

Percussion Ensemble

Grade 9

Unit 1 – Tone Production

Subject	Grade	Unit	Suggested Timeline
Percussion Ensemble	9	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. Grip and stroke are key 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 Overview

The students will be introduced to exercises designed to develop good tone production. They will also develop listening skills needed to assess the characteristic timbre of percussion instruments. The students will participate in activities to develop understandings regarding implement choice and how it affects the quality of the sound produced. The students will become familiar with the correct grips and strokes used on percussion instruments.

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 technique?
4. How do you form the correct grip for your instrument?
5. What are the ways we tune percussion instruments?
6. How do we perform each articulation on our instrument?
7. How does implement choice affect our articulation and timbre?
8. What is the pyramid of balance? What effect does it have on the sound of the full ensemble?
9. Where does your instrument fit within the scope of balanced ensemble playing? When might your role change?
10. 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 and timbre of your instrument.
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 tone production.
5. Demonstrate correct grip and stroke.
6. Identify and perform a variety of articulations on percussion instruments.

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. Grips are underdeveloped.
2. Correct posture is not demonstrated consistently.
3. Student consistently performs with a variety of deficiencies, including poor intonation, uncharacteristic tone quality, unsteady tempi, and other generally unmusical sounds.

Proper Conceptions

1. Though our art form requires balance and relaxation, correctly developed grips 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. 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, grip, implement choice, etc.

Concepts

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

Competencies

1. Students can consistently produce a characteristic tone quality on their primary instrument.
2. Students can demonstrate correct performance posture, mental and physical, on a consistent basis.
3. Students utilize proper grip techniques that allow students to produce characteristic sounds with as little tension and as much relaxation as possible.
4. Students can demonstrate and perform music in a variety of styles incorporating stylistically appropriate articulations.
5. Students will be able to describe and write about music using appropriate vocabulary and terminology.
6. 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.
7. Students can identify their musical role in any given section of music (melody, counter melody, accompaniment).
8. 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.
9. 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.

Vocabulary

Tone Quality
Overtones
Bright
Thin
Dark
Round
Attack
Sustain
Release
Note head
Stem
Flag
Posture
Fulcrum
Articulation
Accent
Tenuto
Marcato
Staccato
Slur
Intonation
Tuning
Timbre
Pyramid of Balance
Blend
Pianissimo
Fortissimo

		Sforzando Fortepiano Crescendo Decrescendo Diminuendo Terrace Dynamics Melody Counter melody 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 throughout 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

It is essential that students know there are procedures used in ensemble instruction. These procedures must be communicated clearly. Clear directions and procedures must be used at all times.

Domain 3b Using Questioning and Discussion Techniques

Student participation must be monitored by appropriate questioning.

Domain 3c Engaging Students in Learning

Pacing for this unit is essential for success.

Domain 3d Using assessment in Instruction

The teacher must continually monitor student progress to assure that all students are grasping concepts.

Domain 3e Demonstrating Flexibility and Responsiveness

Lessons must be adjusted in response to student learning.

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 proper tone production
- 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
- 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)

Interdisciplinary Connections:

Art – Tone Quality (color), stroke

Physical Education – posture

Math – Checklists, chart reading

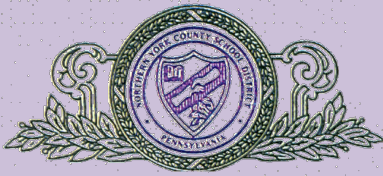
English – Written evaluations focusing on elements of the cognitive, affective, and psychomotor domains

Additional Resources:

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

Daryl A. Balseiro and Joe Nebistinsky



Percussion Ensemble

Grade 9

Unit 2 - Rhythm

Subject	Grade	Unit	Suggested Timeline
Percussion Ensemble	9	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
Roll types
Rudiments
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 Closed and Open Rolls Ruidments 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 throughout the 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

It is essential that students know there are procedures used in ensemble instruction. These procedures must be communicated before instruction can begin. Clear directions and procedures must be used at all times.

Domain 3b Using Questioning and Discussion Techniques

Student participation must be monitored by appropriate questioning.

Domain 3c Engaging Students in Learning

Structure of lessons with proper pacing is important.

Domain 3d Using assessment in Instruction

The teacher must continually monitor student progress to assure that all students are grasping concepts.

Domain 3e Demonstrating Flexibility and Responsiveness

Lessons must be adjusted in response to student learning.

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)

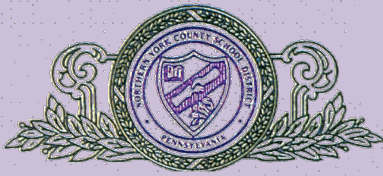
Meter – English

Additional Resources:

- Metronome
- Recorded musical examples
- Recording equipment (mixer, microphones, speakers, etc.)
- Rudiment charts
- Graphic organizers
- iPads
- www.metronomeonline.com
- www.musictheory.net
- www.teoria.com
- www.emusictheory.com
- www.vicfirth.com

Created By:

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Percussion Ensemble

Grade 9

Unit 3 – Pitch

Subject	Grade	Unit	Suggested Timeline
Percussion Ensemble	9	Unit 3 – Pitch	Full Year

Grade Level Summary

Pitch is an important element of music. Playing in tune and playing correct notes are important for all musicians. Students must play in tune with others to blend and sound well together. Having an understanding of scales and how music is organized is essential for quality performance.

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

The students will participate in activities to develop understandings regarding pitch and will discover how intonation affects the sound of the ensemble. The first focus of this unit is timpani performance. Students will learn tuning skills required for accurate intonation on timpani. In the second focus of this unit, student will develop skills on mallet keyboard instruments required for accurate melodic and harmonic performance.

Unit Essential Questions

1. What is the Circle of Fifths and how can we use it to determine the scale/key of a piece of music?
2. What is the order of sharps and flats as they occur in the key signature?
3. What is a tetrachord?
4. How can we adjust a major scale to create a minor scale?
5. What is a chromatic scale?
6. How do you notate and ascending chromatic scale? Descending chromatic scale?

Key Understandings

1. The Circle of Fifths is the “key” to unlocking the world of major and minor scales.
2. 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).
3. Scale degrees 1, 3, and 5 create a tonic arpeggio.
4. 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.
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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.
4. Timpani tuning is not important.

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.
4. Timpani intonation is the most important part of the sound produced.

Concepts

Note Accuracy
Pitch Accuracy/Intonation
Instrument Range
Circle of Fifths
Key Signatures
Major Scales
Minor Scales
Arpeggio
Tonic
Subdominant
Dominant
Timpani tuning techniques

Competencies

1. Students can perform all 12 major scales accurately on their 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 will perform all notes within the following range on keyboard mallet instruments: C³-C⁶

Vocabulary

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

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 throughout the 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

Clear expectations for progress must be communicated to the students.

Domain 3b Using Questioning and Discussion Techniques

Student participation must be monitored by appropriate questioning.

Domain 3c Engaging Students in Learning

Instructional materials may need to be supplemented.

Domain 3d Using assessment in Instruction

The teacher must continually monitor student progress to assure that all students are grasping concepts.

Domain 3e Demonstrating Flexibility and Responsiveness

Lessons must be adjusted in response to student learning.

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.
 - 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
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Interdisciplinary Connections:

Math – Patterns, Intervals, Chart/Graph reading

Art – Patterns, Mood, Tone

English – Reading strategies, Mood, Tone

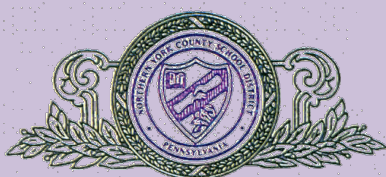
Physical Education – muscle tone/development/kinesthetic awareness

Additional Resources:

- Metronome
 - Recorded musical examples
 - Recording equipment (mixer, microphones, speakers, etc.)
 - Scale 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
 - www.vicfirth.com
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Created By:

Daryl A. Balseiro and Joe Nebistinsky



Percussion Ensemble

Grade 9

Unit 4 – Form

Subject	Grade	Unit	Suggested Timeline
Percussion Ensemble	9	Unit 4 – Musical Form	Full Year

Grade Level Summary

Form is the overall structure or plan of a piece of music, and describes the layout of a composition. Students need to have an understanding of how music is organized. Playing with musicality refers to combining the elements of performance and interpreting the musical symbols to produce a stylistic musical expression.

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

Students will develop an understanding that form as an essential element to all music. They will discover that understanding the form of a piece of music makes learning it easier. Students will find the key to good sounding music is the development of musicality.

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 does sticking affect phrasing?
5. What is musical form?
6. What is the form of a given piece of music?
7. 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.
2. Musicians must play from the heart and experiment with musical expression in order to understand the true nature of communicating through music.
3. Sticking can have a major affect on phrasing.
4. Musicians can interpret musical phrases and entire bodies of work in different ways.
5. 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.
4. Sticking is a purely personal choice and should be left to the individual performer.
5. Musical expression is the job of wind and string players only.
6. Sticking does not affect phrasing.

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).
4. Percussion players must strive to match the phrasing and musical interpretation of all the ensemble members.
5. Sticking is an important element in good phrasing.

Concepts

Phrase
Interpretation/Nuance
Sticking

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. Demonstrate musical sensitivity through appropriate sticking.

Vocabulary

Phrase
Nuance
Elision
Anacrusis
Resolution
Dynamics
Interpretation
Expression
Direction
Tension
Release
Style
Sticking

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 throughout the 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

Students should be reminded that the need to use good oral language when communicating their ideas.

Domain 3b Using Questioning and Discussion Techniques

The teacher needs to engage the students in good discussions at stay on the topic

Domain 3c Engaging Students in Learning

The teacher needs to vary the activities in this unit.

Domain 3d Using assessment in Instruction

The teacher must continually monitor student progress to assure that all students are grasping concepts.

Domain 3e Demonstrating Flexibility and Responsiveness

Lessons must be adjusted in response to student learning.

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.
 - Stickings will be written in the music.
 - Listening samples of appropriate styles will be provided to aural learners.
 - Visual learners will mark their music with colored post-its.
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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

Additional Resources:

Audio/Visual recordings of professional performances of literature

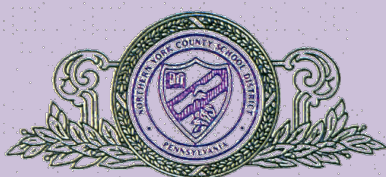
www.musictheory.net

www.vicfirth.com

Literature examples from their current reading assignments

Created By:

Daryl A. Balseiro and Joe Nebistinsky



Percussion Ensemble

Grade 9

Unit 5 – History and Culture

Subject	Grade	Unit	Suggested Timeline
Percussion Ensemble	9	Unit 5 – Articulation	Full Year

Grade Level Summary

Having a historic and cultural understanding of the origin and background of a piece of music is essential for accurate musical performance. Proper rehearsal etiquette helps establish efficient and effective rehearsals. Appropriate performance decorum is a fundamental element of 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

History and Culture

Unit Overview

Students will develop an understanding of the historic and cultural background of the music being studied. Efficient and effective rehearsals will be used to maximize student learning. Students will learn about appropriate performance decorum.

Unit Essential Questions

1. Why is an understanding of the history of music important to our responsibilities as a musician?
2. How can I rehearse effectively?
3. How can I practice effectively?

Key Understandings

1. Describe and discuss the historical and cultural significance of the literature.
2. Describe and demonstrate effective strategies for rehearsals and performances.
3. Describe and demonstrate effective strategies for the maintenance of their instrument.

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.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. Present-day music is much better than music from the past.
3. Musical compositions with sparse percussion scoring means the percussion parts are not important.

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. Present-day music has much more material and history to draw from than music from earlier periods.
3. Each note in every piece is important to the overall sound of a composition and needs to be approached as such.

Concepts

Historical Eras
Contemporary
Composers
Etiquette

Competencies

1. Students will be able to discuss and write about various pieces of music and the social/historical context surrounding the piece.
2. Students will display and describe a wide variety of rehearsal behaviors designed to create a more efficient and effective rehearsal.
3. Students will evaluate the efforts of the ensemble, with regard to rehearsal and concert etiquette.
4. Students will develop an individualized posture checklist that they will use every time they prepare to play their instrument.
5. Develop a checklist for the maintenance and care of their instrument(s).

Vocabulary

Virtuosity
Contrast
Genre
Tonality
Etiquette
Posture

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.

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Domain 3e Demonstrating Flexibility and Responsiveness

Lessons must be adjusted in response to student learning.

Differentiation:

- Break students into teams and have them write program notes.
 - Play recordings of authentic ensembles performing the work.
 - Invite an artist in residence to speak to students.
 - Watch mini-biographies available online through YouTube, Groves Music, and other online sources.
 - Provide additional time for students who need more assistance in skill development.
 - Break up larger concepts into smaller sections.
 - Utilize peer help.
 - Use graphic organizer.
-

Interdisciplinary Connections:

Social Studies – History, culture

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

PE/Health – Posture checklist

Additional Resources:

Lesson books

Supplemental method books

Audio and video recordings

Teacher website

Concert band music

Recording device – ipad, MP3 recorder, computer

Created By:

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