

Concert Band/Wind Ensemble

Grades 9-12

Unit 1 – Tone Production

Subject	Grade	Unit	Suggested Timeline
Concert Band/Wind Ens.	9-12	Unit 1 – Tone Production	Full Year

Grade Level Summary

Tone quality is the single-most important aspect of a musician's performance. Students will continue developing and refining intermediate and advanced techniques in characteristic sound production. An emphasis will be placed on consistency of tone quality, both by the individual and within the context of the ensemble. Air quantity, air speed/direction, posture, embouchure, and grip/stroke are all major elements of characteristic sound production.

Grade Level Units

Unit 1 – Tone Production

Unit 2 – Rhythm

Unit 3 – Pitch

Unit 4 – Form

Unit 5 – History and Culture

Unit Title

Tone Production

Unit Overview

Students will be given daily warm-up and technique-building exercises that will focus on refining their sound production. Students will be expected to produce characteristic sounds on their instrument consistently during all performances (rehearsals and concerts). Concepts of characteristic tone production will be explored and dissected both aurally and anatomically.

Unit Essential Questions

1. What are the three parts of the sound envelope?
How do we attack, sustain, and release a characteristic tone on our instrument?
2. How should you sit/stand when playing an instrument?
3. How does your posture affect proper breathing technique?
4. How do you form the correct embouchure/grip for your instrument?
5. What is straight-line tuning?
6. What mechanical adjustments can be made in order to play in tune?
7. What physical adjustments can be made in order to play in tune?
8. What parts of the sound envelope are manipulated to create different articulations: Slur, accent, marcato, staccato, tenuto? How do we perform each articulation on our instrument?
9. What is the pyramid of balance? What effect does it have on the sound of the full ensemble?
10. Where does your instrument fit within the scope of balanced ensemble playing? When might your role change?
11. How do you evaluate and diagnose tone on your instrument?

Key Understandings

1. Demonstrate the proper mechanics to produce a characteristic tone quality on their primary instrument.
2. There are many different ways to adjust the pitch of your instrument. Pitch adjustments can be made by adjusting tuning slides (mechanical) or by physically changing elements of the embouchure, voicing, and direction of air.
3. The sound envelope and how the different parts of the note can be manipulated to create different articulations.
4. Demonstrate correct posture that is conducive to proper breathing
5. Demonstrate correct embouchure and grip
6. Identify and perform a variety of articulations
7. Develop and expand instrument range (Tessitura)

Focus Standards Addressed in the Unit

9.1.12.A	Know and use the elements and principles of each art form to create works in the arts and humanities. Elements- Music- duration, intensity, pitch, timbre. Principles- Music- composition, form, genre, harmony, rhythm, texture.
9.1.12.B	Recognize, know, use, and demonstrate a variety of appropriate arts elements and principles to produce, review, and revise original works in the arts. Music- sing, playing an instrument, read and notate music, compose and arrange, improvise.
9.1.12.D	Demonstrate specific styles in combination through the production or performance of a unique work of art.
9.3.12.A	Explain and apply the critical examination processes of works in the arts and humanities. Compare and Contrast, Analyze, Interpret, Form and test hypothesis, Evaluate/form judgments.

Important Standards Addressed in the Unit

9.3.12.B	Determine and apply criteria to a person's work and works of others in the arts.
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Misconceptions

1. Embouchures and grips are underdeveloped.
2. Correct posture is not demonstrated consistently.
3. Students do not use enough air to produce a characteristic tone quality.
4. Student consistently performs with a variety of deficiencies, including poor intonation, uncharacteristic tone quality, unclear articulations, and other generally unmusical sounds.

Proper Conceptions

1. Though our art form requires balance and relaxation, correctly developed embouchures should strive to maintain a balance between tension and relaxation.
2. Posture is crucial to your ability to produce characteristic tone. It must be a primary focus at all times.
3. Air support is directly related to posture. Students must perform with correct posture in order to have the air capacity to produce a characteristic sound. Students must ALWAYS take a full breath, filling their lungs to capacity.
4. Check the instrument and equipment for any damages that may affect intonation. If no damage, assess each area of tone production to find the cause(s) of the problem – posture, breath control, embouchure, etc.

Concepts

Tone Production
Sound Envelope
Posture
Breathing
Embouchure
Grip
Articulation
Intonation
Timbre
Instrumental Ranges
Balance/Blend
Dynamics
Ensemble Relativity
Melody
Harmony

Competencies

1. Students can produce sounds on their mouthpiece that are evidence of the appropriate balance between embouchure strength and speed/quantity of air.
2. Students can consistently produce a characteristic tone quality on their primary instrument.
3. Students can demonstrate correct performance posture, mental and physical, on a consistent basis.
4. Students utilize proper breathing techniques that allow students to produce characteristic sounds with as little tension and as much relaxation as possible.
5. Students can demonstrate and perform music in a variety of styles incorporating stylistically appropriate articulations.
6. Students can identify the pitch tendencies of their instruments and know how to correct these pitch fluctuations during performance.
7. Students can identify their function within a triad and successfully adjust the pitch to tune the chord.
8. Students will be able to describe and write about music using appropriate vocabulary and terminology.
9. Students can recognize (un)characteristic sounds for their instrument, other instruments, and the full ensemble. They are also able to diagnose the problem and provide solutions to improve the overall quality of sound.

Vocabulary

Tone Quality
Core
Complete Sound
Overtones
Bright
Thin
Dark
Fuzzy
Unsupported
Round
Attack
Sustain
Release
Note head
Stem
Flag
Diaphragm
Posture
Embouchure
Fulcrum
Articulation
Accent
Tenuto
Marcato

	10. Students continuously increase the range of their instrument until they can play through the full range of their instrument. 11. Students can identify their musical role in any given section of music (melody, countermelody, accompaniment). 12. Students show musical awareness in regards to balance and blend, and adjust all aspects of their performance to achieve a quality, characteristic, complete sound when performing with others. 13. Students are musically and emotionally sensitive to the mood and expressiveness in a piece of music. Their performance utilizes appropriate dynamic contrast and nuance expected in a refined musical performance.	Staccato Slur Intonation Straight-line tuning Root Third Fifth Timbre Tessitura Pyramid of Balance Blend Pianissimo Fortissimo Sforzando Forte piano Crescendo Decrescendo Diminuendo Terrace Dynamics Melody Countermelody Accompaniment Harmony
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Assessments

Daily teacher evaluation – Teacher will assess and provide feedback to students throughout daily rehearsals.

Daily student evaluation – Students will be required to self-assess, diagnose, and make adjustments to improve their performance throughout daily rehearsals.

Open discussion – Teacher and/or students will lead class discussions related to musical concepts and performance considerations.

Performance checks – Students will occasionally be asked to perform individually or in small groups during rehearsals. These “spot checks” are informal but important to help diagnose technical deficiencies in individual performance.

Playing Tests – Individual performance tests will be given at least once per quarter to evaluate the individual student’s performance level and improvement over time.

Listening Assignments – Students will be given musical excerpts to evaluate through independent listening, classroom discussion, peer collaboration, and journal entries. Listening assignments and excerpts will be chosen to highlight key understandings of the unit.

Concert Performance

Suggested Strategies to Support Design of Coherent Instruction

Charlotte Danielson’s Framework for Teaching: Domain 3 Instruction

Domain 3a-Communicating with Students, Directions & Procedures

Include detailed, and expressive instructions through scaffolding that reiterate the curricular importance of the lesson

Domain 3b Using Questioning and Discussion Techniques

Use a variety of high-level questions that challenge students and inspire student-initiated dialogue

Domain 3c Engaging Students in Learning

Engage all students in the lesson. Encourage students to modify and reflect on their learning to make it meaningful and relevant.

Domain 3d Using assessment in Instruction

Differentiate instruction and include opportunities for self-assessment. Provide high-quality, specific feedback.

Domain 3e Demonstrating Flexibility and Responsiveness

Use extensive strategies (including school and community resources) to seek effective approaches for students

Differentiation:

- Modeling: Teacher will model tone quality, articulation and dynamics for the students to hear and imitate.
- Listening: Teacher will provide recordings of professional musicians creating characteristic tone, articulation and dynamics.
- Provide written checklists for visual learners, complete with check boxes for them to use as they learn the steps to the breathing cycle and the initiation, sustain and release of tone.
- Recordings: Teacher will record students’ work; student will listen to their sound and evaluate.

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- Provide graphic organizers
 - Provide multiple musical examples, both during class and on the class website
 - Break larger units of instruction into smaller, more manageable assignments with checkpoints along the way
 - Peer collaboration
 - Offer extra help sessions before school, after school, and during study halls (when available)
 - Online music performance tools (Charms, Sight-reading Factory, Musition, Auralia)
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Interdisciplinary Connections:

Art – Tone Quality (color), stroke

Physical Education – Breathing Techniques, posture

Math – Checklists, chart reading

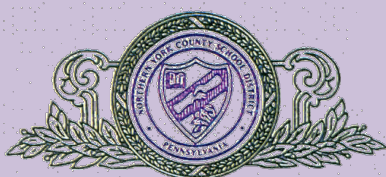
English – Written evaluations focusing on elements of the cognitive, affective, and psychomotor domains

Additional Resources:

- Tuner
 - Recorded musical examples
 - Recording equipment (mixer, microphones, speakers, etc.)
 - Fingering charts
 - Rudiment charts
 - Graphic organizers
 - iPads
 - www.musictheory.net
 - www.teoria.com
 - www.emusictheory.com
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Created By:

Daryl A. Balseiro



Concert Band/Wind Ensemble

Grades 9-12

Unit 2 - Rhythm

Subject	Grade	Unit	Suggested Timeline
Concert Band/Wind Ens.	9-12	Unit 2 – Rhythm	Full Year

Grade Level Summary

Rhythm is an essential element in making music. Rhythmic accuracy is important to be able to perform music correctly. Accurate rhythmic performance is essential when playing with others.

Grade Level Units

Unit 1 – Tone Production

Unit 2 – Rhythm

Unit 3 – Pitch

Unit 4 – Form

Unit 5 – History and Culture

Unit Title

Rhythm

Unit Overview

The students will be introduced to exercises designed for accurate rhythmic development. They will also develop listening skills and techniques needed to assess rhythmic performance. The students will participate in activities to develop understandings regarding note lengths, rests, meter and tempo.

Unit Essential Questions

1. How do we count, clap, and perform rhythms in music?
2. What is syncopation?
3. How do we perform triplets?
4. How do we count, clap, and perform all sixteenth note rhythm permutations?
5. What is meant by simple and compound time? How can you tell simple and compound time apart by listening? By reading?
6. What are asymmetrical meters? How can we manipulate the pulse in an asymmetrical meter to assist with counting and overall performance?
7. How do we determine the pulse/note grouping in asymmetrical time signatures?
8. What are triplets and duplets? How can we determine the number of beats for a triplet/duplet rhythm?

Key Understandings

1. Review rhythms taught at elementary and middle school levels, including eighth note, sixteenth note, triplet, and syncopated patterns.
2. Syncopation is a rhythmic technique where the emphasis is placed on a weak beat.
3. Recognize and perform the different types of sixteenth note rhythmic permutations.
4. Reading and performing triplets/duplets in a variety of durations.
5. Interpret pulse and rhythm in asymmetrical meters.

Focus Standards Addressed in the Unit

9.1.12.A	Know and use the elements and principles of each art form to create works in the arts and humanities. Elements- Music- duration, intensity, pitch, timbre. Principles- Music- composition, form, genre, harmony, rhythm, texture.
9.1.12.B	Recognize, know, use, and demonstrate a variety of appropriate arts elements and principles to produce, review, and revise original works in the arts. Music- sing, playing an instrument, read and notate music, compose and arrange, improvise.

9.1.12.D	Demonstrate specific styles in combination through the production or performance of a unique work of art.
9.3.12.A	Explain and apply the critical examination processes of works in the arts and humanities. Compare and Contrast, Analyze, Interpret, Form and test hypothesis, Evaluate/form judgments.
9.3.12.C	Apply systems of classification for interpreting works in the arts and forming a critical response.

Important Standards Addressed in the Unit

9.1.12.C	Integrate and apply advanced vocabulary to the arts.
9.1.12.E	Delineate a unifying theme through the production of a work of art that reflects skills in media processes and techniques.
9.2.12.J	Identify, explain, and analyze historical and cultural differences as they relate to works in the arts.
9.4.12.C	Compare and contrast the attributes of various audiences' environments as they influence individual aesthetic response.

Misconceptions

1. Students perform with an unsteady tempo.
2. Sixteenth note rhythms are performed incorrectly.
3. Sixteenth note rhythms are rushed.
4. Triplet rhythms are not even – the second note is held longer and the third note is shorter.
5. The unit of beat in compound time is the note value of the division.
6. Both simple and compound time signatures directly give us the same information.

Proper Conceptions

1. Students must perform with a steady tempo. Students should utilize a metronome in their individual practicing to reinforce steadiness of pulse.
2. Sixteenth note rhythms look very similar. When in doubt of a rhythm, rewrite the rhythm using 4 sixteenth notes and tie notes together where appropriate. This will allow students figure out the counting and then, ultimately, the correct counting and performance of the rhythm.
3. Think of sixteenth note rhythms as slower. Give the rhythms 'room to breathe'.
4. Strive to make all three notes of a triplet as even as possible.
5. Students must subdivide the pulse to understand and accurately notate rhythms. This is especially true of rhythms that are longer in duration or syncopated.
6. Simple and compound time signatures do not directly give us the same information. The numbers in simple time refer to the unit of beat. The numbers in compound time refer to the unit of division. One must add an additional step in order to know the meter and unit of beat in compound time.

Concepts

Pulse control
Syncopation
Sixteenth note rhythms
Triplets
Duplets
Time signatures
Asymmetrical meter
Mixed meter

Competencies

1. Students will be able to perform with a steady pulse.
2. Students will be able to accurately perform music with a variety of simple and complex rhythms.
3. Students will be able to identify the number of beats and the unit of beat of any common simple, compound, or asymmetrical time signature.
4. Students are able to perform music at a variety of tempi.

Vocabulary

Pulse
Beat
Division
Subdivision
Dotted Half Note
Triplets
Duplets
Syncopation
Sixteenth notes
Time Signatures
4/4
3/4
2/4
2/2
6/8
Simple

		Compound Asymmetrical Mixed Meter 9/8 12/8 5/8 7/8 5/4
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Assessments

Daily teacher evaluation – Teacher will assess and provide feedback to students throughout daily rehearsals.

Daily student evaluation – Students will be required to self-assess, diagnose, and make adjustments to improve their performance throughout daily rehearsals.

Open discussion – Teacher and/or students will lead class discussions related to musical concepts and performance considerations.

Performance checks – Students will occasionally be asked to perform individually or in small groups during rehearsals. These “spot checks” are informal but important to help diagnose technical deficiencies in individual performance.

Playing Tests – Individual performance tests will be given at least once per quarter to evaluate the individual student’s performance level and improvement over time.

Listening Assignments – Students will be given musical excerpts to evaluate through independent listening, classroom discussion, peer collaboration, and journal entries. Listening assignments and excerpts will be chosen to highlight key understandings of the unit.

Concert Performance

Suggested Strategies to Support Design of Coherent Instruction

Charlotte Danielson’s Framework for Teaching: Domain 3 Instruction

Domain 3a-Communicating with Students, Directions & Procedures

Include detailed, and expressive instructions through scaffolding that reiterate the curricular importance of the lesson

Domain 3b Using Questioning and Discussion Techniques

Use a variety of high-level questions that challenge students and inspire student-initiated dialogue

Domain 3c Engaging Students in Learning

Engage all students in the lesson. Encourage students to modify and reflect on their learning to make it meaningful and relevant.

Domain 3d Using assessment in Instruction

Differentiate instruction and include opportunities for self-assessment. Provide high-quality, specific feedback.

Domain 3e Demonstrating Flexibility and Responsiveness

Use extensive strategies (including school and community resources) to seek effective approaches for students

Differentiation:

- Modeling: Teacher and select students will model rhythm patterns with characteristic tone quality, articulation, and rhythmic integrity.
- Peer collaboration
- Recordings: Teacher will record students’ work; student will listen to their sound and evaluate.
- Provide graphic organizers
- Provide multiple musical examples, both during class and on the class website
- Break larger units of instruction into smaller, more manageable assignments with checkpoints along the way
- Offer extra help sessions before school, after school, and during study halls (when available)
- Online music performance tools (Charms, Sight-reading Factory, Musition, Auralia)

Interdisciplinary Connections:

Rhythm – Math, Dance

Pulse – Science (anatomy)

Meter – English

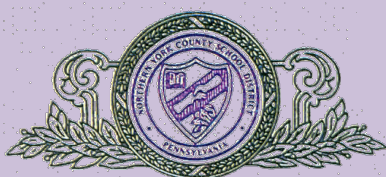
Additional Resources:

- Metronome
- Recorded musical examples
- Recording equipment (mixer, microphones, speakers, etc.)
- Fingering charts
- Rudiment charts
- Graphic organizers

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Created By:

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Concert Band/Wind Ensemble

Grades 9-12

Unit 3 – Pitch

Subject	Grade	Unit	Suggested Timeline
Concert Band/Wind Ens.	9-12	Unit 3 – Pitch	Full Year

Grade Level Summary

Reading music notation has been a tradition for over a thousand years, and has allowed artists to preserve their musical ideas indefinitely, communicating musical thoughts over the course of centuries. A musician's vocabulary is based on their ability to quickly and accurately read and perform a wide variety of pitches. Pitch literacy allows musicians to 'speak' more eloquently, and grant them access to a wider variety of literature, both new and old. Students will use both scale and interval exercises to develop flexibility and accuracy, allowing them to bring the written notes on their page to life, through their instrument.

Grade Level Units

Unit 1 – Tone Production

Unit 2 – Rhythm

Unit 3 – Pitch

Unit 4 – Form

Unit 5 – History and Culture

Unit Title

Pitch

Unit Overview

At this level, students have a moderate pitch inventory, having increased their range during their three years at the middle school. Over the course of the next four years, students will begin to expand their current range and be able to perform all pitches throughout all practical ranges of their instrument. In addition, students will begin to analyze aspects of written music to increase the speed and accuracy of their music literacy. Students will continue their study of key signature identification, pitch reading, accidentals and intervals. An emphasis on scales, interval patterns, and dexterity throughout all ranges of their instrument will be emphasized.

Unit Essential Questions

1. What are the pitch tendencies of each note on my instrument? How can these pitches be adjusted when performing?
2. How do we manipulate our air stream when performing in the upper and lower registers of our instrument?
3. What is the Circle of Fifths and how can we use it to determine the scale/key of a piece of music?
4. What is the order of sharps and flats as they occur in the key signature?
5. What is a tetrachord?
6. Which scale degrees are considered modal scale degrees? Why?
7. How can we adjust a major scale to create a minor scale?
8. What is a chromatic scale?
9. How do you notate and ascending chromatic scale? Descending chromatic scale?

Key Understandings

1. Pitch production must be characteristic in regards to the "4 T's". Pitches must always be In Time, In Tone, In Touch, and In Tune.
2. The speed and direction of the air stream is altered to perform in the upper and lower registers of the instrument. Each instrument has its own specific guidelines in regards to velocity and direction of air.
3. The Circle of Fifths is the "key" to unlocking the world of major and minor scales.
4. The acronym BEADGCF is an integral tool in understanding the altered pitches in any given scale. This acronym can be read forwards (flats) or backwards (sharps).
5. Scale degrees 1, 3, and 5 create a tonic arpeggio.
6. Scale degrees 3, 6, and 7 are considered modal scale degrees because they change between the major and minor modes.
7. The chromatic scale is a scale built using intervals of a half step. Scales are written using sharps when ascending and flats when descending.

Focus Standards Addressed in the Unit

9.1.12.A	Know and use the elements and principles of each art form to create works in the arts and humanities. Elements- Music- duration, intensity, pitch, timbre. Principles- Music- composition, form, genre, harmony, rhythm, texture.
9.1.12.B	Recognize, know, use, and demonstrate a variety of appropriate arts elements and principles to produce, review, and revise original works in the arts. Music- sing, playing an instrument, read and notate music, compose and arrange, improvise.
9.1.12.C	Integrate and apply advanced vocabulary to the arts.
9.3.12.A	Explain and apply the critical examination processes of works in the arts and humanities. Compare and Contrast, Analyze, Interpret, Form and test hypothesis, Evaluate/form judgments.

Important Standards Addressed in the Unit

9.1.12.E	Delineate a unifying theme through the production of a work of art that reflects skills in media processes and techniques.
9.1.12.G	Analyze the effect of rehearsal and practice sessions.
9.2.12.K	Identify, explain, and analyze traditions as they relate to works in the arts.
9.2.12.L	Identify, explain, and analyze common themes, forms, and techniques from works in the arts.
9.3.12.C	Apply systems of classification for interpreting works in the arts and forming a critical response.

Misconceptions

1. Scales and arpeggios are simply exercises that do not have much musical merit or correlation to a performers overall musicianship.
2. There are pitches between B–C and E–F.
3. The notes in a key signature should follow their appearance within the scale. Key signatures do not any specific pattern other than the order they appear within the scale.

Proper Conceptions

1. Scales and key signatures are integral to the development of musicianship.
2. There are naturally-occurring half steps between the notes B–C and E–F. This is especially critical to know when performing scales and recreating the interval patterns of each scale.
3. All key signatures follow a specific pattern and must be notated in the correct order. Accidentals in key signatures are always a 4th apart.

Concepts

Note Accuracy
Pitch Accuracy/Intonation
Increasing Range
Intonation in Extreme Registers
Circle of Fifths
Key Signatures
Major Scales
Minor Scales
Arpeggio
Tonic
Subdominant
Dominant

Competencies

1. Students can perform all 12 major scales accurately on their primary instrument.
2. Students can perform all 12 major arpeggios on their primary instrument.
3. Students can notate scales and write music in various keys.
4. Students can recite the pitch inventory of each major scale.
5. Students are able to study a piece of music and identify the key, scale, and other pitch elements that will lead to a successful performance.
6. Students are able to adjust their approach to their instrument to maintain a quality, in-tune sound in the extreme registers of their instrument.
7. Students range should consistently increase over the course of their 4 years in high school band.
8. Students will perform all notes within the following range:
Flute: C⁴-C⁷
Clarinet: E³-E⁶
Saxophone: B^{b3}-C⁶

Vocabulary

Enharmonic
Interval
Major
Minor
Relative
Parallel
Natural Minor
Harmonic Minor
Melodic Minor
Half Step
Whole Step
Tessitura
Sharp
Flat
Double Sharp
Double Flat
Natural
Accidental
Solfege

	Trumpet: G ³ -C ⁶ Horn: Trombone/Baritone: F ² -B ⁴ Tuba: F ¹ -B ³ Mallets: C ³ -C ⁶	
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Assessments

Daily teacher evaluation – Teacher will assess and provide feedback to students throughout daily rehearsals.

Daily student evaluation – Students will be required to self-assess, diagnose, and make adjustments to improve their performance throughout daily rehearsals.

Demonstration – Students will recite, discuss and perform all aspects of pitch throughout every lesson, practice and performance.

Open discussion – Teacher and/or students will lead class discussions related to musical concepts and performance considerations.

Performance checks – Students will occasionally be asked to perform individually or in small groups during rehearsals. These “spot checks” are informal but important to help diagnose technical deficiencies in individual performance.

Playing Tests – Individual performance tests will be given at least once per quarter to evaluate the individual student’s performance level and improvement over time.

Listening Assignments – Students will be given musical excerpts to evaluate through independent listening, classroom discussion, peer collaboration, and journal entries. Listening assignments and excerpts will be chosen to highlight key understandings of the unit.

Concert Performance

Suggested Strategies to Support Design of Coherent Instruction

Charlotte Danielson’s Framework for Teaching: Domain 3 Instruction

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Domain 3c Engaging Students in Learning

Engage all students in the lesson. Encourage students to modify and reflect on their learning to make it meaningful and relevant.

Domain 3d Using assessment in Instruction

Differentiate instruction and include opportunities for self-assessment. Provide high-quality, specific feedback.

Domain 3e Demonstrating Flexibility and Responsiveness

Use extensive strategies (including school and community resources) to seek effective approaches for students

Differentiation:

- Modeling: Teacher and select students will model tone quality, articulation, and patterns for students to imitate.
- Listening: Teacher will provide recordings of professional musicians performing scales with characteristic tone quality, articulation, and technique.
- Peer collaboration
- Break scales down into smaller chunks to allow students the chance to focus on shorter patterns.
- Use the “Say It, Think It, Play It” approach to allow students to focus on different elements of performance.
- Recordings: Teacher will record students’ work; student will listen to their sound and evaluate.
- Fingering charts to help students recall proper position
- Write in the pitch names, and/or the fingerings (slide positions) to unfamiliar pitches
- Fill in a Circle of 4ths with extra teacher notes
- Recordings: Teacher will record students’ work; student will listen to their sound and evaluate.
- Isolate the pitch of a difficult passage (eliminate other elements of music); play note-to-note
- Use a tuner to match pitch.

Interdisciplinary Connections:

Math – Patterns, Intervals, Chart/Graph reading

Art – Patterns, Mood, Tone

English – Reading strategies, Mood, Tone

Physical Education – Breath control, muscle tone/development/kinesthetic awareness

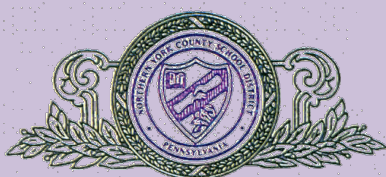
Additional Resources:

- Metronome
- Recorded musical examples

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- Recording equipment (mixer, microphones, speakers, etc.)
 - Scale charts
 - Fingering charts
 - Rudiment charts
 - Graphic organizers- Circle of Fifths
 - iPads
 - Finale music notation software
 - Piano/Keyboard
 - www.metronomeonline.com
 - www.musictheory.net
 - www.teoria.com
 - www.emusictheory.com
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Created By:

Daryl A. Balseiro



Concert Band/Wind Ensemble

Grades 9-12

Unit 4 – Form

Subject	Grade	Unit	Suggested Timeline
Concert Band/Wind Ens.	9-12	Unit 4 – Musical Form	Full Year

Grade Level Summary

Nearly every sheet of written music has specific instructions regarding the overall form or structure of the song, which may have been altered due to time/space constraints, or due to the traditions surrounding the style of the song. By developing a strong concept of form, musicians can better communicate musical ideas in a matter similar to speech, while following the specific form instructions. Just as we look at an entire painting to get a complete understanding of the work, the knowledge of musical structure – how music can be repeated, altered, or contrasted – leads to a deeper appreciation and connection with the music they perform.

Grade Level Units

Unit 1 – Tone Production

Unit 2 – Rhythm

Unit 3 – Pitch

Unit 4 – Form

Unit 5 – History and Culture

Unit Title

Musical Form

Unit Overview

At the high school level, historical and cultural connections will be made with the literature that they prepare for their concerts. Composer names, key historical events, current events will all be introduced and reinforced during rehearsal and lesson settings, along with how these connections should change their approach to their interpretation of the music. In addition, students will study both the macro and micro elements of musical composition, starting with small concepts such as motive and phrase and expanding to larger formal structures such as theme and variations, march form, and through-composed music.

Unit Essential Questions

1. How do we identify and perform a musical phrase?
2. How can musicians make a phrase more expressive?
3. Why is there more than one way to perform a phrase correctly?
4. How do we identify a good location to breathe in music?
5. How do phrases affect breathing?
6. What is musical form?
7. What is the form of a given piece of music?
8. How would you describe the different section of a piece of music?

Key Understandings

1. All melodies have a structure that must be realized and performed appropriately. Most melodies have an antecedent, a consequent and a climax within the phrase.
2. Musicians must play from the heart and experiment with musical expression in order to understand the true nature of communicating through music.
3. Musicians can interpret musical phrases and entire bodies of work in different ways.
4. The structure of a piece is form. Knowing the form of a piece of music gives a musician a deeper understanding of a piece of music and allows them to make musical decisions that are expressive and appropriate for the music being performed. Musicians can make inferences on performance practice and other musical concepts.

Focus Standards Addressed in the Unit

9.1.12.A

Know and use the elements and principles of each art form to create works in the arts and humanities. Elements- Music- duration, intensity, pitch, timbre. Principles- Music- composition, form, genre, harmony, rhythm, texture.

9.1.12.C	Integrate and apply advanced vocabulary to the arts.
9.1.12.E	Delineate a unifying theme through the production of a work of art that reflects skills in media processes and techniques.
9.3.12.A	Explain and apply the critical examination processes of works in the arts and humanities. Compare and Contrast, Analyze, Interpret, Form and test hypothesis, Evaluate/form judgments.
9.3.12.C	Apply systems of classification for interpreting works in the arts and forming a critical response.

Important Standards Addressed in the Unit

9.1.12 D	Demonstrate specific styles in combination through the production or performance of a unique work of art.
9.2.12 L	Identify, explain, and analyze common themes, forms, and techniques from works in the arts.

Misconceptions

1. The beginning and end of a musical phrase is not as important as the material in the middle.
2. Being able to accurately play through the rhythms and notes on the page results in a mature, musical performance.
3. All pieces of music within a certain form or style follows the same structure and pattern.

Proper Conceptions

1. Great care and attention should be given to the initiation and conclusion of a phrase or section of music. The difference between developing and mature ensembles is the ability to play through an entire phrase, beginning to end, with a sense of musicality, expression, and nuance.
2. Accurately playing through the notes and rhythms of a piece of music is the first step towards a mature, musical performance. Once all technical considerations of a musical passage have been realized, the human emotion must be communicated to achieve a musical performance.
3. Formal structures and styles are labeled because of the abundance of certain musical characteristics. However, each piece of music within the same form or style can be structured quite differently when broken down into smaller parts. The concept of form pertains to the large formal analysis of a piece (macro). The smaller, more minute details of a piece can vary in significant ways (micro).

Concepts

Phrase
Interpretation/Nuance
Large Formal Structures
March
Theme and Variations
ABA
Through-composed

Competencies

1. Demonstrate all the reading/form skills from the elementary and middle school curriculum.
2. Interpret phrases and accompaniments using common, stylistically appropriate musical decisions.
3. Show musical sensitivity and awareness in musical performances.
4. Be able to identify and discuss both the horizontal and vertical aspects of a section of music.
5. Make associations and musical decisions through comparison and application of other pieces of music.
6. List and discuss specific styles of music, the form expectations, and key literature examples of each style/form.

Vocabulary

Phrase
Antecedent
Consequent
Nuance
Elision
Anacrusis
Resolution
Dynamics
Interpretation
Expression
Direction
Tension
Release
Lift
Style
March
ABA
Through-composed
Theme and Variations
Recapitulation

		Repeat Embellish Introduction Strain Dogfight Coda Primary Theme Secondary Theme
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Assessments

Daily teacher evaluation – Teacher will assess and provide feedback to students throughout daily rehearsals.

Daily student evaluation – Students will be required to self-assess, diagnose, and make adjustments to improve their performance throughout daily rehearsals.

Demonstration – Students will analyze, discuss and perform all aspects of form throughout every lesson, practice and performance.

Analysis – Students will circle or mark all instances of form instruction; students will parse extended sections of playing, and write cues into their multi-measure rests.

Open discussion – Teacher and/or students will lead class discussions related to musical concepts and performance considerations.

Performance checks – Students will occasionally be asked to perform individually or in small groups during rehearsals. These “spot checks” are informal but important to help diagnose technical deficiencies in individual performance.

Playing Tests – Individual performance tests will be given at least once per quarter to evaluate the individual student’s performance level and improvement over time.

Listening Assignments – Students will be given musical excerpts to evaluate through independent listening, classroom discussion, peer collaboration, and journal entries. Listening assignments and excerpts will be chosen to highlight key understandings of the unit.

Concert Performance

Suggested Strategies to Support Design of Coherent Instruction

Charlotte Danielson’s Framework for Teaching: Domain 3 Instruction

Domain 3a-Communicating with Students, Directions & Procedures

Include detailed, and expressive instructions through scaffolding that reiterate the curricular importance of the lesson

Domain 3b Using Questioning and Discussion Techniques

Use a variety of high-level questions that challenge students and inspire student-initiated dialogue

Domain 3c Engaging Students in Learning

Engage all students in the lesson. Encourage students to modify and reflect on their learning to make it meaningful and relevant.

Domain 3d Using assessment in Instruction

Differentiate instruction and include opportunities for self-assessment. Provide high-quality, specific feedback.

Domain 3e Demonstrating Flexibility and Responsiveness

Use extensive strategies (including school and community resources) to seek effective approaches for students

Differentiation:

- Teacher and select students will model phrase with interpretation, expression, and nuance.
- Peers will help each other by pointing at the music and tracking any directions the form of the piece.
- Sections of music will be broken down into phrases; music will be played phrase-by-phrase.
- Extra breath marks will be added as needed to facilitate breathing during extended phrases.
- Listening samples of appropriate styles will be provided to aural learners.
- Visual learners will mark their music with colored post-its.

Interdisciplinary Connections:

English – Reading strategies, speaking strategies, phrase, meter

Math – Symbol analysis, counting measures of playing/rest.

History – Styles of music and their development/purpose

PE/Health – Breathing expansion to perform extended phrase

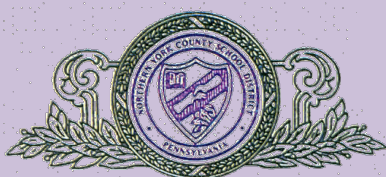
Additional Resources:

Audio/Visual recordings of professional performances of literature

www.musictheory.net

Literature examples from their current reading assignments

Created By:
Daryl A. Balseiro



Concert Band/Wind Ensemble

Grades 9-12

Unit 5 – History and Culture

Subject	Grade	Unit	Suggested Timeline
Concert Band/Wind Ens.	9-12	Unit 5 – Articulation	Full Year

Grade Level Summary

Music has rich and long traditions that stretch across all cultures, back to the beginnings of recorded time. Even in a performance-based ensemble setting, it is essential for students to learn about the traditions that they are continuing, and the history behind the music that they are playing. By making more connections to the music that they play, students will have a deeper understanding of the gravitas associated with their musical message, and in the end, display a more sensitive and coherent interpretation of the music that will significantly improve their performance.

Grade Level Units

Unit 1 – Tone Production

Unit 2 – Rhythm

Unit 3 – Pitch

Unit 4 – Form

Unit 5 – History and Culture

Unit Title

History and Culture

Unit Overview

At the high school level, historical and cultural connections will be made with the literature that they prepare for their concerts. Composer names, key historical events, current events will all be introduced and reinforced during rehearsal and lesson settings, along with how these connections should change their approach to their interpretation of the music. Additionally, connections with the social, political, and artistic trends of these historical eras will be studied to get a complete picture of how music reflects society at different points in history.

Unit Essential Questions

1. What is the historical significance of the American March? Where did it originate? How were marches used to communicate on the battlefield in early American history?
2. What is the significance of the 'stinger' at the end of certain marches?
3. What are the major historical eras in music and the approximate years of each?
4. Who are the representative composers of each of the major historical eras in music? What styles of music were popular in each?
5. What is the difference between secular and sacred music? How did sacred and secular music shape the development of music within a given era? Throughout history?
6. Does music influence society or does society influence music? Justify your response by providing specific musical examples from class and from your personal experiences.
7. Why is an understanding of the history of music important to our responsibilities as a musician? (i.e.- Why is it important to know about Wagner and the time in which he lived when you are performing Wagner's works?)

Key Understandings

1. The American March is a socially and historically important genre of music. Marches were used to communicate across the battlefield in the revolutionary war era, and the development of the military band eventually lead to band and music being offered in public schools today.
2. The American March follows a predictable form that includes an introduction, a primary and secondary strain, a trio (with a key change), a dogfight, and a final strain. Each section establishes important elements to the overall structure of the march.
3. Historical eras in music history are defined by the social, historical, and musical contexts of that time period. Most pieces of music within a given historical era have many of the same characteristics, traits, and inspirations as other pieces of music from that same period.
4. Music from one historical era is directly influenced by the music of the previous era.
5. Describe and discuss the historical and cultural significance of the literature.
6. Make one connection between a piece of music and one (or more) other discipline.
7. Describe and demonstrate effective strategies for

8. How can I rehearse effectively? 9. How can I practice effectively?	rehearsals and performances. 8. Describe and demonstrate effective strategies for the maintenance of their instrument.
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Focus Standards Addressed in the Unit

9.1.12.C	Integrate and apply advanced vocabulary to the arts forms.
9.1.12.F	Analyze works of arts influenced by experiences or historical and cultural events through production, performance or exhibition.
9.1.12.G	Analyze the effect of rehearsal and practice sessions.
9.2.12.A	Explain the historical, cultural and social context of an individual work in the arts.
9.2.12.C	Relate works in the arts to varying styles and genre and to the periods in which they were created.
9.2.12.E	Analyze how historical events and culture impact forms, techniques and purposes of works in the arts
9.2.12.J	Identify, explain and analyze historical and cultural differences as they relate to works in the arts

Important Standards Addressed in the Unit

9.2.12.B	Relate works in the arts chronologically to historical events.
9.2.12.D	Analyze a work of art from its historical and cultural perspective.
9.2.12.K	Identify, explain and analyze traditions as they relate to works in the arts.
9.3.12.C	Apply systems of classification for interpreting works in the arts and forming a critical response.
9.4.12.A	Evaluate an individual's philosophical statement on a work in the arts and its relationship to one's own life based on knowledge and experience.
9.4.12.B	Describe and analyze the effects that works in the arts have on groups, individuals and the culture.

Misconceptions

1. An understanding and study of music history has no benefit to a performing musician.
2. American Marches are boring, hard to play, and musically inferior to many contemporary and popular pieces available to wind bands today.
3. Present-day music is much better than music from the past.

Proper Conceptions

1. The understanding of historical and social contexts surrounding a piece of music is a crucial aspect of being a well-educated and complete performer.
2. American Marches are saturated with musical concepts and are great tools for teaching and improving all aspects of a student's musical performance.
3. Present-day music has much more material and history to draw from than music from earlier periods. For example, the addition of a second part in Organum may not seem significant to the modern listener. However, it was a major innovation in the medieval time period. Perspective is key.

Concepts

Marches
Historical Eras
Medieval
Renaissance

Competencies

1. Students will be able to identify and discuss the historical significance of the American March.
2. Students will be able to name several important composers that contributed to the American March genre.

Vocabulary

March
Stinger
Primary Theme
Secondary Theme

Baroque Classical Romantic 20 th Century Contemporary Composers Etiquette	<ol style="list-style-type: none"> Students will be able to discuss the major historical eras in music history, providing musical characteristics and significant composers of each period. Students will perform music from each of the major eras of music history over the course of their four years in the high school band program. Students will be able to discuss and write about various pieces of music and the social/historical context surrounding the piece. Students will display and describe a wide variety of rehearsal behaviors designed to create a more efficient and effective rehearsal. Students will evaluate the efforts of the ensemble, with regard to rehearsal and concert etiquette. Students will develop an individualized posture checklist that they will use every time they prepare to play their instrument. Develop a checklist for the maintenance and care of their instrument(s). 	Dogfight Secular Sacred Point of Imitation Virtuosity Contrast Genre Tonality Atonality Bitonality Etiquette Posture
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Domain 3c Engaging Students in Learning

Engage all students in the lesson. Encourage students to modify and reflect on their learning to make it meaningful and relevant.

Domain 3d Using assessment in Instruction

Differentiate instruction and include opportunities for self-assessment. Provide high-quality, specific feedback.

Domain 3e Demonstrating Flexibility and Responsiveness

Use extensive strategies (including school and community resources) to seek effective approaches for students

Differentiation:

- Have students stand on the podium and evaluate the ensemble with regard to posture.
- Conduct a silent rehearsal, using only hand gestures to enhance focus on the podium.
- Invite other teachers to ‘observe’ rehearsals.
- Create bulletin boards and handouts with historical/cultural background for several songs.
- Break students into teams and have them write program notes.
- Play recordings of authentic ensembles performing the work.
- ‘Meet the composer’ workshop, either online or in person.
- Invite an artist in residence to speak to students.
- Watch mini-biographies available online through YouTube, Groves Music, and other online sources.

Interdisciplinary Connections:

Social Studies – History, culture

English – Compare/Contrast, Evaluate (written/oral); non-verbal communication

PE/Health – Posture checklist

Additional Resources:

Video footage/still photographs of professional ensembles

Video footage/ still photographs of the student ensemble (iPad)

NHS library and Historical Context SHEets- cultural/historical facts

Composer/Publisher websites (Hal Leonard, Curnow, JW pepper)

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