



Middle School Band / 6-8 / Unit 1

Subject	Grades	Unit	Suggested Timeline
Middle School Band	6-8	Unit 1- Tone Production	Full Year

Summary:

Tone quality is the single most important aspect of a musician's performance. Students will develop and refine the quality and quantity of their sound by focusing on the cycle of tone production, from the preparation of breath to the initiation of sound, to the beginning of the next breath. While an emphasis at this level will be placed on individual tone production, the concept of ensemble sound will also be introduced. Air quantity, air speed/direction, posture, dynamics, articulation, embouchure and grip/stroke are all major elements of characteristic tone 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:

Tone production will be the first objective of every lesson, rehearsal and performance. Students will perform a variety of exercises designed to focus their tone and produce characteristic sound on their instruments. Concepts of characteristic tone production will be explored and dissected both aurally and anatomically, providing students with opportunities to not only refine their own playing but to evaluate the sounds that they hear. Modeling and listening will be the cornerstones of this unit, and listening will be encouraged in every facet of instruction.

Unit Essential Questions:

1. How does my breathing change when I am playing my instrument? What is the cycle of breath?
2. How does my posture affect my breathing/playing? How should I sit or stand when playing an instrument?
3. How do I form the correct embouchure/grip for my instrument?
4. How do I initiate sound on my instrument?
5. How do I sustain sound on my instrument?
6. How do I release sound on my instrument?
7. What is intonation? How do I play in tune?
8. How do I create different dynamics on my instrument?
9. How can I clearly articulate the space between my notes (*staccato, legato, marcato, tenuto, slur*)?
10. How do I evaluate and diagnose tone quality and intonation on my instrument?
11. What makes an ensemble sound mature?

Key Understandings:

1. Demonstrate the proper sequence of sound initiation on their instrument, including the breathing cycle, posture checklist, tone production, sustain and release.
2. Use a tuner to evaluate and improve their intonation.
3. Describe and demonstrate a basic dynamic range on their instrument.
4. Describe and demonstrate several different types of articulation on their instrument.

Focus Standards Addressed in the Unit

9.1.8A	Know and use the elements and principles of each art form to create works in the arts and humanities. Elements: duration; intensity; pitch; timbre. Principles: composition; form; genre; harmony; rhythm; texture.
9.1.8B	Recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce, review and revise original works in the arts: sing; play and instrument; read and notate music; compose and arrange; improvise.
9.1.8C	Identify and use comprehensive vocabulary within each of the arts forms.

Important Standards Addressed in the Unit

9.3.8B	Analyze and interpret specific characteristics of works in the arts within each art form.
9.3.8D	Evaluate works in the arts and humanities using a complex vocabulary of critical response.

Misconceptions:

1. Little preparation is needed to create a sound on an instrument.
2. The way one sits/stands has no bearing on a musician's sound.
3. There is no change in the way one breathes when playing a wind instrument.
4. Percussionists do not use their air when playing.
5. Instruments are tuned at the factory and will always play in tune.
6. It does not matter how you hit a percussion instrument, it will make the same sound.
7. There is only one volume level and one way to articulate on band instruments

Proper Conceptions:

1. Musicians must prepare carefully to create a *consistent, quality* sound on their instrument.
2. Musicians must take care to have a supportive posture while playing their instrument.
3. A wind player must take a full and supportive diaphragmatic breath to create a characteristic tone on their instrument.
4. Percussionists should use their air to affect consistent timing of attack and release.
5. Most band instruments are adjustable, and in fact need to be tuned before every practice or performance.
6. There are a wide variety of techniques for playing percussion instruments that will create different sounds, depending on the fulcrum, stroke and release of the sound.
7. There are a wide variety of sounds that can be achieved on band instruments, if the correct technique is employed.

Concepts:

Posture checklist
Breathing cycle
Embouchure/Grip
Dynamics
Articulation
Timbre

Competencies:

1. Students will demonstrate and explain every step of their instrument-specific posture checklist.
2. Students will demonstrate and explain the cycle of breath and how it applies to their specific instrument.
3. Students will produce, sustain and release a wide variety of tones at various dynamic levels on their instrument.
4. Students will use a tuner to evaluate and correct their intonation and the intonation of others.
5. Students will define, describe and demonstrate several different types of contrasting articulations on their instrument.

Vocabulary:

Tone	Initiate
Sustain	Release
Diaphragm	Overtone
Core sound	Center
Warm/Cool	Fuzzy
Warm	Dark
Unsupported	Bright
Posture	Fulcrum
Dynamics	Articulate
<i>Piano</i>	<i>Staccato</i>
<i>Mezzo</i>	<i>Legato</i>
<i>Forte</i>	<i>Marcato</i>
Sharp/Flat	Cent
Timbre	Mute
Stroke	Rebound

Assessments:

1. Teacher evaluation: Teacher will evaluate and provide feedback to students during lessons and rehearsals.
 2. Student evaluation: Students will be asked to evaluate their playing and the playing of others.
 3. Demonstration: Students will recite, discuss and perform all aspects of tone quality throughout every lesson, practice and performance.
 4. Listening: Students will listen to a variety of sounds and discuss overall quality of tone, dynamics, articulation and timbre.
 5. Concert feedback: At the conclusion of each concert, students will fill out a detailed guided listening form that requires them to evaluate the overall tone of the ensemble, and offer opportunities for both commendation and recommendation.
 6. Performance: Students will play alone, in small and large groups during lessons, rehearsals and performances.
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Suggested Strategies to Support Design of Coherent Instruction

Charlotte Danielson's Framework for Teaching: Domain 3 Instruction

3a- Include detailed, and expressive instructions through scaffolding that reiterate the curricular importance of the lesson

3b- Use a variety of high-level questions that challenge students and inspire student-initiated dialogue

3c- Engage all students in the lesson. Encourage students to modify and reflect on their learning to make it meaningful and relevant.

3d-Differentiate instruction and include opportunities for self-assessment. Provide high-quality, specific feedback.

3e-Use extensive strategies (including school and community resources) to seek effective approaches for students.

Differentiation:

1. Modeling: Teacher will model tone quality, articulation and dynamics for the students to hear and imitate.
 2. Listening: Teacher will provide recordings of professional musicians creating characteristic tone, articulation and dynamics.
 3. Peer collaboration
 4. 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.
 5. Break steps down into smaller chunks to allow students the chance to focus on one or two particular steps.
 6. Recordings: Teacher will record students' work; student will listen to their sound and evaluate.
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Interdisciplinary Connections:

Art: Tone color, stroke type,

Phys Ed/Health: Breathing cycle, posture

Math: Checklists, Chart reading

English: Written evaluations with open-ended questions asking for both opinion *and* reason.

Additional Resources:

- Recorded music samples
 - Flip video/Audio
 - Smart Music software
 - Tuner/ Tuner Apps (BYOD)
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Created By:

Chad McCartney



Middle School Band / 6-8 / Unit 2

Subject	Grades	Unit	Suggested Timeline
Middle School Band	6-8	Unit 2- Rhythm	Full Year

Summary:

Rhythm is one of the most fundamental and easily communicated aspects of music. It is imperative that band members have a solid grasp of all aspects of rhythm, if they hope to effectively communicate a musical idea to an audience. While rhythmic accuracy is certainly important to individual musicians, it is absolutely essential when playing with other musicians. Students will refine their sense of pulse, subdivide that pulse into smaller pieces, and create different groups of pulses with strong and weak beats at a variety of tempi. Pulse, patterns, tempo and meter are all important elements of Rhythm, while Rudiments provide a solid rhythmic foundation for nearly every piece of percussion literature.

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:

Rhythm development will be integrated into every lesson, rehearsal and performance. In smaller settings, individuals will be evaluated on their ability to independently and accurately interpret aspects of rhythm, while in a full ensemble setting, students will need to work cooperatively as a group to interpret pulse, subdivide rhythms, apply tempo markings and meter changes. Percussionists will study, practice and integrate rudiments in a unified manner in all settings.

Unit Essential Questions:

1. What is pulse?
2. What is beat?
3. What is the conductor's baton telling me?
4. How are beats grouped together?
5. What makes a beat strong/weak?
6. What is syncopation?
7. How do we divide a pulse into smaller parts?
8. How do we add pulses together to create larger parts?
9. How do rests represent silence in music?
10. What is tempo? What is a metronome?
11. *What is a rudiment?

Key Understandings

1. Perform alone, in small and large groups with adherence to an established pulse.
2. Interpret a conductor's pattern.
3. Identify specific beats within a given pattern
4. Sub/Divide a pulse into smaller parts
5. Combine pulses together to create larger parts.
6. Identify the meter of a given song, and explain what information the meter provides.
7. Perform the Macro and Micro beats of a given tempo.
8. Identify, define and demonstrate the tempo of a given piece, with or without a metronome.
9. *Identify, describe and perform rudimental patterns at a variety of tempi.

**(percussion only)*

Focus Standards Addressed in the Unit

9.1.8A	Know and use the elements and principles of each art form to create works in the arts and humanities. Elements: duration; intensity; pitch; timbre. Principles: composition; form; genre; harmony; rhythm; texture.
9.1.8B	Recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce, review and revise original works in the arts: sing; play and instrument; read and notate music; compose and arrange; improvise.
9.1.8C	Identify and use comprehensive vocabulary within each of the arts forms.

Important Standards Addressed in the Unit

9.1.8E	Communicate a unifying theme or point of view through the production of works in the arts.
9.3.8B	Analyze and interpret specific characteristics of works in the arts within each art for
9.3.8D	Evaluate works in the arts and humanities using a complex vocabulary of critical response.
9.4.8C	Describe how the attributes of the audience's environment influence aesthetic responses

Misconceptions:

1. Pulse is a natural phenomenon that happens on its own.
2. Rhythms must be heard and imitated before they are learned.
3. Always listen for tempo/pulse, even when there is a conductor.
4. The note head is the best way to read a rhythm.
5. The Conductor's pattern is confusing/has no meaning.
6. Rudiments are not related in any way to the literature for a concert.

Proper Conceptions

1. The concept of pulse is learned through guided practice, listening and movement.
2. While modeling and call-and-response is an effective way to learn a rhythm, students should be able to analyze a rhythmic passage and describe its count structure.
3. Watch the conductor for pulse. Light travels faster than sound, and therefore is a more accurate indicator of pulse.
4. Often it is the beam that is the best way to read difficult rhythms. Reading individual note heads can become confusing.
5. The conductor's pattern can indicate tempo, pulse, meter and occasionally how to sub/divide the pulse.
6. Rudiments are rhythm and sticking patterns designed to help percussionists play their repertoire in a consistent manner.

Concepts:

Pulse
 Sub/Division
 The Dot
 The Tie
 Eighth note rhythms
 16th note rhythms
 Syncopation
 Tempos:
Andante

Competencies:

1. Students will demonstrate a steady pulse by clapping, chanting, and playing on their instrument.
2. Students will interpret the motion of a conductor's baton to distill rhythmic information.
3. Students will identify a time signature and explain the information provided by a time signature/meter.

Vocabulary:

Pulse	The Dot
Beat	The Tie
Tempo	Meter
Count(s)	Macrobeat
Division	Microbeat
Subdivision	2/4
Syncopation	3/4
Whole	4/4
Half	2/2
Dotted half	6/8

<p><i>Moderato</i> <i>Allegro</i> Meter/ Time signature Rudiments</p>	<ol style="list-style-type: none"> 4. Students will identify the individual beats within a given measure. 5. Students will identify, explain, and demonstrate dotted and tied rhythms at a variety of tempi. 6. Students will perform a variety of rhythms that include any of the following note and rest values: Whole, Half, Quarter, Eighth, Sixteenth. 7. Students will identify and perform syncopated passages at a variety of tempi. 8. Students will identify a song's tempo and any transitions, and define them using appropriate vocabulary. 	<p>Quarter Eighth Sixteenth Adagio Andante Moderato Allegro Ritardando/ Rallentando Accelerando</p> <p>Cut time Common time Compound Triplet</p>
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Assessments:

1. Teacher evaluation: Teacher will evaluate and provide feedback to students during lessons and rehearsals.
2. Student evaluation: Students will be asked to evaluate their playing and the playing of others.
3. Demonstration: Students will recite, discuss and perform all aspects of rhythm throughout every lesson, practice and performance.
4. Listening: Students will listen to a variety of music and discuss pulse, tempo, meter, beats and subdivision.
5. Concert feedback: At the conclusion of each concert, students will fill out a detailed guided listening form that requires them to evaluate the overall rhythmic accuracy of the ensemble, and offer opportunities for both commendation and recommendation.
6. Performance: Students will play alone, in small and large groups during lessons, rehearsals and performances.

Suggested Strategies to Support Design of Coherent Instruction

Charlotte Danielson's Framework for Teaching: Domain 3 Instruction

- 3a- Include detailed, and expressive instructions through scaffolding that reiterate the curricular importance of the lesson
- 3b- Use a variety of high-level questions that challenge students and inspire student-initiated dialogue
- 3c- Engage all students in the lesson. Encourage students to modify and reflect on their learning to make it meaningful and relevant.
- 3d-Differentiate instruction and include opportunities for self-assessment. Provide high-quality, specific feedback.
- 3e-Use extensive strategies (including school and community resources) to seek effective approaches for students.

Differentiation:

1. Modeling: Teacher will model pulse and rhythm for the students to hear and imitate.
2. Listening: Teacher will provide recordings of professional musicians creating pulse and accurately interpreting rhythm patterns
3. Peer collaboration
4. Move to the pulse using larger body motions; refine inward to small body motions until the pulse is internalized.
5. Break steps down into smaller chunks to allow students the chance to focus on one or two particular steps.
6. Recordings: Teacher will record students' work; student will listen to their sound and evaluate.
7. Isolate the rhythm of a difficult passage (eliminate other elements of music)
8. Use a metronome to provide pulse and sub/division for individual and ensemble drill

Interdisciplinary Connections:

Art: Pattern, Architecture

Phys Ed/Health: Moving to music (i.e.: Conducting, pat-clap, stomp/tap foot, etc...)

Math: Subdivision, meter (fractions); counting rhythms, equations (fill in missing beats)

English: Written evaluations with open-ended questions asking for both opinion *and* reason.

Additional Resources:

www.musictheory.net

www.metronomeonline.com

www.teoria.com

www.vicfirth.com

www.smartmusic.com

www.pas.org

Metronome

Private instructors/ artists in residence

Recording/Playback devices

Conductor's baton

Audio/Visual recordings of professional musicians performing

Audio/video recorder

Created By:

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Middle School Band / 6-8 / Unit 3

Subject	Grades	Unit	Suggested Timeline
Middle School Band	6-8	Unit 3- Pitch	Full Year

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 'basic' pitch inventory, and will over the next three years increase their range, effectively doubling the number of pitches that they are capable of playing. In addition, students will begin to analyze aspects of written music to increase the speed and accuracy of their music literacy. Key signature identification, pitch reading, accidentals and intervals will all be studied and practiced with repetition and chunking (similar to reading words) to bring about a higher and faster rate of comprehension... and eventually retention.

Unit Essential Questions:

1. What is a clef?
2. What is a key signature?
3. What is a scale?
4. What types of scales are there?
5. What is the effective range of my instrument?
6. How do I read unfamiliar pitches?
7. What is an accidental, and how does it affect my pitch?
8. How do I measure the space between two pitches?

Key Understandings

1. Read and play familiar and unfamiliar pitches in their clef(s).
2. Measure the interval between two pitches
3. Describe the effective range of their instrument.
4. Describe and demonstrate the affect an accidental has within a measure.
5. Identify key signature(s)
6. Perform a wide variety of pitches, organized by scale and interval.
7. Identify, describe and perform scales

Focus Standards Addressed in the Unit

9.1.8 A	Know and use the elements and principles of each art form to create works in the arts and humanities. Elements of music: Duration, Intensity, PITCH, Timbre.
9.1.8 B	Recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce; review and revise original works in the arts. Sing; Play an instrument; read and notate music; compose and arrange; improvise.
9.1.8 E	Communicate a unifying theme or point of view through the production of works in the arts.

9.1.8D	Demonstrate knowledge of at least two styles within each art form through performance or exhibition of unique works.
Important Standards Addressed in the Unit	
9.1.8 C	Identify and use comprehensive vocabulary within each of the art forms.
9.1.8G	Explain the function and benefits of rehearsal and practice sessions.

Misconceptions:	Proper Conceptions:
<ol style="list-style-type: none"> 1. Reading music is not essential to making music. 2. Finding the correct pitch on an instrument is merely a matter of pressing the correct button. 3. Scales are boring, and not worth learning. 4. Scales are the only way to learn pitch on an instrument. 5. Accidentals only affect the note that they are next to. 6. The key signature is overlooked. 	<ol style="list-style-type: none"> 1. The ability to read and write music notation is a tradition that is nearly a thousand years old, and will significantly increase a student's ability to efficiently and effectively learn new music. 2. Finding the correct pitch on any instrument is a coordinated effort, requiring not only pitch literacy but the ability to physically manipulate the body and the instrument to create the correct tone in the correct register. 3. Scales are one way to effectively organize pitches around a 'home', which is the basis for tonal melody and harmony. Knowledge of scales will increase a student's vocabulary and increase their accuracy. 4. There are several ways to organize pitches, though the most common way to list pitches is through the use of scale(s). 5. Accidentals remain in effect until the end of a measure, unless cancelled by a natural sign or tied to the next measure. 6. The key signature is a quick and easy way to know what notes are sharp, flat and natural.

Concepts: Pitch Accidentals Key Signatures Scale Interval Solfege (syllables) Solfege (hand signs)	Competencies: <ol style="list-style-type: none"> 1. Students will identify all pitches within the functional range of their instrument. 2. Students will perform all notes within the following range: Flute: E^{b4}-G⁶ Clarinet: E³-C⁶ Saxophone: C⁴-C⁶ Trumpet: G³-G⁵ Horn: Trombone/Baritone: F²-F⁴ Tuba: F¹-F³ Mallets: C³-C⁶ 3. Students will identify all accidentals and be able to demonstrate its effect on pitch. 4. Locate the key signature on a staff. 5. Identify the sharps and flats in a key signature. 6. Identify the key signatures of C, F, Bb, Eb, Ab. 7. Identify, describe and perform melodic intervals up to a 5th on their instrument. 8. Identify, describe and perform diatonic and chromatic scales at a variety of tempi. 9. Describe the circle of 4ths and demonstrate how to use it. 	Vocabulary: Pitch names: ABCDEFGG Lidger lines Clef Sharp Flat Natural Key signature Scale Chromatic Range Intervals: Unison Octave 2 nd 3 rd 4 th 5 th Circle of 4ths Solfege
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10. ID and perform pitches, given solfege syllable(s)

Assessments:

1. Teacher evaluation: Teacher will evaluate and provide feedback to students during lessons and rehearsals.
 2. Student evaluation: Students will be asked to evaluate their playing and the playing of others.
 3. Demonstration: Students will recite, discuss and perform all aspects of pitch throughout every lesson, practice and performance.
 4. Listening: Students will listen to a variety of music and discuss the range, pitch, key, and any intervals.
 5. Concert feedback: At the conclusion of each concert, students will fill out a detailed guided listening form that requires them to evaluate the overall pitch accuracy of the ensemble, and offer opportunities for both commendation and recommendation.
 6. Performance: Students will play alone, in small and large groups during lessons, rehearsals and performances.
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Suggested Strategies to Support Design of Coherent Instruction

Charlotte Danielson's Framework for Teaching: Domain 3 Instruction

- 3a- Include detailed, and expressive instructions through scaffolding that reiterate the curricular importance of the lesson
3b- Use a variety of high-level questions that challenge students and inspire student-initiated dialogue
3c- Engage all students in the lesson. Encourage students to modify and reflect on their learning to make it meaningful and relevant.
3d- Differentiate instruction and include opportunities for self-assessment. Provide high-quality, specific feedback.
3e- Use extensive strategies (including school and community resources) to seek effective approaches for students.
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Differentiation:

1. Modeling: Teacher will model pitch; student will match pitch
 2. Fingering charts to help students recall proper position
 3. Write in the pitch names, and/or the fingerings (slide positions) to unfamiliar pitches
 4. Fill in a Circle of 4ths with extra teacher notes
 5. Listening: Students listen to a passage before playing it.
 6. Peer collaboration
 7. Move hands to the range of a piece of music, indicating melodic direction.
 8. Break steps down into smaller chunks to allow students the chance to focus on one or two particular steps.
 9. Recordings: Teacher will record students' work; student will listen to their sound and evaluate.
 10. Isolate the pitch of a difficult passage (eliminate other elements of music); play note-to-note
 11. Use a tuner to match pitch.
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Interdisciplinary Connections:

English: Reading strategies, chunking

Math: Interval(s), Chart/ Graph reading

Art: Chromatic

PE/Health: Breath control, muscle tone/development/kinesthetic awareness

Additional Resources:

www.musictheory.net
www.teoria.com
www.smartmusic.com
Finale music notation software
Piano/Keyboard
Fingering charts/lesson books
The Circle of 4ths/5ths
Solfege syllables/hand signals
Tuner
Audio/visual recordings
Audio/video recorder



Middle School Band / 6-8 / Unit 4

Subject Middle School Band	Grades 6-8	Unit Unit 4- Musical Form	Suggested Timeline Full Year
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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. There are many occasions where musicians are asked to set aside traditional left-to-right reading skills and either repeat a section of music, or skip to a different section of the song. By developing a strong concept of phrase, musicians can better communicate musical ideas in a matter similar to speech, while following the specific form instructions without interrupting the flow of a musical performance.

Grade Level Units

Unit 1- Tone Production

Unit 2-Rhythm

Unit 3-Pitch

Unit 4-Form

Unit 5-History and Culture

Unit Title: Form

Unit Overview:

Students at the middle school will begin to move away from the note-to-note playing that many younger musicians use, and begin to develop a strong sense of musical phrase by playing groups of notes in one breath. The contour and length of the phrase will be analyzed and discussed, and the students will be asked to perform phrases that have both clearly marked phrases and interpret those that have none. A review of elementary road map signs will begin in 6th grade, while in 7th and 8th grade the musicians will expand their vocabulary and learn strategies for playing extended, repeated phrases with focus and accuracy. In 8th grade, students will begin to develop understanding of specific musical styles and the form expectations that accompany a specific style.

Unit Essential Questions:

1. How is music similar to speech?
2. How do we create a musical phrase?
3. What is a musical roadmap?
4. What is the form/roadmap of the song?
5. How do we read and perform an ostinato?
6. How does a musical style affect the way we play a piece of music?

Key Understandings

1. Describe a musical phrase, and compare it to how speech is organized.
2. Interpret all phrase markings, and create phrases when none are written.
3. Describe the roadmap of un/familiar songs.
4. Perform extended ostinatos with consistency and accuracy.
5. Describe the style of a piece of music and demonstrate how it affects the interpretation of its form and phrase.

Focus Standards Addressed in the Unit

9.1.8 C	Identify and use comprehensive vocabulary within each of the arts forms.
9.1.8 E	Communicate a unifying theme or point of view through the production of works in the arts
9.3.8 A, C	Know and use the critical process of the examination of works in the arts and humanities; Identify and classify styles, forms, types and genre within art form

Important Standards Addressed in the Unit

9.1.8 D	Demonstrate knowledge of at least two styles within each art form through performance or exhibition of unique works.
9.2.8 L	Identify, explain and analyze common themes, forms and techniques from works in the art

Misconceptions

1. Music and speech are not similar.
2. Music should be played note-by-note.
3. Sheet music is always read like a book, from left to right to the bottom of the page.
4. Breathe whenever a breath is needed.
5. A song's style does not affect its form.

Proper Conceptions

1. The melodies of a piece of music are often written in phrases, similar to speech.
2. A musical melody should have connected phrases, with calculated moments for breathing.
3. Written music often contains specific form instructions that require the musician to skip, repeat and jump to different sections of the page.
4. Breath marks indicate moments where individuals and sections should attempt to breath. If none are written, careful planning should be used to calculate the breath structure of a piece of music.
5. Many styles contain specific rules on the form and length of melody.

Concepts:

Repeats
Road Map
Phrase
Style
Interpretation

Competencies:

1. Demonstrate/Discuss the roadmap to a piece of written music.
2. Effectively read the form instructions to a piece of music.
3. Interpret an existing phrase/breath mark.
4. Create appropriate phrase/breath marks where none exist.
5. Discuss and create strategies for reading and performing extended, repeated passages of music/rest.
6. Demonstrate staggered breathing technique, within an ensemble setting.
7. List and discuss specific styles of music, and the form expectations for each style.

Vocabulary:

Forward/Backward repeat
D.S.
D.C.
Coda
Fine
One /Two-measure repeats
Phrase
Contour
Staggered breathing
Breath mark
Fermata
Caesura
Multi-measure rests
Ostinato
March
Ballad
Overture
Multi-movement

Assessments

1. Teacher evaluation: Teacher will evaluate and provide feedback to students during lessons and rehearsals.
 2. Student evaluation: Students will be asked to evaluate their playing and the playing of others.
 3. Demonstration: Students will analyze, discuss and perform all aspects of form throughout every lesson, practice and performance.
 4. 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.
 5. Listening: Students will listen to a variety of music and discuss the form and/or style of the piece.
 6. Performance: Students will play alone, in small and large groups during lessons, rehearsals and performances.
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Suggested Strategies to Support Design of Coherent Instruction

Charlotte Danielson's Framework for Teaching: Domain 3 Instruction

3a- Include detailed, and expressive instructions through scaffolding that reiterate the curricular importance of the lesson

3b- Use a variety of high-level questions that challenge students and inspire student-initiated dialogue

3c- Engage all students in the lesson. Encourage students to modify and reflect on their learning to make it meaningful and relevant.

3d- Differentiate instruction and include opportunities for self-assessment. Provide high-quality, specific feedback.

3e- Use extensive strategies (including school and community resources) to seek effective approaches for students.

Differentiation:

1. Teacher will mark all repeats and roadmap signs.
 2. Teacher will model phrase, correctly and incorrectly.
 3. Peers will help each other by pointing at the music and tracking any directions the form of the piece.
 4. Sections of music will be broken down into phrases; music will be played phrase-by-phrase.
 5. Extra breath marks will be added as needed to facilitate breathing during extended phrases.
 6. Listening samples of appropriate styles will be provided to aural learners.
 7. Visual learners will mark their music with colored pencils or post-its.
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Interdisciplinary Connections:

English: Reading strategies, speaking strategies, phrase, meter (poetry)

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

History: Styles of music and their development/purpose

PE/Health: Breathing expansion to perform extended phrases (wind instruments only)

Additional Resources:

Audio/Visual recordings of professional performances of literature

www.musictheory.net

Literature examples from their current reading assignments

Created By:

Chad McCartney



Middle School Band / 6-8 / Unit 5

Subject	Grades	Unit	Suggested Timeline
Middle School Band	6-8	Unit 5- History and Culture	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

Students in 6th grade will focus on rehearsal and performance etiquette, as expectations are formally introduced and reinforced. These behaviors will be reinforced in 7th and 8th grade, as historical and cultural connections are 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.

Unit Essential Questions:

1. How can I rehearse effectively?
2. How can I practice effectively?
3. How can I be a good listener?
4. Who is [composer/arranger]?
5. When/Where was the piece written?
6. Why was the piece written?
7. How does the piece represent a culture?

Key Understandings

1. Describe and demonstrate effective strategies for rehearsals, practices (lessons) and performances.
2. Describe and demonstrate effective strategies for the maintenance of their instrument.
3. List a song's composer/arranger, and describe the difference.
4. Describe and discuss the historical and cultural significance of the literature.
5. Make one connection between a piece of music and one (or more) other discipline.

Focus Standards Addressed in the Unit

9.1.8 G	Explain the function and benefits of rehearsal and practice sessions
9.2.8 A	Explain the historical, cultural and social context of an individual work in the arts.
9.2.8 E	Analyze how historical events and culture impact forms, techniques and purposes of works in the arts
9.2.8 K	Identify, explain and analyze traditions as they relate to works in the art
9.2.8 L	Identify, explain and analyze common themes, forms and techniques from works in the arts

Important Standards Addressed in the Unit

9.1.8 H	Demonstrate and maintain materials, equipment and tools safely at work and performance spaces.
9.3.8 C	Identify and classify styles, forms, types and genre within art forms
9.4.8 C	Describe how the attributes of the audience's environment influence aesthetic response

Misconceptions:

1. How an ensemble looks is not related to how it sounds.
2. The purpose of rehearsal is to learn parts.
3. Rehearsal begins when the instructor gets the attention of the majority of the students.
4. Most music has no historical or cultural story behind it; it is simply music for entertainment.

Proper Conceptions:

1. An average audience hears first with their eyes. How an ensemble looks will cause an audience to anticipate how it will sound.
2. The purpose of rehearsal is to come together and share what has already been learned; to coordinate the efforts of the group, rather than fixing individual errors.
3. Rehearsal begins the instant students enter the rehearsal area. Preparation of the instrument(s), rehearsal space and warm-up are all extremely important parts of preparing to play together.
4. Many pieces of music have a story behind them; knowledge of that story will help musicians to interpret the music differently and add a level of nuance that will significantly improve the performance of the music.

Concepts:

Etiquette
 Rehearsal expectations
 Performance expectations
 History
 Culture
 Nuance
 Musicality
 Interpretation

Competencies

1. Students will display and describe a wide variety of rehearsal behaviors designed to create a more efficient and effective rehearsal.
2. Students will evaluate the efforts of the ensemble, with regard to rehearsal and concert etiquette.
3. Students will develop an individualized posture checklist that they will use every time they prepare to play their instrument.
4. Develop a checklist for the maintenance and care of their instrument(s).
5. Given the title of a song, list the composer/arranger and be able to explain the difference.
6. Given the title of a song, be able to explain the historical or cultural origins of a song.
7. Describe and demonstrate one or more instances where the performance by the individual or ensemble is based upon the history or culture of the song.

Vocabulary:

Etiquette
 Ready, Set, Play
 Posture
 Nuance
 Musicality

Assessments

1. Teacher evaluation: Teacher will evaluate and provide feedback to students during lessons and rehearsals.
2. Teacher evaluation: Teacher will check student-created drafts of posture and maintenance checklists.
3. Student evaluation: Students will be asked to evaluate their playing posture and the posture of others.
4. Student participation: Students will be aware of and react to a wide variety of verbal and non-verbal cues from the instructor, creating a more efficient and effective flow of communication to the ensemble.
5. Demonstration: Students will demonstrate Ready, Set and Play positions at every rehearsal.
6. Analysis: Students will name the composer/arranger of a piece of music.
7. Listening: Students will listen to a variety of music and discuss the form and/or style of the piece.
8. Performance: Students will demonstrate on their instrument how the history, tradition or culture of a piece of

music can affect the nuance and interpretation of a piece.

9. Concert feedback: Students will watch videos of their performances and evaluate the ensemble posture and etiquette during the performance.
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Suggested Strategies to Support Design of Coherent Instruction

Charlotte Danielson's Framework for Teaching: Domain 3 Instruction

3a- Include detailed, and expressive instructions through scaffolding that reiterate the curricular importance of the lesson

3b- Use a variety of high-level questions that challenge students and inspire student-initiated dialogue

3c- Engage all students in the lesson. Encourage students to modify and reflect on their learning to make it meaningful and relevant.

3d-Differentiate instruction and include opportunities for self-assessment. Provide high-quality, specific feedback.

3e-Use extensive strategies (including school and community resources) to seek effective approaches for students.

Differentiation:

1. Break down, isolate, model and practice Ready, Set and Play postures for each section during rehearsal.
 2. Have students stand on the podium and evaluate the ensemble with regard to posture.
 3. Videotape the beginning of a rehearsal.
 4. Conduct a silent rehearsal, using only hand gestures to enhance focus on the podium.
 5. Invite other teachers to 'observe' rehearsals.
 6. Create note cards/sheets with historical/cultural background for several songs.
 7. Break students into teams and have them write up the audience note card.
 8. Play recordings of authentic ensembles performing the work.
 9. 'Meet the composer' workshop, either online or in person.
 10. Invite an artist in residence to speak to the bands.
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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 (Flipcam)

NMS library and the Libguides- cultural/historical facts

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

Ready, Set, Play posters

Created By:

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