

# **PLANNED INSTRUCTION**

**A PLANNED COURSE FOR:**

**Concert Band**

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**Curriculum writing committee: Richard Bullock**

**Grade Level: 9-12**

**Date of Board Approval: \_\_\_\_\_**

**Additions to the current curricula should be in blue and redactions in red, unless curriculum is being revised (Example: new textbook series).**

### **Course Weighting**

<b>Daily Preparation and Participation</b>	<b>10%</b>
<b>Bi-Weekly Lessons</b>	<b>30%</b>
<b>Playing Assessments</b>	<b>35%</b>
<b>Concert and Post Concert Evaluation</b>	<b>25%</b>
<b>Total</b>	<b>100%</b>

## **Curriculum Map**

### **Overview:**

Concert Band is a performance-based course offered over one semester, though students are encouraged to complete both semesters for a full year experience. The course is open to students in grades 9 through 12 who have prior instrumental knowledge. Students without previous instrumental background may participate only after completing a series of 4-6 introductory lessons prior to the semester of enrollment. The course aims to provide students with a comprehensive and inspiring instrumental music education. Concert Band offers at least one performance opportunity per quarter across varied settings, and attendance at all performances is mandatory. In addition, students will engage in 4-6 pullout lessons each quarter, scheduled on a bi-weekly rotation across seven periods. Only those officially enrolled in Concert Band are eligible to audition for District Band, All-State festivals, and National festivals, depending upon the recommendation of the Band Director.

## **Goals:**

- 1. Development of Instrumental Proficiency:** Students will build on prior instrumental experience or gain foundational skills through lessons, developing their technical and musical abilities on their chosen instrument.
- 2. Engagement in Regular Performance:** Students will participate in at least one performance per quarter, students will develop their stage presence, improve ensemble skills, and gain experience in a variety of performance settings, contributing to their overall musicianship and confidence.
- 3. Promotion of Collaborative Musicianship:** Students will work together through group rehearsals and performances, helping students learn to collaborate effectively with others, listen critically, and blend their sound within an ensemble.
- 4. Promoting Accountability and Responsibility:** Students will attend all performances, playing assessments, participating in festivals and completing bi-weekly pullout lessons teaching time management, responsibility, and accountability to their family, jobs, coaches and teachers.
- 5. Preparation for Advanced Musical Opportunities:** Students will prepare for higher-level music festivals and auditions, such as County Band, Windband Celebrations, District Band, All-State festivals, and National festivals, allowing for further growth and recognition in music.
- 6. Encouragement of Lifelong Musical Engagement:** Students will gain an appreciation for music and encourages continued participation in music-related activities beyond the classroom.

## **Big Ideas:**

1. The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.
2. Musicians' creative choices are influenced by their expertise, context, and expressive intent.
3. Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.
4. Musicians' presentation of creative work is the culmination of a process of creation and communication.
5. Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.
6. Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.
7. Performers make interpretive decisions based on their understanding of context and expressive intent.
8. To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.

9. Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence the audience response.
10. Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.
11. Response to music is informed by analyzing context (social cultural, and historical) and how creators and performers manipulate the elements of music.
12. Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.
13. The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.
14. Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.
15. Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.

**Textbook and Supplemental Resources:**

Teacher created warmup or method book.

[Vic Firth Quadrant D Percussion Packet](#)

[Vic Firth Percussion 101](#)

[Sight-reading factory](#)

[www.YouTube.com](#)

[www.jwpepper.com](#)

# Curriculum Plan

**Days 45**

## **Unit 1 – Elements of Music**

- **Standards (by number):**

- **Link for Pennsylvania Music Standards (Arts and Humanities, Level 12)**

9.1.12.A: Know and use the elements and principles of each art form to create works in the arts and humanities.

- Music Elements: • duration • intensity • pitch • timbre
- Music Principals • 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 • play an instrument • read and notate music • compose and arrange •improvise

9.1.12.G: Analyze the effect of rehearsal and practice sessions.

9.2.12.C: Relate works in the arts to varying styles and genre and to the periods in which they were created (e.g., Bronze Age, Ming Dynasty, Renaissance, Classical, Modern, Post-Modern, Contemporary, Futuristic, others).

9.2.12.D: Analyze a work of art from its historical and cultural perspective.

9.2.12.E: Analyze how historical events and culture impact forms, techniques and purposes of works in the arts

9.2.12.L: Identify, explain and analyze common themes, forms and techniques from works in the arts.

- **Link to National Standards: <https://nafme.org/wp-content/uploads/2023/04/2014-Music-Standards-Ensemble-Strand.pdf>**

MU:Pr4.1.E.5a: Select varied repertoire to study based on interest, music reading skills (where appropriate), an understanding of the structure of the music, context, and the technical skill of the individual or ensemble.

MU:Pr4.1.E.8a: Select varied repertoire to study based on interest, music reading skills (where appropriate), an understanding of the structure of the music, context, and the technical skill of the individual or ensemble.

MU:Pr4.1.E.1a: Explain the criteria used to select a varied repertoire to study based on an understanding of theoretical and structural characteristics of the music, the technical skill of the individual or ensemble, and the purpose or context of the performance.

MU:Pr4.2.E.5a: Demonstrate, using music reading skills where appropriate, how the setting and formal characteristics of musical works contribute to understanding the context of the music in prepared or improvised performances.

MU:Pr4.3.E.5a: Identify expressive qualities in a varied repertoire of music that can be demonstrated through prepared and improvised performances.

MU:Pr4.3.E.8a: Demonstrate understanding and application of expressive qualities in a varied repertoire of music through prepared and improvised performances.

MU:Pr5.3.E.5a: Use self-reflection and peer feedback to refine individual and ensemble performances of a varied repertoire of music.

MU:Pr6.1.E.5a: Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music.

MU:Pr6.1.E.5b: Demonstrate an awareness of the context of the music through prepared and improvised performances.

MU:Pr6.1.E.8a: Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures and styles.

MU:Pr6.1.E.5b: Demonstrate an understanding of the context of the music through prepared and improvised performances.

MU:Re7.2.E.5a: Identify how knowledge of context and the use of repetition, similarities, and contrasts inform the response to music.

MU:Re9.1.E.5a: Identify and describe the effect of interest, experience, analysis, and context on the evaluation of music.

MU:Re9.1.E.8a: Explain the influence of experiences, analysis, and context on interest in and evaluation of music.

- **Anchors:**

- **History:** Study the time periods and cultural movements behind the music (Baroque, Classical, Romantic, Jazz, etc.).
- **World Music:** Explore music from different cultures and its role in society.
- **Historical Events:** Connect music to historical moments (patriotic songs, protest music, wartime compositions).
- **Composer Context:** Understand how economic, and cultural factors influenced a composer's work.

- **Eligible Content:**

- Students will engage in structured rehearsals and pull-out lessons designed to develop effective and efficient musicianship. They will learn and apply proper rehearsal techniques, focusing on discipline, consistency, and accuracy in their practice routines. To enhance technical proficiency, students will incorporate scale-based warmups that reinforce dexterity, intonation, and overall instrumental control. targeted breathing exercises will be introduced to improve breath support, tone production, and endurance.
- Students will learn advanced sight-reading strategies to strengthen their ability to interpret and perform unfamiliar musical passages with accuracy and confidence. These sight-reading techniques will be directly applied to the current repertoire, allowing students to navigate difficult rhythms, key changes, and expressive elements.
- Students will participate in in-depth analysis and discussion of the assigned music. This will include discovering historical context, stylistic characteristics, theoretical components, and interpretative methods. students will gain a deeper understanding of the music, promoting both technical and expressive growth in their performances through critical listening and discussion.

**Objectives:**

*DOK Level 1 (Recall):*

- Students will recognize, identify, recall and memorize various major scale modes.

- Students will recall effective practice methods both in and outside of band.

*DOK Level 2 (Skill/Concept):*

- Students will identify scale patterns and be able to distinguish flats and sharps needed for each major scale.
- Students will be able to observe and interpret musical notation, including dynamics, articulations and expressive markings

*DOK Level 3 (Strategic Thinking):*

- Students will assess and compare individual, and ensemble sound based on recordings made in class and in lessons.
- Students will apply strategic thinking to refine their sound through analysis and decision making.

*DOK Level 4 (Extended Thinking):*

- Students will apply pedagogical musical concepts based on individual needs.
- Students will analyze ensemble sound and be able to create individual adjustments to improve overall ensemble success by listening critically to balance, blend, intonation and articulations with the group.

**Core Activities and Corresponding Instructional Methods: (be specific, list activities related to materials/resources, include hot links, article titles etc.)**

- Review of prior knowledge
- Breathing Gym for full band
  - Teacher-guided Instruction
- Sight-reading Factory
  - Internet based instruction
- Warm-up Packet for ensemble focusing on areas of weakness in the ensemble.
  - Music/Ensemble/Playing Test Based
- Vic Firth hybrid rudiments for percussion.
  - Modeling of various media

**Assessments:** Any assessment recorded in the gradebook, needs to be specifically included in the curriculum.

- **Diagnostic:**
  - At the beginning of each quarter, students will undergo a broad evaluation to assess their sight-reading ability, musical knowledge, and proficiency with scales. This assessment will serve as a diagnostic tool to identify individual strengths and areas for improvement, guiding instructional focus throughout the semester. The evaluation will be divided into two components:
    - **Written Assessment:** Given during an ensemble period, this portion will test students' theoretical understanding, including key signatures,



rhythmic recognition, musical terminology, and stylistic concepts applicable to their repertoire.

- **Performance Assessment:** Conducted within the first two lesson periods, this portion will evaluate students' technical execution of scales, sight-reading accuracy, and overall musicianship. Students will be expected to demonstrate proper tone production, articulation, phrasing, and intonation while performing assigned excerpts.

- **Formative:**

- Formative assessments will be integrated into both individual lessons and ensemble rehearsals to provide ongoing feedback and track student progress in real time. These assessments will focus on key areas such as technical proficiency, musicality, and ensemble awareness, allowing students to continually improve their skills.

- **Lesson-Based Assessments:** During individual or small-group lessons, students will receive targeted evaluations on scales, technique exercises, and assigned repertoire. These assessments will be personalized to each student's skill level, allowing for differentiation in pacing and content. Instructors will provide immediate feedback, offering specific strategies for improvement.
- **Ensemble-Based Assessments:** Within full ensemble rehearsals, students will be assessed on their ability to apply concepts such as balance, blend, intonation, and rhythmic precision in a group setting. This will include both informal checks during rehearsals and structured evaluations of prepared pieces.
- **Sight-Reading Development:** Students will utilize *Sight-Reading Factory* as a tool to track and demonstrate growth in their ability to read new music confidently. This program allows for individualized and differentiated sight-reading exercises based on each student's current ability level, ensuring an appropriate level of challenge and progression.

- **Summative:**

- Students will be assessed on their ability to perform important technical skills developed throughout the unit. This includes:
  - **Scales and Rudiments:** Students will demonstrate proficiency in the scales and rudiments stressed in the unit, focusing on accuracy, tone quality, and flexibility.

- **Rhythm Counting (Written/Verbal):** Students will complete a rhythm counting section, which may include either writing out counts for given rhythms or performing a verbalized rhythm exercise to demonstrate their understanding of rhythmic structures.
  - **Sight-Reading (Differentiated):** Students will be given an 8-measure sight-reading excerpt personalized to their ability level. This passage will assess their fluency in reading music, underlining rhythm, note accuracy, and musical expression under actual playing conditions.
  - The ensemble assessment will be based on the students' performance in a concert setting, evaluating both individual and group efforts to the overall musical performance.
  - **Performance Evaluation:** Students will be assessed on fundamentals such as tone quality, balance, blend, intonation, rhythm, and interpretation during the concert performance.
  - **Self-Assessment and Reflection:** Following the concert, students will engage in a written and/or verbal evaluation of their performance. They will watch a recording of their concert in class and analyze aspects such as ensemble solidity, section strengths, and areas for improvement. This reflective exercise will encourage critical thinking and self-directed growth for future performances.
- **Correctives**
  - Students with Individualized Education Plans will have the necessary adaptations made to instruction and assessments.
  - Adaptations to the music and scales may be provided to students who are in their first year of an instrument.
- **Extensions**
  - Connections to mathematics will be made within music notation and theory.
  - Connections to history will be made depending on the literature being performed.
  - Connections to science will be made based off sound production, sound waves (cymatics) and anatomy (breathing techniques).
  - Connections will be made to language arts based on the literature being performed.

**Unit 2 – Rehearsal Techniques and Sight-Reading**

- **Standards (by number):**

- **[Link for Pennsylvania Music Standards](#)** (Arts and Humanities, Level 12)

9.1.12.A: Know and use the elements and principles of each art form to create works in the arts and humanities.

- Music Elements: • duration • intensity • pitch • timbre
- Music Principals • 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 • play an instrument • read and notate music • compose and arrange • improvise

9.1.12.G: Analyze the effect of rehearsal and practice sessions.

9.2.12.C: Relate works in the arts to varying styles and genre and to the periods in which they were created (e.g., Bronze Age, Ming Dynasty, Renaissance, Classical, Modern, Post-Modern, Contemporary, Futuristic, others).

9.2.12.D: Analyze a work of art from its historical and cultural perspective.

9.2.12.E: Analyze how historical events and culture impact forms, techniques and purposes of 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.A: Explain and apply the critical examination processes of works in the arts and humanities.

- **Link to National Standards: <https://nafme.org/wp-content/uploads/2023/04/2014-Music-Standards-Ensemble-Strand.pdf>**

MU:Pr4.1.E.5a: Select varied repertoire to study based on interest, music reading skills (where appropriate), an understanding of the structure of the music, context, and the technical skill of the individual or ensemble.

MU:Pr4.1.E.8a: Select varied repertoire to study based on interest, music reading skills (where appropriate), an understanding of the structure of the music, context, and the technical skill of the individual or ensemble.

MU:Pr4.1.E.11a: Develop and apply criteria to select a varied repertoire to study and perform based on an understanding of theoretical and structural characteristics and expressive challenges in the music, the technical skill of the individual or ensemble, and the purpose and context of the performance.

MU:Pr4.2.E.1a: Demonstrate, using music reading skills where appropriate, how compositional devices employed and theoretical and structural aspects of musical works impact and inform prepared or improvised performances.

MU:Pr4.3.E.5a: Identify expressive qualities in a varied repertoire of music that can be demonstrated through prepared and improvised performances.

MU:Pr4.3.E.1a: Demonstrate an understanding of context in a varied repertoire of music through prepared and improvised performances.

MU:PR5.3.E.1a: Develop strategies to address expressive challenges in a varied repertoire of music, and evaluate their success using feedback from ensemble peers and other sources to refine performances.

MU:Pr6.1.E.1a: Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures, styles, and genres.

MU:Pr6.1.E.1b: Demonstrate an understanding of expressive intent by connecting with an audience through prepared and improvised performances.

MU:Re7.2.E.8a: Describe how understanding context and the way the elements of music are manipulated inform the response to music.

MU:Re7.2.E.1a: Explain how the analysis of passages and understanding the way the elements of music are manipulated inform the response to music.

MU:Re9.1.E.8a: Explain the influence of experiences, analysis, and context on interest in and evaluation of music.

MU:Re9.1.E.1a: Evaluate works and performances based on personally- or collaboratively developed criteria, including analysis of the structure and context.

MU:Pr6.1.E.5c: Demonstrate understanding and application of expressive qualities in a varied repertoire of music through prepared and improvised performances.

MU:Pr4.2.E.5a: Select a varied repertoire to study based on music reading skills (where appropriate), an understanding of formal design in the music, context, and the technical skills of the individual and ensemble.

MU:Pr4.3.E.1a: Demonstrate an understanding of context in a varied repertoire of music through prepared and improvised performances.

MU:Re7.1.E.1a: Apply criteria to select music for specified purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose, and context.

MU:Pr6.1.E.1b: Demonstrate an understanding of expressive intent by connecting with an audience through prepared and improvised performances.

MU:Re9.1.E.1a: Evaluate works and performances based on personally- or collaboratively-developed criteria, including analysis of the structure and context.

- **Anchors:**
- **Eligible Content:**
  - Students will be introduced to proper rehearsal and individual practice techniques to enhance ensemble performance.
  - Students will utilize scale-based warmups and breathing exercises to develop technical precision and tone quality.
  - Students will learn and apply advanced sight-reading strategies to effectively interpret and perform current literature.
  - Students will analyze and discuss contextual information related to selected repertoire, including composer background, historical origin, and year of composition.
  - Students will prepare for and perform in multiple concerts, demonstrating progress in technical skills, musical interpretation, and ensemble collaboration.

**Objectives:***DOK Level 1 (Recall):*

- Students will recognize, identify, recall various time signatures.
- Students will recall articulations and utilize them while sight-reading.
- Students will be able to identify tempo markings.

*DOK Level 2 (Skill/Concept):*

- Students will identify rhythm patterns and be able to distinguish counting based upon time signature.
- Students will be able to categorize tempo markings and articulation.

*DOK Level 3 (Strategic Thinking):*

- Students will assess literature and draw conclusions dealing with articulation, rhythm counting, time signature and phrasing.

*DOK Level 4 (Extended Thinking):*

- Students will analyze and synthesize various sight-reading excerpts.
- Students will connect methods of articulation to create proper enunciations in the music as intended by the composer.

**Core Activities and Corresponding Instructional Methods: (be specific, list activities related to materials/resources, include hot links, article titles etc.)**

- Review of prior knowledge
- Sight-reading Factory for all students
  - Internet based instruction
- Warm-up Packet for ensemble focusing on areas of weakness in the ensemble.
  - Music/Ensemble/Playing Test Based
- Vic Firth hybrid rudiments for percussion.
  - Modeling of various media

**Assessments:** Any assessment recorded in the gradebook, needs to be specifically included in the curriculum.

- **Diagnostic:**
  - Students will complete a playing assessment to determine their current level of technical ability (scales, tone production, articulation).
  - Students will sight-read short excerpts to gauge their current sight-reading proficiency.
  - Students will complete a short verbal survey on rehearsal and practice habits to assess their understanding of effective techniques.
- **Formative:**
  - Students will demonstrate proper warm-up and breathing techniques during daily rehearsals, observed by the instructor.

- Students will participate in peer or self-evaluations, focusing on the consistency and effectiveness of rehearsal strategies.
- Students will sight-read new excerpts regularly, with teacher feedback provided on accuracy, rhythm, and expression.
- Students will complete guided listening to analyze historical and contextual elements of the repertoire.
- Students will participate in class discussions analyzing the background of the current literature (composer, time period, etc...).
- **Summative:**
  - Students will perform their concert repertoire as part of the fall concert, assessed on tone, accuracy, expression, and ensemble skills.
  - Students will complete an individual playing evaluation to demonstrate growth in fluency and accuracy.
  - Students will discuss their personal growth in rehearsal habits and musicianship over the course of the unit.
- **Correctives**
  - Students with Individualized Education Plans will have the necessary adaptations made to instruction and assessments.
  - Adaptations to the music and scales may be provided to students who are in their first year of an instrument.
- **Extensions**
  - Connections to mathematics will be made within music notation and theory.
  - Connections to history will be made depending on the literature being performed.
  - Connections to science will be made based off sound production, sound waves (cymatics) and anatomy (breathing techniques).
  - Connections will be made to language arts based on the literature being performed.

**Unit 3 – Rhythmic & Melodic Fluency and Musical Expression**

- **Standards (by number):**

- [Link for Pennsylvania Music Standards](#) (Arts and Humanities, Level 12)

9.1.12.A: Know and use the elements and principles of each art form to create works in the arts and humanities.

- Music Elements: • duration • intensity • pitch • timbre
- Music Principals • 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 • play an instrument • read and notate music • compose and arrange • improvise

9.1.12.G: Analyze the effect of rehearsal and practice sessions.

9.1.12.F: Analyze works of arts influenced by experiences or historical and cultural events through production, performance or exhibition.

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 (e.g., Bronze Age, Ming Dynasty, Renaissance, Classical, Modern, Post-Modern, Contemporary, Futuristic, others).

9.2.12.D: Analyze a work of art from its historical and cultural perspective.

9.2.12.E: Analyze how historical events and culture impact forms, techniques and purposes of 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.A: Explain and apply the critical examination processes of works in the arts and humanities.

9.3.12.C: Apply systems of classification for interpreting works in the arts and forming a critical response.



- **Link to National Standards:** <https://nafme.org/wp-content/uploads/2023/04/2014-Music-Standards-Ensemble-Strand.pdf>

MU:Pr4.1.E.IIa: Develop and apply criteria to select a varied repertoire to study and perform based on an understanding of theoretical and structural characteristics and expressive challenges in the music, the technical skill of the individual or ensemble, and the purpose and context of the performance.

MU:Pr4.2.E.IIa: Document and demonstrate, using music reading skills where appropriate, how compositional devices employed and theoretical and structural aspects of musical works may impact and inform prepared and improvised performances.

MU:Pr4.3.E.IIa: Demonstrate how understanding the style, genre, and context of a varied repertoire of music influences prepared and improvised performances as well as performers' technical skill to connect with the audience.

MU:Pr5.3.E.IIa: Develop and apply appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music and evaluate their success.

MU:Pr6.1.E.IIa: Demonstrate mastery of the technical demands and an understanding of expressive qualities of the music in prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods.

MU:Pr6.1.E.IIb: Demonstrate an understanding of intent as a means for connecting with an audience through prepared and improvised performances.

MU:Re7.2.E.IIa: Explain how the analysis of structures and contexts inform the response to music.

MU:Re8.1.E.IIa: Support interpretations of the expressive intent and meaning of musical works citing as evidence the treatment of the elements of music, contexts, (when appropriate) the setting of the text, and varied researched sources.

MU:Re9.1.E.IIa: Evaluate works and performances based on research as well as personally- and collaboratively-developed criteria, including analysis and interpretation of the structure and context.

MU:Pr4.1.E.IIa: Develop and apply criteria to select a varied repertoire to study and perform based on an understanding of theoretical and structural characteristics and expressive challenges in the music, the technical skills of the individual or ensemble, and the purpose and context of the performance.

MU:Pr4.3.E.IIa Demonstrate how understanding the style, genre, and context of a varied repertoire of music influences prepared and improvised performances as well as performers' technical skill to connect with the audience.

MU:Re7.1.E.IIa Apply criteria to select music for a variety of purposes, justifying choices citing knowledge of the music and the specified purpose and context.

MU:Pr6.1.E.IIb Demonstrate an understanding of intent as a means for connecting with an audience through prepared and improvised performances.

MU:Re9.1.E.IIa Evaluate works and performances based on research as well as personally- and collaboratively-developed criteria, including analysis and interpretation of the structure and context.

### **Anchors:**

- **Physics of Sound:** Study sound waves, frequency, resonance, and how different instruments produce sound.
- **Human Biology:** Explore breath control, hearing, muscle coordination, and brain activity during music performance.
- **Acoustics:** Analyze how sound travels in different environments (concert halls, outdoor venues).

### **Eligible Content:**

- Students will apply proper rehearsal and individual practice techniques to enhance ensemble performance.
- Students will use tools such as metronomes and tuners to support independent skill development.
- Students will use daily scale-based warmups to strengthen finger coordination, intonation, and tonal consistency.
- Students will utilize advanced breathing techniques to support sustained tone, phrasing, and musical expression.
- Students will demonstrate advanced sight-reading skills through regular in-class exercises and online-based practice platforms.
- Students will improve their rhythmic and melodic reading fluency across various key signatures and time signatures.
- Students will use a numeric-based rhythm counting model (e.g., “1-e-&a”) to accurately count, perform, and internalize rhythms.
- Students will refine their tone quality through self-reflection, peer feedback, and teacher feedback
- Students will interpret expressive markings and musical elements to shape phrasing, articulation, dynamics, and tempo.
- Students will adjust dynamics, articulation, intonation, and balance to contribute to ensemble cohesion and success.
- Students will communicate musically through non-verbal cues such as eye contact, breath cues, and conductor responsiveness.

- Students will apply their knowledge of tone, musical form, and ensemble communication in preparation for postsecondary music opportunities.
- Students will prepare for and perform in multiple concerts, demonstrating growth in technical skills, ensemble awareness, and musical interpretation.

### **Objectives:**

#### *DOK Level 1 (Recall):*

- Students will recognize, identify, and recall all major and minor keys as well as the chromatic scale.
- Students will recall methods of altering intonation based on embouchure and listening responsibilities.
- Students will be able to identify simple chords and note intervals by using ear training methods.

#### *DOK Level 2 (Skill/Concept):*

- Students will identify conducting patterns and be able to alter tempo depending on the pattern.
- Students will be able to distinguish timbre of an instrument and alter their sound depending on listening responsibilities.

#### *DOK Level 3 (Strategic Thinking):*

- Students will assess and critique characteristic tone based off professional musicians.

#### *DOK Level 4 (Extended Thinking):*

- Students will analyze and synthesize various sight-reading excerpts.
- Students will analyze individual sound and be able to alter sound to improve overall individual success.

### **Core Activities and Corresponding Instructional Methods: (be specific, list activities related to materials/resources, include hot links, article titles etc.)**

- Review of prior knowledge
- Daily Breathing Gym for full band
  - Teacher-guided Instruction
- Sight-reading Factory for all students
  - Internet based instruction
- Warm-up Packet for ensemble focusing on areas of weakness in the ensemble.
  - Music/Ensemble/Playing Test Based
- Vic Firth hybrid rudiments for percussion.
  - Modeling of various media

**Assessments:** Any assessment recorded in the gradebook, needs to be specifically included in the curriculum.

- **Diagnostic:**
  - Students will complete a written diagnostic assessment evaluating foundational musical knowledge, including note identification, key signatures, rhythmic values, and terminology, during an ensemble rehearsal or lesson period.
  - Students will perform a short playing assessment during their first two lesson periods that includes sight-reading, selected scales, and exercises to assess tone production and technique.
- **Formative:**
  - Students will use Sight-Reading Factory in lessons to show growth in sight-reading ability, with differentiated assignments based on individual skill level and progress.
  - Students will participate in ongoing in-lesson performance checks focusing on tone production, alternate fingerings, and rhythm counting using a numeric system, with teacher feedback for improvement.
- **Summative:**
  - **Students will** complete a final playing test that includes performance of assigned scales and technical rudiments, a short sight-reading passage of no more than 16 measures, and a written or verbal section demonstrating rhythm counting skills.
  - **Students will** perform in the Winter 2 concert, followed by a in class video review, evaluating individual performance, ensemble contribution, tone quality, style, and musical interpretation.
- **Correctives**
  - Students with Individualized Education Plans will have the necessary adaptations made to instruction and assessments.
  - Adaptations to the music and scales may be provided to students who are in their first year of an instrument.
- **Extensions**
  - Connections to mathematics will be made within music notation and theory.
  - Connections to history will be made depending on the literature being performed.
  - Connections to science will be made based off sound production, sound waves (cymatics) and anatomy (breathing techniques).
  - Connections will be made to language arts based on the literature being performed.

**Unit 4 – Ensemble Cohesion and Individual Musicality**

- **Standards (by number):**

- [Link for Pennsylvania Music Standards](#) (Arts and Humanities, Level 12)

9.1.12.A: Know and use the elements and principles of each art form to create works in the arts and humanities.

- Music Elements: • duration • intensity • pitch • timbre
- Music Principals • 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 • play an instrument • read and notate music • compose and arrange • improvise

9.1.12.G: Analyze the effect of rehearsal and practice sessions.

9.2.12.C: Relate works in the arts to varying styles and genre and to the periods in which they were created (e.g., Bronze Age, Ming Dynasty, Renaissance, Classical, Modern, Post-Modern, Contemporary, Futuristic, others).

9.2.12.D: Analyze a work of art from its historical and cultural perspective.

9.2.12.E: Analyze how historical events and culture impact forms, techniques and purposes of 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.A: Explain and apply the critical examination processes of works in the arts and humanities.

9.3.12.C: Apply systems of classification for interpreting works in the arts and forming a critical response.

9.3.12.E: Examine and evaluate various types of critical analysis of works in the arts and humanities.

- Contextual criticism
- Formal criticism

- Intuitive criticism

9.3.12.F: Analyze the processes of criticism used to compare the meanings of a work in the arts in both its own and present time.

9.3.12.G: Analyze works in the arts by referencing the judgments advanced by arts critics as well as one's own analysis and critique.

9.4.12.D: Analyze and interpret a philosophical position identified in works in the arts and humanities.

- **Link to National Standards:** <https://nafme.org/wp-content/uploads/2023/04/2014-Music-Standards-Ensemble-Strand.pdf>

MU:Pr4.1.E.IIIa: Develop and apply criteria to select varied programs to study and perform based on an understanding of theoretical and structural characteristics and expressive challenges in the music, the technical skill of the individual or ensemble, and the purpose and context of the performance.

MU:Pr4.2.E.IIIa Examine, evaluate, and critique, using music reading skills where appropriate, how the structure and context impact and inform prepared and improvised performances.

MU:Pr4.3.E.IIIa Demonstrate how understanding the style, genre, and context of a varied repertoire of music informs prepared and improvised performances as well as performers' technical skill to connect with the audience.

MU:Pr5.3.E.IIIa Develop, apply, and refine appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music.

MU:Cr6.1.E.IIIa Demonstrate an understanding and mastery of the technical demands and expressive qualities of the music through prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods in multiple types of ensembles.

MU:Pr6.1.E.IIIb Demonstrate an ability to connect with audience members before and during the process of engaging with and responding to them through prepared and improvised performances

MU:Re7.2.E.IIIa Demonstrate and justify how the analysis of structures, contexts, and performance decisions inform the response to music.

MU:Re8.1.E.IIIa Justify interpretations of the expressive intent and meaning of musical works by comparing and synthesizing varied researched sources, including reference to other art forms.

MU:Re9.1.E.IIIa Develop and justify evaluations of music, programs of music, and performances based on criteria, personal decision-making, research, and understanding of contexts.

MU:Pr4.1.E.IIIa Develop and apply criteria to select varied programs to study and perform based on an understanding of theoretical and structural characteristics and expressive challenges in the music, the technical skills of the individual or ensemble, and the purpose and context of the performance.

MU:Pr4.3.E.IIIa Demonstrate how understanding the style, genre, and context of a varied repertoire of music informs prepared and improvised performances as well as performers' technical skill to connect with the audience.

MU:Re7.1.E.IIIa Use research and personally- developed criteria to justify choices made when selecting music, citing knowledge of the music, and individual and ensemble purpose and context.

MU:Pr6.1.E.IIIb Demonstrate an ability to connect with audience members before and during the process of engaging with and responding to them through prepared and improvised performances.

MU:Re9.1.E.IIIa Develop and justify evaluations of music, programs of music, and performances based on criteria, personal decision-making, research, and understanding of contexts.

- **Anchors:**

- **Human Biology:** Explore breath control, hearing, muscle coordination, and brain activity during music performance.

- **Eligible Content:**

- Students will apply correct rehearsal and practice techniques to develop individual and ensemble musicianship.
- Students will use advanced breathing techniques to support tone, phrasing, and endurance in performance.
- Students will expand sight-reading ability through in class exercises and Sight-Reading Factory.

- Students will accurately sight-read music in a range of key signatures and time signatures, showing expressive interpretation.
- Students will perform rhythm patterns in a variety of meters with accuracy, both individually and as part of the ensemble.
- Students will utilize alternate fingerings to improve intonation, and technique.
- Students will incorporate alternate fingerings into their performance of scales, warmups, and repertoire to increase versatility.
- Students will analyze ensemble literature to identify form, style, key areas, and expression.
- Students will reflect on their individual musicality and role within the ensemble to improve balance, blend, and group cohesion.
- Students will be introduced to transposition, identifying intervals and key changes required for their specific instrument.
- Students will discuss and evaluate ensemble intonation, comparing the difficulty of tuning individually versus as a group.
- Students will understand the significance of secondary parts in ensemble literature and how they contribute to harmony and texture.
- Students will prepare and perform in the multiple concerts, applying learned concepts of tone, technique, ensemble skills, and musical expression.
- Students will define and identify elements of a successful performance, including preparation, accuracy, emotional impact, and audience connection.

### **Objectives:**

#### *DOK Level 1 (Recall):*

- Students will recognize intonation and recall how to adjust pitch based on embouchure and air.
- Students will recall categories of musicality based on listening to themselves and professionals.
- Students will identify ways to connect to young musicians using techniques and musical understandings learned in band throughout the year.

#### *DOK Level 2 (Skill/Concept):*

- Students will identify individual parts as melody and non-melodic lines.
- Students will be able to distinguish ensemble quality based off of professionalism, sound quality and uniformity.

#### *DOK Level 3 (Strategic Thinking):*

- Students will assess and critique notes being played.

#### *DOK Level 4 (Extended Thinking):*

- Students will analyze and synthesize advanced theory problems using advanced aural skills.
- Students will analyze and participate in concerts on a semi-professional level.



**Core Activities and Corresponding Instructional Methods: (be specific, list activities related to materials/resources, include hot links, article titles etc.)**

- Review of prior knowledge
- Sight-reading Factory for all students
  - Internet based instruction
- Warm-up Packet for ensemble focusing on areas of weakness in the ensemble.
  - Music/Ensemble/Playing Test Based
- Vic Firth hybrid rudiments for percussion.
  - Modeling of various media

**Assessments:** Any assessment recorded in the gradebook, needs to be specifically included in the curriculum.

- **Diagnostic:**
  - Students will complete a written diagnostic assessment evaluating foundational musical knowledge, including note identification, key signatures, rhythmic values, and terminology, during an ensemble rehearsal or lesson period.
  - Students will perform a short playing assessment during their first two lesson periods that includes sight-reading, selected scales, and exercises to assess tone production and technique.
- **Formative:**
  - Students will use Sight-Reading Factory in lessons to show growth in sight-reading ability, with differentiated assignments based on individual skill level and progress.
  - Students will participate in ongoing in-lesson performance checks focusing on tone production, alternate fingerings, and rhythm counting using a numeric system, with teacher feedback for improvement.
- **Summative:**
  - **Students will** complete a final playing test that includes performance of assigned scales and technical rudiments, a short sight-reading passage of no more than 16 measures, and a written or verbal section demonstrating rhythm counting skills.
  - **Students will** perform in the Winter 2 concert, followed by a in class video review, evaluating individual performance, ensemble contribution, tone quality, style, and musical interpretation.
- **Correctives**
  - Students with Individualized Education Plans will have the necessary adaptations made to instruction and assessments.

- Adaptations to the music and scales may be provided to students who are in their first year of an instrument.
- **Extensions**
  - Connections to mathematics will be made within music notation and theory.
  - Connections to history will be made depending on the literature being performed.
  - Connections to science will be made based off sound production, sound waves (cymatics) and anatomy (breathing techniques).
  - Connections will be made to language arts based on the literature being performed.