

West Deptford Middle School Curriculum Map  
Band

Unit/ Duration	Essential Questions	Content	Skills	Assessment	Standards
Unit 1: Articulation	<ul style="list-style-type: none"> <li>• Is articulation necessary?</li> <li>• Are music articulation and language related?</li> </ul>	<ul style="list-style-type: none"> <li>• Brass will learn the concept of double-tonguing and triple-tonguing as well.</li> <li>• Students will also continue to define articulation styles such as accents, slurs, staccato, legato, marcato, and tenuto.</li> <li>• Students will be able to demonstrate proper articulation on their instruments.</li> <li>• Students will reinforce basic tonguing techniques and the various articulation styles (tu, du, etc).</li> </ul>	<ul style="list-style-type: none"> <li>• Accessing and Analyzing Information – finding the various articulations in a piece of music, analyzing them and how they relate to the music with the rest of the ensemble.</li> <li>• Collaboration – all band activities are collaborative in nature</li> <li>• Critical Thinking and Problem Solving – interpret various articulation styles</li> <li>• Students will be able to identify various articulation styles when listening to music and the different styles associated with</li> </ul>	<ul style="list-style-type: none"> <li>• The students will be prepared to perform basic articulations on their instrument.               <ul style="list-style-type: none"> <li>○ Accents – a stronger tongue attack than normal, various lengths</li> <li>○ Double, Triple Tongue – brass concept (du goo, tu key, dud uGu, tutu)</li> <li>○ Legato – connected style of playing, smooth</li> <li>○ Marcato – march like articulation, shorter in length</li> <li>○ Slur – connection of notes through</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• <b>VPA.1.1.8</b></li> <li>• <b>VPA.1.2.8</b></li> <li>• <b>VPA.1.3.8</b></li> <li>• <b>VPA.1.3.8.B</b></li> </ul>

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			them (jazz, classical, etc)	<p>breath support, no tongue</p> <ul style="list-style-type: none"> <li>○ Staccato – very short articulation</li> <li>○ Tenuto – long style of articulation, holding notes for full value</li> </ul> <ul style="list-style-type: none"> <li>• Evaluation of Concert Performance in writing</li> <li>• Model and Demonstrate</li> <li>• Performance</li> <li>• Play testing</li> </ul>	
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Unit 2: Listening and Analysis	<ul style="list-style-type: none"> <li>• What keeps a musician listening?</li> </ul>	<ul style="list-style-type: none"> <li>• Listening and self-evaluation are necessary in the development</li> </ul>	<ul style="list-style-type: none"> <li>• Analyze the application of the elements of music in diverse</li> </ul>	<ul style="list-style-type: none"> <li>• Evaluation of Concert Performance in</li> </ul>	<ul style="list-style-type: none"> <li>• VPA.1.1.8.B.CS1</li> <li>• VPA.1.1.8.B.1</li> <li>• VPA.1.1.8.B.CS2</li> <li>• VPA.1.1.8.B.2</li> <li>• VPA.1.3.8.B.3</li> </ul>

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	<ul style="list-style-type: none"> <li>• What makes a performance sound great?</li> </ul>	<p>of musicianship.</p> <ul style="list-style-type: none"> <li>• Strong aural skills come from multiple listening experiences</li> <li>• Common, recognizable musical forms often have characteristics related to specific cultural traditions.</li> <li>• Compositional techniques used in different styles and genres of music vary according to prescribed sets of rules.</li> </ul>	<p>Western and non-Western musical works from different historical eras using active listening and by reading and interpreting written scores.</p> <ul style="list-style-type: none"> <li>• Compare and contrast the use of structural forms and the manipulation of the elements of music in diverse styles and genres of musical compositions.</li> <li>• Apply theoretical understanding of expressive and dynamic music terminology to the performance of written scores in the grand staff.</li> </ul>	<p>writing</p> <ul style="list-style-type: none"> <li>• Play testing</li> </ul>	
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Unit 3: Musical Expression	<ul style="list-style-type: none"> <li>• How does music affect emotions?</li> <li>• How does music bring us together?</li> <li>• What is Musical Expression in band?</li> <li>• What makes a musical performance expressive?</li> </ul>	<ul style="list-style-type: none"> <li>• Music conveys emotion indescribable by words</li> <li>• Music evokes different and unique emotions based on personal experiences.</li> <li>• Music taps into our souls, and connects us on a deep level.</li> <li>• The emotions, plot, storyline, and whatever else involved needs to be brought out through the musical instrument, using whatever techniques available to do so (breath support, dynamics,</li> </ul>	<ul style="list-style-type: none"> <li>• Perform instrumental or vocal compositions using complex standard and non-standard Western, non-Western, and avant-garde notation.</li> <li>• Perform independently and in groups with expressive qualities appropriately aligned with the stylistic characteristics of the genre.</li> <li>• Understanding of discipline-specific arts terminology (e.g., crescendo, diminuendo, pianissimo, forte, etc.) is a component of</li> </ul>	<ul style="list-style-type: none"> <li>• Evaluation of Concert Performance in writing</li> <li>• Play testing</li> </ul>	<ul style="list-style-type: none"> <li>• VPA.1.3.8.B.CS1</li> <li>• VPA.1.3.8.B.1</li> <li>• VPA.1.3.8.B.CS2</li> <li>• VPA.1.3.8.B.2</li> <li>• VPA.1.3.8.B.CS3</li> <li>• VPA.1.3.8.B.3</li> <li>• VPA.1.4.8.A.3</li> <li>• VPA.1.4.8.A.CS4</li> <li>• VPA.1.4.8.A.7</li> </ul>

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		phrasing, vibrato, tempo markings, etc.)	music literacy. <ul style="list-style-type: none"><li>• Apply theoretical understanding of expressive and dynamic music terminology to the performance of written scores in the grand staff.</li><li>• Distinguish among artistic styles, trends, and movements in dance, music, theatre, and visual art within diverse cultures and historical eras.</li><li>• Analyze the form, function, craftsmanship, and originality of representative works of dance, music, theatre, and visual art.</li></ul>		
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Unit 4: Rhythm	<ul style="list-style-type: none"> <li>• Can internal pulse be developed, or are we just born with it?</li> <li>• What is “internal pulse”?</li> <li>• Why are rhythm and rhythmic accuracy important when performing in band?</li> </ul>	<ul style="list-style-type: none"> <li>• Counting Method – use of a specific counting method such as “1 and 2 and, or Du de Du de, etc” to figure out rhythms</li> <li>• External Pulse – conductor’s beat pattern, metronome, foot tap, etc.</li> <li>• Internal pulse – the ability to perform rhythms without the use of an external pulse (feeling the beat inside your body).</li> <li>• Metronome – electronic device used to keep rhythmic accuracy consistent.</li> <li>• Subdivision –</li> </ul>	<ul style="list-style-type: none"> <li>• Identify basic and complex note and rest values</li> <li>• Basic and more complex counting techniques for music</li> <li>• Demonstrate and understand subdivision.</li> <li>• Execute an external steady beat (toe tap) and develop an internal steady beat (pulse)</li> <li>• Identify syncopation and the concept of upbeats and downbeats</li> </ul>	<ul style="list-style-type: none"> <li>• Accessing and Analyzing Information – finding the difficult rhythms, breaking them down with a counting system</li> <li>• Collaboration – all band activities are collaborative in nature</li> <li>• Critical Thinking and Problem Solving – dissect and interpret various rhythms in band music daily</li> <li>• Technology – utilizing a metronome as a guide for rhythmic accuracy</li> </ul>	<ul style="list-style-type: none"> <li>• VPA.1.1.8.B.CS2</li> <li>• VPA.1.1.8.B.2</li> <li>• VPA.1.3.8.B.1</li> <li>• VPA.1.3.8.B.CS3</li> </ul>

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		<p>division of the beat in music into smaller (sub) parts</p> <ul style="list-style-type: none"><li>• Syncopation - a variety of rhythms which are in some way unexpected in that they deviate from the strict succession of regularly spaced strong and weak beats in a meter (pulse). These include a stress on a normally unstressed beat or a rest where one would normally be stressed. "If a part of the measure that is usually unstressed is accented, the rhythm is considered to be syncopated."</li></ul>			
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Unit/ Duration	Essential Questions	Content	Skills	Assessment	Standards
Unit 5: Technical Development	<ul style="list-style-type: none"> <li>• Is technical development necessary to perform a musical composition?</li> <li>• Why do musicians need to be technically proficient?</li> </ul>	<ul style="list-style-type: none"> <li>• Reinforcement of basic technical skills such as:               <ul style="list-style-type: none"> <li>○ correct posture</li> <li>○ proper carriage and position of instrument</li> <li>○ correct fingerings</li> <li>○ alternate fingerings</li> <li>○ slide positions</li> <li>○ sticking</li> <li>○ rudiments</li> <li>○ warm-ups</li> <li>○ use of scales (all 12 major scales by year end of grade 6) and scale based exercises</li> <li>○ tonguing exercises</li> <li>○ range exercises</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Analyze the application of the elements of music in diverse Western and non-Western musical works from different historical eras using active listening and by reading and interpreting written scores.</li> <li>• Compare and contrast the use of structural forms and the manipulation of the elements of music in diverse styles and genres of musical compositions.</li> <li>• Perform instrumental or vocal compositions</li> </ul>	<ul style="list-style-type: none"> <li>• Evaluation of Concert Performance in writing</li> <li>• Play testing</li> </ul>	<ul style="list-style-type: none"> <li>• VPA.1.1.8.B.1</li> <li>• VPA.1.1.8.B.2</li> <li>• VPA.1.3.8.B.1</li> <li>• VPA.1.3.8.B.2</li> <li>• VPA.1.3.8.B.3</li> <li>• VPA.1.3.8.B.4</li> </ul>



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		<ul style="list-style-type: none"><li>○ proper embouchure positioning</li></ul>	<p>using complex standard and non-standard Western, non-Western, and avant-garde notation.</p> <ul style="list-style-type: none"><li>• Perform independently and in groups with expressive qualities appropriately aligned with the stylistic characteristics of the genre.</li><li>• Apply theoretical understanding of expressive and dynamic music terminology to the performance of written scores in the grand staff.</li><li>• Improvise music in a selected genre or style, using the elements of</li></ul>		
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			music that are consistent with basic playing and/or singing techniques in that genre or style.		
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