

**Randolph Township Schools
Randolph Middle School
6th – 8th Grade Band Curriculum**

“The man who disparages music as a luxury and non-essential is doing the nation an injury. Music now, more than ever before, is a national need.”
– Woodrow Wilson

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Curriculum Developed:
July 2021

Date of Board Approval:
September 21st, 2021

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Mission Statement

We commit to inspiring and empowering all students in Randolph schools to reach their full potential as unique, responsible and educated members of a global society.

**Affirmative Action Statement
Equality and Equity in Curriculum**

The Randolph Township School district ensures that the district's curriculum and instruction are aligned to the state's standards. The curriculum provides equity in instruction, educational programs and provides all students the opportunity to interact positively with others regardless of race, creed, color, national origin, ancestry, age, marital status, affectional or sexual orientation, gender, religion, disability or socioeconomic status.

N.J.A.C. 6A:7-1.7(b): Section 504, Rehabilitation Act of 1973; N.J.S.A. 10:5; Title IX, Education Amendments of 1972

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**EDUCATIONAL GOALS
VALUES IN EDUCATION**

The statements represent the beliefs and values regarding our educational system. Education is the key to self-actualization, which is realized through achievement and self-respect. We believe our entire system must not only represent these values, but also demonstrate them in all that we do as a school system.

We believe:

- The needs of the child come first
- Mutual respect and trust are the cornerstones of a learning community
- The learning community consists of students, educators, parents, administrators, educational support personnel, the community and Board of Education members
- A successful learning community communicates honestly and openly in a non-threatening environment
- Members of our learning community have different needs at different times. There is openness to the challenge of meeting those needs in professional and supportive ways
- Assessment of professionals (i.e., educators, administrators and educational support personnel) is a dynamic process that requires review and revision based on evolving research, practices and experiences
- Development of desired capabilities comes in stages and is achieved through hard work, reflection and ongoing growth

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Introduction

The grade five through twelve band program in the Randolph Township Schools is designed to allow each student to progress as a musician and achieve musical independence at a high level.

The middle school band program expands upon the foundations of instrumental music that students learned in fifth grade band as beginners. The basics of instrumental music performance (posture, breath support, embouchure formation, tone production, pitch and rhythmic accuracy, technique, etc.) and musical concepts, expressive qualities, and ensemble skills that were first introduced in fifth grade band are refined, reinforced, and expanded upon throughout the middle school band program.

Grade-level ensembles are a pillar of the middle school band program. Sixth grade band, Seventh grade band, and Eighth grade band provide developmentally appropriate ensemble literature and instruction for the students. Extra-curricular select ensembles such as Jazz Ensemble and Percussion Ensemble provide students with the opportunity to expand upon their middle school band experience.

While music is widely considered a universal language, each band instrument has countless idiosyncrasies that can only be thoroughly taught in small group lessons. The lesson program is backbone of the Randolph Township Schools band program. In addition to introducing and reinforcing musical concepts, weekly band lessons allow for instrument-specific instruction tailored to each student's needs. The appropriate skills are learned and reinforced in lessons which translates to the creation of a meaningful and cohesive concert band ensemble experience.

Weekly band sectionals allow for comprehensive instruction and rehearsal of grade-level ensemble music. The three contact times per week creates an advantageous foundation for students to develop their individual and ensemble musicianship skills.

It is the common goal of each band director in the Randolph Township Schools to facilitate the development of lifelong learners with a love and appreciation for music. Through the implementation of the New Jersey Visual and Performing Arts Standards for music (www.njartsstandards.org), careful lesson and rehearsal planning, meaningful weekly rehearsals, and a multitude of performance opportunities both on and off campus, students are afforded experiences that will allow them to be lifelong lovers of the arts.

The 6-8 Band curriculum is aligned to the 2020 New Jersey Student Learning Standards for Visual and Performing Arts. The 2020 NJSLS VPA emphasizes the process-oriented nature of the arts and arts learning that guides the continuous and systematic operations of instructional improvement.

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Curriculum Pacing Chart

SUGGESTED TIME ALLOTMENT	UNIT NUMBER	CONTENT - UNIT OF STUDY
Ongoing	I	Artistic Process of Creating
Ongoing	II	Artistic Process of Presenting
Ongoing	III	Artistic Process of Responding
Ongoing	IV	Artistic Process of Connecting

6-8 Band is organized by the four artistic processes, which are the foundation for developing artistic literacy and fluency in the arts. These processes are the cognitive and physical actions which arts learning and making are realized. The on-going time allotment allows for the ability to access each artistic process based on the current focus knowing that all four processes are accessed in a fluid manner throughout the year.

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Unit I: Artistic Process of Creating

STANDARDS / GOALS: <i>NJ Student Learning Standards VPA 2020</i>	ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS
<p><i>Anchor Standard 1: Generating and conceptualizing ideas.</i> Intermediate</p> <ul style="list-style-type: none"> 1.3. C.12int.Cr1a: Compose and improvise ideas and motives for melodies and rhythmic passages based on characteristic(s) of music or text(s) studied in rehearsal. <p><i>Anchor Standard 2: Organizing and developing ideas.</i> Intermediate</p> <ul style="list-style-type: none"> 1.3C.12int.Cr2a: Select and develop draft melodies and rhythmic passages that demonstrate understanding of characteristic(s) of music or text(s) studied in rehearsal. <p><i>Anchor Standard 3: Refining and completing products.</i> Intermediate</p> <ul style="list-style-type: none"> 1.3C.12int.Cr3a: Evaluate and refine draft compositions and improvisations based on knowledge, skill and collaboratively developed criteria. 1.3C.12int.Cr3b: Share personally developed melodies and rhythmic passages (individually or as an ensemble) that demonstrate understanding of characteristics of music or texts studied in rehearsal. 	<p>The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.</p>	<ul style="list-style-type: none"> How do musicians generate creative ideas?
	<p>Musicians' creative choices are influenced by their expertise, context, and expressive intent.</p>	<ul style="list-style-type: none"> How do musicians make creative decisions?
	<p>Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.</p>	<ul style="list-style-type: none"> How do musicians improve the quality of their creative work?
	<p><u>KNOWLEDGE</u> Students will know (that):</p>	<p><u>SKILLS</u> Students will be able to:</p>
	<p>All music is composed or improvised by incorporating and manipulating various combinations of the elements of music. Including rhythm, pulse, tempo, pitch, melody, harmony, texture, timbre, dynamics, and form.</p>	<p>Identify common elements of music and common music notation symbols including staff, clef, notes, rhythmic values, articulations, dynamic markings, accidentals, bar lines.</p> <p>Use and manipulate elements of music to create musical ideas in short compositions and/or improvisations.</p> <p>Use and manipulate the structure of music to create form.</p>

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Unit I: Artistic Process of Creating

	<p>Musicians' creative ideas and choices are influenced by a variety of internal and external influences.</p>	<p>Create, either through improvisation or written composition, a portion of music based on musical content being studied.</p> <p>Compose melodies and rhythms that demonstrate understanding of musical concepts found in music being studied.</p> <p>Identify the technical skills that are needed to help shape ideas and motives for melodies, rhythms and arrangements (i.e digital skills, basic embouchure/grip, breath or stroke).</p>
	<p>Musicians use criteria such as length, range, theme, and content to create or refine composition and improvisation.</p>	<p>Compose or improvise melodies that fit fully within a particular framework set by the teacher.</p> <p>Evaluate and refine compositions or improvisations as the framework is expanded.</p>
	<p>Individual skill level informs the process of selecting and developing draft melodies, rhythmic passages, and arrangements that demonstrate understanding of characteristic(s) of music from a variety of historical periods studied in rehearsal.</p>	<p>Recognize individual skill level on wind/percussion instruments.</p> <p>Select draft melodies and rhythmic passages based on predetermined individual skill level on a wind/percussion instrument.</p>

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Unit I: Artistic Process of Creating

	<p>VOCABULARY & KEY TERMS rhythm, pulse, tempo, pitch, melody, harmony, texture, timbre, dynamics, notehead, stem, flag, rest, pitch, rhythm, legato, staccato, slur, crescendo, decrescendo, forte, piano, “issi” ,”issimo”, staff, rhythmic value/duration, elements of music, composition, improvisation</p>	
<p>ASSESSMENT EVIDENCE: Students will show their learning by:</p> <ul style="list-style-type: none"> • Accurately reproducing, by hand, common musical notation symbols encountered regularly in class. • Creating music, or variations of music, focused on a particular learning target (use of a new pitch, rhythms, articulations). • Spontaneously modifying or creating music to fit a learning target, such as use of a new note, rhythm, articulation, etc. • Analyzing aspects of written music (names and meanings of musical symbols, pitch names, rhythmic values, etc.). <p>KEY LEARNING EVENTS AND INSTRUCTION:</p> <ul style="list-style-type: none"> • Compose short melodic and rhythmic examples within a framework developed by students or instructors • Modify existing music to fit learning goals developed by students or instructors • Improvise melodic and rhythmic examples within a framework developed by students or instructors • Refine compositions and improvisations incorporating feedback and new concepts 		
SUGGESTED TIME ALLOTMENT	Ongoing	
SUPPLEMENTAL UNIT RESOURCES	Lesson Books (Standard of Excellence, Habits of a Beginning Musician, Sound Innovations, etc.) Sound Innovations Ensemble Development for Young Concert Band Method Book Ensemble Repertoire	

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Unit II: Artistic Process of Performing

STANDARDS / GOALS: <i>NJ Student Learning Standards VPA 2020</i>	ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS
<p><i>Anchor Standard 4: Selecting, analyzing, and interpreting work</i> Intermediate</p> <ol style="list-style-type: none"> 1.3C.12int.Pr4a: Select varied repertoire to study based on music reading skills (where appropriate), an understanding of formal design in the music, context, and the technical skill of the individual and ensemble. 1.3C.12int.Pr4b: Demonstrate, using music reading skills (where appropriate), how the setting and formal characteristics of musical works contribute to understanding the context of the music in prepared or improvised performances. 1.3C.12int.Pr4c: Demonstrate understanding and application of expressive qualities in a varied repertoire of music through prepared and improvised performances. <p><i>Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.</i> Intermediate</p>	<p>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.</p>	<ul style="list-style-type: none"> How do performers select repertoire?
	<p>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.</p>	<ul style="list-style-type: none"> How do musicians improve the quality of their performance?
	<p>Musicians judge performance based on criteria that vary across time, place, and cultures.</p> <p>The context and how a work is presented influence audience response.</p>	<ul style="list-style-type: none"> When is a performance considered ready to present? How do context and the manner in which a musical work is presented influence audience response?
	<u>KNOWLEDGE</u>	<u>SKILLS</u>

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<p>4. 1.3C.12int.Pr5a: Develop strategies to address technical challenges in a varied repertoire of music and evaluate their success using feedback from ensemble peers and other sources to refine performances.</p> <p>Anchor Standard 6: Conveying meaning through art.</p> <p>Intermediate</p> <p>5. 1.3C.12int.Pr6a: Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures and styles.</p> <p>6. 1.3C.12int.Pr6b: Demonstrate an understanding of the context of the music through prepared and improvised performances.</p>	Students will know:	Students will be able to:
	Selecting music for performance should be based on a variety of criteria including, but not limited to, performance setting and audience, performance theme, context of the piece to other programmed works, performers' intent, difficulty of the piece, and performers' skill level.	<p>Apply appropriate criteria to music selection for performance or practice.</p> <p>Plan a performance for theme, audience, social, cultural, and/or historical context.</p>
	Musical ideas evolve over time as musicians gain technical skill, learn more about the composition, gain experience in different styles.	<p>Incorporate new knowledge and skills into performance style.</p> <p>Demonstrate knowledge about various musical styles, cultures, and composers.</p> <p>Compose and/or improvise a short melody that incorporates rhythmic and stylistic elements from the music of another culture or style.</p>
	Musicians improvise during performance in response to musicians/the conductor in the ensemble setting	<p>Recognizing expressive gestures and instruction from a conductor</p> <p>Associating and relating expressive qualities in response to other musicians in an ensemble performance.</p>

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	<p>Musicians create strategies for improvement based on critique and learned experience.</p>	<p>Identify needs, then implement/create appropriate strategies for addressing them.</p> <p>Set practice and performance goals.</p> <p>Analyze and incorporate feedback and critique from others.</p> <p>Critique a performance by self, a peer, or an ensemble.</p> <p>Modify practice strategies to meet needs and goals.</p>
	<p>Performing a varied repertoire of music representing diverse cultures and musical styles helps to expand the performer's world view.</p>	<p>Recognize and contrast the characteristics of a variety of musical styles.</p> <p>Connect how elements of music are manipulated to illustrate various musical styles/cultures and reflect the topic/context of the piece.</p>
	<p>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 help to explain the criteria used in the selection of performance repertoire.</p>	<p>Identify key components of selecting performance repertoire.</p> <p>Identify personal skill level with the selection of repertoire.</p> <p>Identify appropriate repertoire for various performance opportunities</p>

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	Compositional devices employed and theoretical and structural aspects of musical works impact and inform the demonstration of prepared or improvised performances.	<p>Classify/Categorize the compositional devices employed and theoretical and structural aspects of repertoire.</p> <p>Experiment with the connection between the compositional devices employed or theoretical and structural aspects of musical and the intent of a piece of music.</p>
	The context of varied repertoire shapes and informs the message or intent of the composer in prepared and improvised performances.	<p>Identify the context of varied repertoire.</p> <p>Recognize the connection between the context and intent of the composer.</p> <p>In a prepared or improvised performance, describe the message or intent of the composer accurately based upon knowledge of the context.</p>
	Strategies, critiquing methods, and practice routines address individual and group challenges involving the expressive techniques needed to improve performance success through feedback from peers and other sources.	<p>Listen to feedback from peers and other sources.</p> <p>Identify individual and group challenges involving expressive techniques in a rehearsal or performance.</p> <p>Compare strategies to address individual and group challenges involving expressive techniques in a rehearsal or performance.</p>

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		Identify practice routines to address individual or group challenges involving expressive techniques needed to improve performance success.
	Applying the use of technical accuracy and expressive qualities is crucial to shaping the performance of varied repertoire representing diverse cultures, styles, and genres.	<p>Compare and contrast the various expressive qualities of diverse cultures, styles, and genres.</p> <p>Identify appropriate expressive techniques that are crucial in shaping the performance of varied repertoire representing diverse cultures, styles, and genres.</p> <p>Execute the use of various expressive techniques to the performance of repertoire representing diverse cultures, styles, and genres.</p>
	The expressive intent of a piece of music is crucial to connecting with an audience through demonstrations of prepared and improvised performances.	<p>Identify and interpret the expressive intent of the composer in a piece of music.</p> <p>Outline the expressive intent of a piece of music to an audience.</p> <p>Relate the expressive intent of a piece of music to an audience through prepared and improvised performance.</p>
	VOCABULARY & KEY TERMS	

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	<p>embouchure, fingering, buzzing, hand position, tone, tonguing, air stream, air support, vowels, reed, button, mouthpiece, ligature, grease, oil, head-joint, barrel, neck strap, slide, neck, valve, string, stick, head, mallet, bar, strike point, names of instruments, metronome, tuner, case, latch, spring, style, articulations, dynamics, tempo, tempo alterations, instrument maintenance, tone production, intonation, tempo, rhythm, expression, articulation, sight reading, ensemble technique</p>	
<p>ASSESSMENT EVIDENCE: Students will show their learning by:</p> <ul style="list-style-type: none"> • Apply teacher-prescribed criteria to music selection. • Analyze and identify skills in need of improvement for solo or ensemble performance. • Incorporate and/or create an improvement strategy to meet a goal based on critique. • Explain the musical intent of a composition and/or composer in discussion. • Sight read novice level music, live, with a performance assessment rubric. • Perform intermediate level music in formal concerts with an assessment rubric. • Collaborate with instructors and students to develop musical choices by modifying the elements of music to incorporate the musical intent of a composition or composer. <p>KEY LEARNING EVENTS AND INSTRUCTION:</p> <ul style="list-style-type: none"> • Analyze correctness in performance • Guided self/peer critique/feedback • Incorporating feedback 		

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Unit II: Artistic Process of Performing

- Creating and collaborating on practice and performance goals
- Creating and collaborating on improvement strategies
- Presenting a polished performance of appropriate difficulty level literature representing a variety of cultures and styles.
- Instrument maintenance including the use of grease, oil, cleaning supplies, polishes, swabbing, etc.
- Performing instrument-specific techniques and exercises
- Ensemble skills/listening skills
- Sight reading

Ensemble techniques: Following conductor cues, following conductor dynamic communication, following silent communication and visual cues, using proper rehearsal etiquette, following tempo changes, cueing, ensemble divisi, ensemble intonation, evaluate the importance of individual part within the ensemble, identify and analyze the melody and harmony within a piece of music, ensemble balance and blend

SUGGESTED TIME ALLOTMENT	Ongoing
SUPPLEMENTAL UNIT RESOURCES	Randolph Bands Rhythmic Counting Document (<i>draft Summer 2021</i>) Institute for Composer Diversity: https://composerdiversity.com/ Example Ensemble Book: Sound Innovations Ensemble Development Series Example Lesson Book: Rubank publications Teaching Music through Performance in Band Book Series Recommended lists of published works for band

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Unit III: Artistic Process of Responding

STANDARDS / GOALS: <i>NJ Student Learning Standards VPA 2020</i>	ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS
<p><i>Anchor Standard 7: Perceiving and analyzing products.</i> Intermediate</p> <p>7. 1.3C.12int.Re7a: Explain the reasons for selecting music citing characteristics found in the music and connections to interest, purpose and context.</p> <p>8. 1.3C.12int.Re7b: Describe how understanding context and the way the elements of music are manipulated inform the response to music.</p>	<p>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.</p>	<ul style="list-style-type: none"> How do individuals choose music to experience? How does understanding the structure and context of music inform a response?
	<p>Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.</p>	<ul style="list-style-type: none"> How do we discern the musical creators' and performers' expressive intent?
	<p>The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.</p>	<ul style="list-style-type: none"> How do we judge the quality of musical work(s) and performance(s)?
<p><i>Anchor Standard 8: Interpreting intent and meaning.</i> Intermediate</p> <ul style="list-style-type: none"> 1.3C.12int.Re8a: Identify and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts and the setting of the text (when appropriate). 	<p style="text-align: center;"><u>KNOWLEDGE</u> Students will know:</p>	
	<p style="text-align: center;"><u>SKILLS</u> Students will be able to:</p>	
	<p>Musicians select music for various reasons such as emotional connection, performance situation, skill level, personal experience (or lack thereof), and musical intent.</p>	<p>List connections between interest, purpose, and context as reasons for selecting music for performance or practice.</p> <p>Explain reasons for interest in and evaluation of a piece of music.</p>
<p><i>Anchor Standard 9: Applying criteria to evaluate products.</i> Intermediate</p> <ul style="list-style-type: none"> 1.3C.12int.Re9a: Explain the influence of experiences, analysis and context on interest in and evaluation of music. 	<p>An analysis of music passages and the manipulation of the elements of music affects the response a performer or listener has to a musical performance.</p>	<p>Identify and correlate the connection between elements of music and intent of the music.</p>

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Unit III: Artistic Process of Responding

		<p>Compare the musical effects and emotional qualities created by the expressive techniques and musical elements of a musical passage.</p> <p>Connect the ways that the musical effects shape the performers' or listeners' response to a musical performance.</p> <p>Summarize musical interpretations informed by characteristics of the music.</p>
	<p>Understanding the context of a piece of music such as theme, style, composer's background, the composition's inspiration, historical setting, etc. can inform the listener/performer's response to the music.</p>	<p>Identify the elements of a piece of music (eg. dynamics, articulation, orchestration), context, the setting of the text (when present).</p> <p>Interpret the expressive intent and meaning of repertoire based on understanding of the elements of a piece of music, context, and the setting of the text (when present).</p> <p>Explain and support interpretation of the expressive intent and meaning of repertoire.</p>

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Unit III: Artistic Process of Responding

		Modify or support existing musical interpretation based on new information.
	Individually or collaboratively developed criteria, analysis of musical structure (form and orchestration) and context, shape a musician's evaluation of works and performances.	<p>Connect the various elements of a piece of music.</p> <p>Identify the context of a piece of music.</p> <p>Label the structure of a piece of music.</p> <p>Evaluate a musical work or performance based upon its structure and context.</p>
	VOCABULARY & KEY TERMS analyze, critique, intonation, balance, dynamics, expression, rhythm, tone quality, articulation, tempo, harmony, melody, recording, critique, etiquette, genre, melody, harmony, chord, technique, elements of music, interpretation	
ASSESSMENT EVIDENCE: Students will show their learning by: <ul style="list-style-type: none"> • Describing musical styles by connecting how musical elements are manipulated associated with each style. • Supporting their selection of music for practice/performance. • Creating a musical interpretation supported by examples in the composition or by the background info of the composition. • Completing written critiques in response to listening to performances. • Goal tracking and logging personal reflection in response to individual and group practice sessions and performances. 		

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Unit III: Artistic Process of Responding

- Completing guided listening and response worksheets.

KEY LEARNING EVENTS AND INSTRUCTION:

- Collaborate on a story or imagined scene to fit the style of a piece of music
- Revise a discussed musical interpretation based on new information about the setting/context of the music or its composer
- Name and correlate elements of music with stylistic conventions
- Identify styles of music by explaining their elements
- Identify and analyze melody, harmony, structure, and form within a piece of music
- Evaluate the importance of their individual part within the ensemble.
- Apply different technical skills to match the style of the genre of music that is being performed
- Identify the relation of their pitch within the chord structure of the ensemble
- Critique individual and group performances and recordings and develop strategies for improving individual and group performances
- Describe the differences between performing music and watching the performance of themselves
- Discuss and practice proper listener and audience etiquette

SUGGESTED TIME ALLOTMENT

Ongoing

SUPPLEMENTAL UNIT RESOURCES

Ensemble Repertoire
Digital Personal Response Log
Paper response log
Sound Innovations Ensemble Development Series
Foundations for Superior Performance in Band
Habits of a Successful Musician
Essential Musicianship
Randolph Bands Rhythmic Counting Document
Institute for Composer Diversity: <https://composerdiversity.com/>
Teaching Music through Performance in Band Book Series
Recommended lists of published works for band

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Unit IV: Artistic Process of Connecting

STANDARDS / GOALS: <i>NJ Student Learning Standards VPA 2020</i>	ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS
<p>Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products. Intermediate</p> <p>9. 1.3C.12int.Cn10a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.</p> <p>Anchor Standard 11: Relating artistic ideas and works within societal, cultural and historical contexts to deepen understanding. Intermediate</p> <p>10. 1.3C.12int.Cn11a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.</p>	<p>Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.</p>	<ul style="list-style-type: none"> • 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?
	<p style="text-align: center;"><u>KNOWLEDGE</u> Students will know:</p>	<p style="text-align: center;"><u>SKILLS</u> Students will be able to:</p>
	<p>Music is deeply rooted in different areas of humanity such as holidays, ceremonies, cultural productions (film, television, musicals, video games, etc.), and incidental situations (such as elevator music).</p>	<p>Identify situations or events where music is/was culturally or historically relevant.</p> <p>Identify situations where music plays/played a significant or defining role.</p>
	<p>Music abstractly relates to other disciplines as it involves elements of language and communication, mathematics, social studies/anthropology, science, etc.</p>	<p>Relate facets of music to non-music disciplines.</p> <p>Recognize phrasing techniques such as call and response, variation, repetition,</p>

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Unit IV: Artistic Process of Connecting

		<p>and relate to how we use spoken language.</p> <p>Recognize the use of subdivision, meter, and time as it relates to mathematics.</p> <p>Identify how music is correlated to or incorporated within other art forms</p>
	<p>Personal choices and intent in the creation of, performance of, and response to music are shaped by individual interests, knowledge, and skills.</p>	<p>Correlate individual knowledge, and interests with the creation of, performance of, and response to music.</p> <p>Associate individual skills with creation, performance, and response to music.</p>
	<p>VOCABULARY & KEY TERMS historical context, cultural context, social context, personal experiences, professional experience, various disciplines, socratic discussion, performance, context, repertoire, performance, life experience</p>	
<p>ASSESSMENT EVIDENCE: Students will show their learning by:</p> <ul style="list-style-type: none"> • Characterize musical style in terms of emotional correlation. • Identify popular musical themes from mass media, history, or their own lives. 		

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Unit IV: Artistic Process of Connecting

- Analyzing attraction or aversion to different works of music.

KEY LEARNING EVENTS AND INSTRUCTION:

- Assigning affect to musical excerpts or compositions
- Discussing memorable situations where music played an important role
- Examining the use of music in settings such as film, television, stage craft, ceremonies, radio, etc. in terms of “theme song”, motif, etc.
- Examining known and unknown music and identifying common traits
- Researching historical background and context of repertoire including aspects of varying historical eras and composers
- Individual and group viewings of formal performances
- Researching various aspects of other life experiences, such as auditioning and interviewing, goal tracking, life-planning, organizational skills, peer communication, teamwork, and troubleshooting, and connecting those areas to music through Socratic discussion
- Connecting to professional artists through workshop and performance experiences such as: Video Workshop with composers, guest soloists, guest conductors, adjudication, professional ensembles

SUGGESTED TIME ALLOTMENT

Ongoing

SUPPLEMENTAL UNIT RESOURCES

Ensemble Repertoire
Digital Personal Response Log
Paper response log
Sound Innovations Ensemble Development Series
Foundations for Superior Performance in Band
Habits of a Successful Musician
Essential Musicianship
Tuning Exploratory Worksheets
Tuners
Metronomes

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APPENDIX A - Creating

We believe that being able to handwrite composition will help the student demonstrate recognition of and reinforce understanding of musical symbols.

Both composition and improvisation can be intimidating concepts for some students. However, the concepts can both be introduced by having students create compositions or improvisations by staying within a limited framework.

Example instructions for beginning Composition / Improvise exercise:

- Compose / improvise a two-measure melody staying within the following criteria:
- Only use quarter note and rest rhythms.
- Only use the pitches Concert B-flat and Concert C (*or the first two notes of the Concert B-flat Major Scale*)
- *Note: You may have to describe the pitches in transposed pitches for a particular instrument. (e.g., For Alto Sax: G and A)*
- The framework can be expanded incrementally* once students become comfortable with the initial limitations.
- The framework can be expanded by:
 - Allowing for additional pitches.
 - Allowing for additional rhythms.
 - Incorporating particular dynamics.
 - Incorporating particular articulations.
 - Increasing the length of composition / improvisation.
- Staying within the framework implies not leaving the confines of framework. However, students should be encouraged to (and assessed upon) fully utilizing the framework. e.g., If the student is only allowed to use five different pitches, but only uses two different pitches, the entire framework has not been utilized. Also, if they used seven pitches, they have gone outside of the framework.

**The incremental expansion of the framework is important as to not overwhelm the student. However, some students will be able to progress to a bigger framework more quickly and will be eager to do so.*

Theme and Variations Compositional Activity:

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- Once an initial melody is composed, it can be further developed by having the student use the initial melody as the theme in a theme and variations composition. Additional variations can be written as more musical concepts are learned. i.e. This can be revisited and expanded throughout the year to include newly learned or reinforced.
- New variations can focus on different musical concepts. It suggested to focus on individual concepts initially as new variations are composed. The types of additional variations can focus on (*but are not limited to*) the following concepts:
 - Rhythm
 - Meter
 - Articulations
 - Dynamics
 - Pitch alteration
 - Tempo
 - Ornamentations / Melody Alterations
- It should be noted that assessment of performance of the composed melody / rhythmic passage should be separated from the composition of the melody / rhythmic passage. It's possible that students may not yet be able to accurately perform all musical aspects in their composition.
- *This being said, a composition that is unable to be accurately performed can also provide a valuable lesson about music composition: If a piece of music is unable to be performed due to lack of playability, it is unlikely to be sought after by performers or directors. Though writing music with a 17/4 time signature is technically allowed by the rules governing music composition, few people would choose to perform this music because of the difficulty created by the odd time signature.*
- Materials: Staff paper (<http://www.blanksheetmusic.net/>)

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APPENDIX B - Performing

The only way to demonstrate understanding of the context of the music through performance is by having developed the knowledge and skills to understand musical notation and accurately perform expressive qualities, technical passages, musical style, etc. to convey a style, a time period or event, an emotion, etc.

Selecting Music Activity:

- Teachers should frame music selection activities in such a way that students cannot make a wrong choice (*because any given choice would be appropriately on the technical level of the student*), but there are a series of steps and information to observe in order to make an informed choice. Creating obvious choices can also help in forming student understanding of appropriate work to use in study.

Questions to ask when selecting music:

- What do you have to learn to perform this?
- What is the style and how does it compare to other music chosen?
- What music fits our goals the best?

Example activity: Selecting music for ensemble performance or lesson material.

- Teacher selects three different pieces of music all fitting the ensemble's technical and musical ability.
- Teacher distributes music to students.
- Students are led to observe details of the music such as key signature, time signature, tempo, pitch range, rhythm vocabulary, other musical symbols, theme / style. Teacher may also play a high-quality recording of the music.
- Class discusses what students what skills or knowledge will be needed in order to accomplish the music and what realistic goals would be. Possibly create a learning plan for this piece of music.
- Learning goals may be discussed.
- Comparison to other music in repertoire may be discussed.
- Repertoire selection is made.

Expressive qualities will include articulation (staccato, legato, slur, accent, marcato, etc.), dynamics (pianissimo, piano, mezzo piano, mezzo forte, forte, fortissimo), expressive tempo alterations (rubato, ritardando, accelerando, etc.) as deemed appropriate for this level. Students should be exposed to varied styles of music so that the above expressive qualities of music can be appropriately learned and implemented.

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Example Evaluation Strategies:

- Hand signals (scale of 1-5, thumbs up vs thumbs down, hands up vs hands down)
- Comparing 1st and 2nd attempts
- Side A vs Side B
- Peer to group commentary
- Teacher to student questions such as “how could this section be performed better?” regarding dynamics, key, articulations, etc.

Topics for technical improvement:

- Identifying tone quality issues
- Identifying rhythmic inaccuracies
- Identifying pitch inaccuracies
- Identifying differences in performance style
- Identifying instrumental execution errors (Posture, tone production, embouchure)

Example Individual/Class Practice Strategies:

- Breaking large section into smaller chunks
- “Add-a-note”, where one note is added at a time for accuracy.
- Tempo modulation
- Breaking the music into fundamental parts such as rhythms, pitches, etc. and rehearsing those parts
- Analyzing rhythmic patterns
- Practicing relevant keys/scales
- Articulation adjustment

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APPENDIX C - General pacing / musical content guide by grade level

By the end of....	Elements of Music Pacing: Rhythm
6th Grade	Whole, dotted half, half, dotted quarter, quarter, eighths in groups of two/four, basic syncopation involving quarter-half-quarter, associated rests, ties, slurs, common time, simple triple meter, simple duple meter, multi-measure rests
7th Grade	Whole, dotted half, half, dotted quarter, quarter, eighths in groups of two/four, basic syncopation involving eighth-quarter-eighth, associated rests, ties, slurs, common time, simple triple meter, simple duple meter, multi-measure rests, triplets, pick up notes
8th Grade	Whole, dotted half, half, dotted quarter, quarter, eighths in groups of two/four, basic syncopation involving eighth-quarter-eighth, sixteenth notes in groups of four or eighth-two sixteenth combinations, associated rests, ties, slurs, common time, simple triple meter, simple duple meter, multi-measure rests, cut time, compound meter, triplets, pick up notes

By the end of...	Elements of Music Pacing: Melodic/Harmonic Construction
6th Grade	Diatonic melodies with skips of a third and leaps of a fourth/fifth. Range of an octave. Intervals of 3rds and 5ths. Music with implied key change through accidentals.
7th Grade	Diatonic melodies with skips and leaps up to a 6 th , range of a 10 th . Some chromaticism and maybe one key change in the piece. Intervals of a 6 th .
8th Grade	Melodies with skips and leads up to an octave, range of a 12th. Accidentals, multiple keys, and a variety of intervals.

By the end of...	Recommended Technical Skills Goals by Grade Level
6th Grade	Be able to play in the key of concert Bb, Eb, and F. Chromatic scale. Major scales of one octave

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7th Grade	Be able to play in the key of concert Bb, Eb, F, Ab. Chromatic scale. Major scales over an interval of a 12 th .
8th Grade	Be able to play in the key of concert Bb, Eb, F, Ab, and C. Chromatic scale. Major scales in two octaves.

By the end of...	Elements of Music Pacing Guide: Musicianship and Form
6th Grade	Dynamics (Piano, mezzo forte, forte), crescendo/diminuendo, phrasing, Repeat Sign, tone quality, blend, slur
7th Grade	Dynamics (Pianissimo, piano, mezzo piano, mezzo forte, forte, fortissimo), crescendo/diminuendo, repeat sign, D.C, al coda, fine, key change, tone quality, balance/blend, slurs, staccato, accent
8th Grade	Dynamics (Pianissimo, piano, mezzo piano, mezzo forte, forte, fortissimo, “subido” dynamics), crescendo/diminuendo, repeat sign, D.C, D.S, al coda, fine, key change, meter change, tempo alterations, tone quality, balance/blend, slurs, staccato, accent, marcato, tenuto,

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APPENDIX D – Miscellaneous Resources

- Essential Elements for Jazz Ensemble
- Standard of Excellence
- Habits of a Musician Series
- Sound Innovations
- Sound Innovations Ensemble
- NJSMA Jr. Region/Jr. Area Band Solos
- Treasury of Scales books
- Ideas for activities addressing a variety of musical topics: [G-9567BodyforPRINT.pdf \(giamusic.com\)](#)
- Rubric Exemplars: [https://nfhs.org/internal/resources-view-all?UserSearch=Music Director&Tags=Resources](https://nfhs.org/internal/resources-view-all?UserSearch=Music+Director&Tags=Resources) or [HABITS Individual Performance-Based Rubric \(giamusic.com\)](#)