play musical selection with precision, dynamics, emotional intent, accuracy, and</p>	<ul style="list-style-type: none"> <li>● Refine Rhythmic Passages</li> <li>● Identify Chordal Structures</li> <li>● Identify Balance as it relates to the sound pyramid</li> <li>● Understand breath marks and phrasing</li> <li>● Identify and clarify markings within the music for their intent</li> <li>● Understand how all components are combined to communicate the intent of the composer</li> </ul>	<p>2 Days</p>

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	<p>communicate the intention of the composer</p>	<ul style="list-style-type: none"> <li>● Work to achieve the intended tempo <ul style="list-style-type: none"> <li>● Shape and contour phrases to best communicate the intent of the composer</li> </ul> </li> </ul>	
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Final Prep of All Pieces	SWBAT play the music at their highest level with all details and emotional aspects of the music being conveyed through performance.	<ul style="list-style-type: none"> <li>● Work through music to identify areas of concern</li> <li>● Listen to recordings of class performances and compare to reference recordings</li> <li>● Combine with other bands within the school on pieces that are to be performed together. <ul style="list-style-type: none"> <li>● Adjust balance, blend, dynamics, and pacing for the stage</li> </ul> </li> </ul>	4 Days
Critique of Performance	SWBAT watch and listen to performance and find areas that could be improved and areas of success.	<ul style="list-style-type: none"> <li>● Watch video performance of the concert</li> <li>● Follow along with sheet music being performed.</li> <li>● Identify problem areas</li> <li>● Discuss areas that could be improved in future performances <ul style="list-style-type: none"> <li>● Identify areas that have improved since the last performance.</li> </ul> </li> </ul>	1 days

**Teacher Notes:**

<p><b>Additional Resources:</b></p> <p>Click links below to access additional resources used to design this unit:</p> <p><a href="https://www.nj.gov/education/cccs/2020/2020%20NJSLs-VPA.pdf">https://www.nj.gov/education/cccs/2020/2020%20NJSLs-VPA.pdf</a></p> <p><a href="http://www.jwpepper.com">http://www.jwpepper.com</a></p> <p>Teaching Music Through Performance book series</p>			
<b>Differentiation/Modification Strategies</b>			
<b>Students with Disabilities</b>	<b>Gifted and Talented Students</b>	<b>Students at Risk</b>	<b>504Students</b>

<ul style="list-style-type: none"> <li>• Consult student IEP</li> <li>• Allow errors</li> <li>• Rephrase</li> </ul>	<ul style="list-style-type: none"> <li>• Consult G and T teacher</li> <li>• Provide extension activities</li> <li>• Build on students' intrinsic motivations</li> </ul>	<ul style="list-style-type: none"> <li>• Consult with IR&amp;S as needed <ul style="list-style-type: none"> <li>• Provide extended time to complete tasks</li> </ul> </li> <li>• Consult with Guidance</li> </ul>	<ul style="list-style-type: none"> <li>• Consult 504 Plan <ul style="list-style-type: none"> <li>• Allow errors</li> <li>• Rephrase questions, directions, and explanations</li> </ul> </li> </ul>
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<p>questions, directions, and explanations</p> <ul style="list-style-type: none"> <li>• Allow extended time to answer questions, and permit drawing, as an explanation</li> </ul>	<ul style="list-style-type: none"> <li>• Higher Level mathematical computations</li> </ul>		<ul style="list-style-type: none"> <li>• Allow extended time to answer questions, and permit drawing, as an explanation</li> </ul>
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<b>Unit # 4 – Other Course Activities</b>	
<b>Overview</b>	
<b>Content Area:</b> Band	
<b>Unit Title:</b> Other Course Activities	
<b>Grade Level:</b> 9-12	
<p><b>Core Ideas:</b> This unit focuses on exposing students to outside performance and viewing opportunities. This preparation includes review of proper concert edict, possible performance venues, ways to work with guest artists, and various concert settings. Students are also given chances to explore musical opportunities outside the traditional concert band setting. This unit extends throughout the school year and gives students the chance to participate in group and individual activities.</p>	
<b>Standards (Content and Technology)</b>	
<b>CPI#:</b>	<b>Statement:</b>
<b>Performance Expectations (NJSL)(2020 Version)</b>	

1.3C.12prof.Pr4a	Explain the criteria used to select varied repertoire to study based on an understanding of theoretical and structural characteristics of the music, the technical skill of the individual or ensemble, and the purpose or context of the performance.
1.3C.12prof.Pr5a	Develop strategies to address expressive challenges in a varied repertoire of music, and evaluate their success using feedback from ensemble peers and other sources to refine performances.
1.3C.12prof.Pr6a	Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures, styles, and genres.
1.3C.12prof.Pr6b	Demonstrate an understanding of expressive intent by connecting with an audience through prepared and improvised performances.
1.3C.12prof.Re7a	Apply criteria to select music for specified purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose and context.
1.3C.12prof.Re7b	Explain how the analysis of passages and understanding the way the elements of music are manipulated informs the response to music.
1.3C.12prof.Re8a	Explain and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, the setting of the text (when appropriate), and personal research
1.3C.12prof.Re9a	Evaluate works and performances based on personally or collaboratively developed criteria, including analysis of the structure and context.
1.3B.12prof.C n10 a	Demonstrate how interests, knowledge and skills relate to personal choices and intent when creating, performing and responding to music.  <i>This Performance Expectation is embedded in the following Artistic Processes: 1.3A.12prof.Cr2a, 1.3A.12prof.Cr3b, 1.3A.12prof.Pr5b, 1.3A.12prof.Re7a</i>
1.3B.12prof.C n11 a	Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.  <i>This Performance Expectation is embedded in the following Artistic Processes: 1.3A.12prof.Cr2a, 1.3A.12prof.Cr3b, 1.3A.12prof.Pr5b, 1.3A.12prof.Re7a</i>
<b>Career Readiness, Life Literacies, and Key Skills</b>	
9.2.12.CAP.2	Develop college and career readiness skills by participating in opportunities such as structured learning experiences, apprenticeships, and dual enrollment programs.
9.4.12.CI.1	Demonstrate the ability to reflect, analyze, and use creative skills and ideas
9.4.12.CI.2	Identify career pathways that highlight personal talents, skills, and abilities
<b>Computer Science and Design Thinking</b>	
8.1.12.CS.2	Model interactions between application software, system software, and hardware.

8.1.12.CS.4	Develop guidelines that convey systematic troubleshooting strategies that others can use to identify and fix errors
8.2.12.ITH.3	Analyze the impact that globalization, social media, and access to open source technologies have had on innovation and on a society's economy, politics, and culture.
	Use of Music First and other Online Tools
<b>Interdisciplinary Connection</b>	
NJSLS.A-SSE.A.1	Interpret expressions that represent a quantity in terms of its context.
NJSLS.A-CED.4	Rearrange formulas to highlight a quantity of interest, using the same reasoning as in solving equations.
<b>Companion Standards ELA/L</b>	
NJSLSA.R1.	Read closely to determine what the text says explicitly and to make logical inferences and relevant connections from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.
NJSLSA.R2.	Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.
NJSLSA.R23	Analyze how and why individuals, events, and ideas develop and interact over the course of a text.

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NJSLSA.R24	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.
RI.11-12.1	Accurately cite strong and thorough textual evidence, (e.g., via discussion, written response, etc.), to support analysis of what the text says explicitly as well as inferentially, including determining where the text leaves matters uncertain.
RI.11-12.7	Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem
<b>Cross-cultural Statements/Mandates (Amistad, Holocaust, LGBT, etc...)</b>	
Recognize the importance of self-confidence in handling daily tasks and challenges (CASEL)	
Recognize importance of composers from the LGBTQ+ community and their contributions to the repertoire	
<b>7.1.AL.IPRET.9 - Differentiate facts from opinions by accurately answering most questions that require inferring implied meanings</b>	

### Unit Essential

- Question(s):**
- How do musicians generate creative ideas?
  - How do musicians make creative decisions?
  - How do musicians improve the quality of their creative work?
  - How do performers select repertoire?
  - How do musicians improve the quality of their performance?
  - When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?
  - How do individuals choose music to experience? How does understanding the structure and context of music inform a response?
  - How do we discern the musical creators' and performers' expressive intent?
  - How do we judge the quality of musical work(s) and performance(s)?
  - How do musicians make meaningful connections to creating, performing, and responding?
  - How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?

### Unit Enduring Understandings:

- The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources
- Musicians' creative choices are influenced by their expertise, context and expressive intent.
- Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.
- Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.
- To express their musical ideas, musicians analyze, evaluate and refine their performance over time through openness to new ideas, persistence and the application of appropriate criteria
  - Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence audience response.
- Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. Response to music is informed by analyzing context (e.g., social, cultural, historical) and how creator(s) or performer(s) manipulate the elements of music.
- Through their use of elements and structures of music, creators and performers.
- The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation and established criteria.
- Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.
- Musicians connect their personal interests, experiences, ideas and knowledge to creating, performing and responding.

### Evidence of Learning

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#### • Formative Assessments:

- Independent concert attendance: Complete assignment
- Group Critique: Students evaluate performance throughout the unit as well as at the conclusion through the use of audio/video recordings.

**Summative/Benchmark Assessment(s):** Written Projects

**Alternative Assessments:** Read musical text.

**Resources/Materials :** Internet Access, Recording Devices

<b>Resources/Materials:</b> Emails to students with links to concerts		<b>Key Vocabulary:</b> Musical Notation, Dynamics, Style Markings, and musical concepts.	
<b>Suggested Pacing Guide</b>			
<b>Lesson Name/Topic</b>	<b>Student Learning Objective(s)</b>	<b>Suggested Tasks/Activities:</b>	<b>Day(s) to Complete</b>
1	SWBAT understand the ways that a concert performance can be critiqued and interpreted.	<ul style="list-style-type: none"> <li>● Explain what concerts are appropriate and why</li> <li>● Explain what students should look for.</li> <li>● Explain how to find musical performance</li> <li>● Explain that we learn from watching and listening</li> </ul>	1 Day
2	SWBAT understand the musical concepts that a clinician looks for when the band is being evaluated and instructed	<ul style="list-style-type: none"> <li>● Discuss aspects of performance that stand out to clinician</li> <li>● Explain what clinicians listen for</li> <li>● Identify areas in piece(s) that clinician will work on</li> <li>● Explore conducting choices that a clinician might make</li> </ul>	5 Days
3	SWBAT understand and explain their	<ul style="list-style-type: none"> <li>● Identify how Balance was achieved as it relates to the sound pyramid</li> <li>● Understand if breath marks and phrasing were achieved</li> </ul>	1 Day

	<p>understanding and interpretation of a concert performance that they have watched.</p>	<ul style="list-style-type: none"> <li>● Understand how all components were combined to communicate the intent of the composer or not</li> <li>● Identify if the intended tempo's were achieved.</li> <li>● Were shape and contour of phrases used to best communicate the intent of the composer</li> </ul>	
4	<p>SWBAT use prior knowledge of musical concepts to perform at a high level for an outside clinician or musician that will provide feedback on their skills</p>	<ul style="list-style-type: none"> <li>● Identify Chordal Structures</li> <li>● Identify Balance as it relates to the sound pyramid</li> <li>● Understand breath marks and phrasing</li> <li>● Identify and clarify markings within the music for their intent</li> <li>● Understand how all components are combined to communicate the intent of the composer <ul style="list-style-type: none"> <li>● Work to achieve the intended tempo</li> <li>● Shape and contour phrases to best communicate the intent of the composer</li> </ul> </li> </ul>	1 Day



5	SWBAT use prior knowledge of musical concepts to incorporate the suggestions and changes that a clinician references during a clinic	<ul style="list-style-type: none"> <li>● Refine Rhythmic Passages <ul style="list-style-type: none"> <li>● Identify Chordal Structures that clinician pointed out</li> </ul> </li> <li>● Identify Balance as it relates to the sound pyramid and how it related to clinician feedback.</li> <li>● Understand breath marks and phrasing as related to clinicians comments.</li> <li>● Identify and clarify markings within the music that the clinician changed ● Understand how all components are combined to communicate the intent of the composer <ul style="list-style-type: none"> <li>● Work to achieve the intended tempo ● Shape and contour phrases to best communicate the intent of the composer</li> </ul> </li> </ul>	2 Days
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**Teacher Notes:**

<b>Additional Resources:</b>
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<p>Click links below to access additional resources used to design this unit:</p> <p><a href="https://www.nj.gov/education/cccs/2020/2020%20NJSLs-VPA.pdf">https://www.nj.gov/education/cccs/2020/2020%20NJSLs-VPA.pdf</a></p> <p><a href="http://www.jwpepper.com">http://www.jwpepper.com</a></p> <p>Teaching Music Through Performance book series</p>			
<b>Differentiation/Modification Strategies</b>			
Students with Disabilities	Gifted and Talented Students	Students at Risk	504Students

<ul style="list-style-type: none"> <li>● Consult student IEP</li> <li>● Allow errors</li> <li>● Rephrase questions, directions, and explanations</li> <li>● Allow extended time to answer questions, and permit drawing, as an explanation</li> </ul>	<ul style="list-style-type: none"> <li>● Consult G and T teacher</li> <li>● Provide extension activities</li> <li>● Build on students' intrinsic motivations</li> <li>● Higher Level mathematical computations</li> </ul>	<ul style="list-style-type: none"> <li>● Consult with IR&amp;S as needed <ul style="list-style-type: none"> <li>● Provide extended time to complete tasks</li> </ul> </li> <li>● Consult with Guidance</li> </ul>	<ul style="list-style-type: none"> <li>● Consult 504 Plan <ul style="list-style-type: none"> <li>● Allow errors</li> <li>● Rephrase questions, directions, and explanations</li> </ul> </li> <li>● Allow extended time to answer questions, and permit drawing, as an explanation</li> </ul>
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