

DELAWARE VALLEY SCHOOL DISTRICT

PLANNED INSTRUCTION

A PLANNED COURSE FOR:

Concert Band

Grade Level: 9 - 12

Date of Board Approval: _____2017_____

Planned Instruction

Title of Planned Instruction:

Subject Area: Concert Band

Grade(s): 9th – 12th

Course Description:

Concert Band is a yearlong performance-based course divided into two semesters (students may take one semester, but both is preferred) that consists of students in grades nine through twelve that have previous instrumental experience. Students with no prior instrument experience may only participate upon completing an instrumental lesson regiment (4-6 lessons) prior to the semester they wish to participate. This course is designed to give students an enriching and diverse instrumental music education. Concert Band provides no less than one performance opportunity per quarter in a variety of settings; attendance at all performances is required. The course will involve between 4-6 pullout lessons per quarter that will be set on a bi-weekly rotation through seven periods. Only scheduled Concert Band students may audition for District Band, All-State festivals and National festivals with the recommendation of the Band Director.

Time/Credit for the Course:

Curriculum Writing Committee: Richard Bullock

Curriculum Map

1. Marking Period One - Overview based on 45 days:

Students will be introduced to proper rehearsal and practice techniques. Scale-based warmups will be utilized along with breathing techniques. Advanced sight-reading techniques will be learned and utilized in the current literature. Information (composer, origin of composition, year, etc...) based on given literature will be analyzed and discussed. Fall concert will be performed. 4-6 pull-out lessons will be attained by each student. No less than one playing evaluation will be given during this period.

Marking Period One - Goals:

- Ability to analyze music and create a connection to classes outside of the arts (math, history, English, science).
- Ability to sight-read at an intermediate level.
- Understanding of pedagogical practices while performing scale based literature.

Understanding of:

- Chromatic Scales
- The following Major Scales: C, F, G, Bb, D, Eb & A
- Advanced Sight Reading Techniques
- Historical, cultural and performance context

2. Marking Period Two - Overview based on 45 days:

Students will focus on quality of sound production and analyzation will be focused on by each student. Students will be able to properly count rhythm patterns using a numeric rhythm based counting model. Winter concert will be performed. 4-6 pull-out lessons will be attained by each student. No less than one playing evaluation will be given during this period.

Marking Period Two - Goals:

- Ability to analyze individual sound quality and make necessary adjustments for success.
- Ability to sight-read at an intermediate to advance level.
- All Major scales and triads are able to be performed.
- Time signatures including compound meters.

Understanding of:

- All Major Scales and related triads
- Numeric Rhythm Based Counting

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- Tone Production

3. Marking Period Three - Overview based on 45 days:

Students will begin to utilize alternate fingerings while performing all major and minor scales. Techniques will be attained by each student to better analyze literature, individual musicality as well as their role within the ensemble. Winter 2 concert will be performed. 4-6 pull-out lessons will be attained by each student. No less than one playing evaluation will be given during this period.

Marking Period Three – Goals:

- Ability to utilize alternate fingerings and techniques in a scale based model.
- Ability to analyze sound production and methods to alter it as needed.
- Understanding of minor scales and how they relate to major scales.

Understanding of:

- The following Minor Scales: A, D, E, G, B, C & F
- Alternate fingerings and techniques (percussion)
- Music Analysis, Self and Ensemble Analysis

4. Marking Period Four – Overview based on 45 days:

Students will continue on advanced analysis of literature, individual musicality as well as their role within the ensemble will be expanded upon. Students will be introduced to transposition on their specific instrument. Students will gain an understanding of the emotional aspects of music while focusing on tonality, texture and musical nuances. Spring concert will be performed. 4-6 pull-out lessons will be attained by each student. No less than one playing evaluation will be given during this period.

Marking Period Four - Goals:

- Ability to perform all major and minor scales with related triads.
- Ability for each student to analyze music and alter emotion of the listener based on musical performance.
- Ability to transpose written music into various keys.

Understanding of:

- All Minor Scales and related triads
- Tonality, Texture & Nuance within musical selections
- Transposition

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UNIT: 1 – Sight Reading, Music Theory and Sound Quality and Management

Big Idea # 1: Perform accurately and expressively at the first reading of music.

Essential Questions:

- Why is sight reading important?
- How does strong intonation, balance, blend and phrasing enhance sight reading?
- Why do nontraditional notation symbols exist?

Concepts:

- Sight reading techniques
- Multitasking while sight reading
- Nontraditional notation symbols
- Sound Production
- Sound Quality

Competencies:

- Incorporation of all musical symbols, tempo indications, expressive indications and technical indications while maintaining constant tone quality, intonation, balance, blend and phrasing.
- Utilization of nontraditional notation symbols.
- Creating a quality sound while sight-reading

Big Idea #2: Theory based skills and knowledge that directly apply to further specialized study and participation in music.

Essential Questions:

- How does an understanding of intervals and triads aid in student performance?
- Why are key signatures an integral part of playing a musical instrument?

Concepts:

- Key Signatures
- Basic intervals
- Triads

Competencies:

- Perform major scales and arpeggios up to three sharps and flats.
- Aurally identify intervals
- Aurally identify triads
- Identification of key signatures

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Big Idea # 3: Sound Quality and Management

Essential Questions:

- Why is posture so important in producing a high quality sound on any musical instrument?
- What significance do scales and arpeggios have in the development of technique?

Concepts:

- Posture
- Air Support
- Scale degrees
- Articulation and enunciation of notes

Competencies:

- Demonstrate the proper posture and body alignment necessary to play on a particular instrument.
- Play scales and arpeggios at moderate tempos using proper technique. Percussion will demonstrate techniques on mallets, timpani and snare drum.
- Proper articulation and enunciation on individual instrument.

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Curriculum Plan

Unit: 1

Time Range in Days: 45

Standard(s): Link to [Pennsylvania Standards:](#)

Grade: 12 Subjects: Music

[9.1.12.A](#); [9.1.12.B](#); [9.1.12.G](#); 9.2.12.C; 9.2.12.D; [9.2.12.E](#); [9.2.12.L](#)

Anchor(s): Link to [National Standards](#)

Page 3: MU:Pr4.1.E.5a; MU:Pr4.1.E.8a; MU:Pr4.1.E.1a; MU:Pr4.2.E.5a; MU:Pr4.2.E.5a; MU:Pr4.3.E.5a; MU:Pr4.3.E.8a

Page 4: MU:Pr5.3.E.5a; MU:Pr6.1.E.5a; MU:Pr6.1.E.5b; MU:Pr6.1.E.8a; MU:Pr6.1.E.5b

Page 5: MU:Re7.2.E.5a

Page 6: MU:Re9.1.E.5a

Page 7: MU:Pr4.3.E.5a; MU:Pr6.1.E.5c

Page 8: MU:Pr6.1.E.5b; MU:Re9.1.E.8a

Overview: Students will be introduced to proper rehearsal and practice techniques. Scale-based warmups will be utilized along with breathing techniques. Advanced sight-reading techniques will be learned and utilized in the current literature. Information based on given literature will be analyzed and discussed.

Focus Question(s):

- How does strong intonation, balance, blend and phrasing enhance sight reading?
- Why are key signatures an integral part of playing a musical instrument?
- What significance do scales and arpeggios have in the development of technique?

Goals:

- Ability to analyze music and create a connection to classes outside of the arts (math, history, English, science).
- Ability to sight-read at an intermediate level.
- Understanding of pedagogical practices while performing scale based literature.

Objectives:

DOK Level 1 (Recall):

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

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- Students will recall practice methods and utilize them 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 music based off of markings.

DOK Level 3 (Strategic Thinking):

- Students will assess and compare individual and ensemble sound based off of recordings made in class and in lessons.

DOK Level 4 (Extended Thinking):

- Students will apply pedagogical concepts based off of individual needs.
- Students will analyze ensemble sound and be able to create individual changes to improve overall success of the ensemble.

Core Activities and Corresponding Instructional Methods:

- Review of prior knowledge
- Daily Breathing Gym for full band
 - Teacher-guided Instruction
- Bi-weekly 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:

Diagnostic:

Evaluation based on sight reading, musical knowledge and scales will be given at the start of the quarter. The written portion of the assessment will be given during an ensemble period and the playing portion will be given within the first two lesson periods.

Formative:

Assessments will be given within lessons as well as in ensemble formats. Students will use sight-reading factory to show growth in sight-reading. This can be individualized and differentiated based on each student's starting ability level.

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Summative:

Playing Test: Based on scales and rudiments focused on during this unit. The test will also include a written/verbal rhythm counting sections as well as a differentiated sight reading section of a passage of no more than 8 measures. Ensemble assessment will be based off of the concert and with a written evaluation (after watching in class) by students.

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 of sound production, sound waves (cymatics) and anatomy (breathing techniques).

Connections will be made to language arts based on the literature being performed.

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.

Materials and Resources:

Teacher created warmup or method book.

[Vic Firth Percussion 101](#)

[Sight-reading factory](#)

The Breathing Gym – DVD

[Vic Firth Quadrant A Percussion Packet](#)

www.YouTube.com

www.jwpepper.com

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UNIT: 2 Advanced Theory/Sight-reading and the Elements of Music (articulation and markings)

Big Idea # 1: Provide skills and knowledge in counting and theory to further specialized study and participation in music.

Essential Questions:

- Why is it essential for musicians to have a solid understanding of compound/complex time signatures?
- How does recognition of meter aid in the development of sight-reading?

Concepts:

- Sight Reading Techniques
- Numeric rhythm counting
- Time signature
- Compound meters

Competencies:

- Count and play moderate complex/compound rhythms.
- Identify beat subdivisions
- Achieve sight reading success on an individual basis.
- Applying proper time signature to music including compound meters.

Big Idea # 2: Clearly define and demonstrate the interrelationship and applications of the elements of music.

Essential Questions:

- Why are dynamic markings in music so essential to achieve the composer's intent?
- Why are tempo markings sometimes flexible based on the conductor's tastes?
- Why are dynamic markings relative to the size of the ensemble and strength of the individual?
- Why are articulations essential to achieve the composer's intent?

Concepts:

- Enunciating articulations
- Dynamic contrast
- Tempo markings

Competencies:

- Ability to use a metronome to establish proper tempos.
- Follow written expression marks.
- Identify and play all dynamic markings with correct English and Italian terms.
- Controlling dynamic contrast
- Internalizing Tempo

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Big Idea #3: Controlling and pronunciation of Articulation

Essential Questions:

- How is the appropriate articulation method chosen based on the piece of music?
- How do fingers play a role in articulation?
- How does air contribute to articulations for wind players?
- How do percussionists control articulations?

Concepts:

- Articulation
- Musical Pronunciation
- Listening Responsibilities

Competencies:

- Demonstrate various tonguing methods.
- Perform scales and exercises with varying articulations.
- Adjustments to properly articulate at various slow and fast tempos.
- Individual and ensemble uniformity.

Curriculum Plan

Unit: 2

Time Range in Days: 45

Standard(s): Link to [Pennsylvania Standards:](#)

Grade: 12 Subjects: Music

[9.1.12.A](#); [9.1.12.B](#); [9.1.12.G](#); 9.2.12.C; 9.2.12.D; [9.2.12.E](#); [9.2.12.L](#); [9.3.12.A](#)

Anchor(s): Link to [National Standards](#)

Page 3: MU:Pr4.1.E.5a; MU:Pr4.1.E.8a; MU:Pr4.1.E.11a; MU:Pr4.2.E.1a; MU:Pr4.3.E.5a; MU:Pr4.3.E.1a

Page 4: MU:Pr5.3.E.1a; MU:Pr6.1.E.1a; MU:Pr6.1.E.1b

Page 5: MU:Re7.2.E.8a; MU:Re7.2.E.1a

Page 6: MU:Re9.1.E.8a; MU:Re9.1.E.1a

Page 7: MU:Pr6.1.E.5c; MU:Pr4.2.E.5a; MU:Pr4.3.E.1a; MU:Re7.1.E.1a

Page 8: MU:Pr6.1.E.1b; MU:Re9.1.E.1a

Overview:

Students will be introduced to proper rehearsal and practice techniques. Scale-based warmups will be utilized along with breathing techniques. Advanced sight-reading techniques will be learned and utilized in the current literature. Information (composer, origin of composition, year, etc...) based on given literature will be analyzed and discussed. Fall concert will be performed.

Focus Question(s):

- Why is it essential for musicians to have a solid understanding of compound/complex time signatures?
- How does recognition of meter aid in the development of sight-reading?
- Why are dynamic markings in music so essential to achieve the composer's intent?
- Why are tempo markings sometimes flexible based on the conductor's tastes?
- Why are dynamic markings relative to the size of the ensemble and strength of the individual?
- How is the appropriate articulation method chosen based on the piece of music?
- How do fingers play a role in articulation?
- How does air contribute to articulations for wind players?

Goals:

- Ability to analyze individual sound quality and make necessary adjustments for success.
- Ability to sight-read at an intermediate to advanced level.
- All Major scales and triads are able to be performed.
- Time signatures including compound meters.

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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:

- Review of prior knowledge
- Daily Breathing Gym for full band
 - Teacher-guided Instruction
- Bi-weekly 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:

Diagnostic:

Evaluation based on sight reading, musical knowledge and scales will be given at the end of quarter 1. The written portion of the assessment will be given during an ensemble period and the playing portion will be given within the first two lesson periods.

Formative:

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Assessments will be given within lessons as well as in ensemble formats. Students will use sight-reading factory to show growth in sight-reading. This can be individualized and differentiated based on each students starting ability level.

Summative:

Playing Test: Based on scales and rudiments focused on during this unit. The test will also include a written/verbal rhythm counting sections as well as a differentiated sight reading section of a passage of no more than 8 measures. Ensemble assessment will be based off of the concert and with a written evaluation (after watching in class) by students.

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 of sound production, sound waves (cymatics) and anatomy (breathing techniques).

Connections will be made to language arts based on the literature being performed.

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.

Materials and Resources:

Teacher created warmup or method book.

[Vic Firth Quadrant B Percussion Packet](#)

[Vic Firth Percussion 101](#)

[Sight-reading factory](#)

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The Breathing Gym – DVD

www.YouTube.com

www.jwpepper.com

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UNIT: 3 – Ensemble Responsibilities and Individual Instrument Pedagogy

Big Idea # 1: Participate appropriately as an ensemble member while performing music at an advanced level.

Essential Questions:

- Why is it important for musicians to adjust their individual performance to aid in the success of an ensemble?
- How does an ensemble communicate?
- Does it require more or less musicianship to perform in an ensemble?
- How does culture play a role in the type of ensembles that are prevalent in society?

Concepts:

- Ensemble communication skills
- Assessment of personal quality of sound
- Embouchure training
- Ear Training
- Alternate fingerings

Competencies:

- Adjust tempo, dynamics and expression according to the conductor.
- Adjust tempo, dynamics and expression according to other members of the ensemble.
- Alter intonation using embouchure techniques and ear training.
- Understanding and utilizing alternate fingerings

Big Idea # 2: Demonstrate requisite performance skill sets appropriate for postsecondary pursuits.

Essential Questions:

- Why does each instrument have its own timbre?
- How does music communicate?
- How does general knowledge of tone and form apply to postsecondary pursuits?

Concepts:

- Ethnomusicology
- Tone production
- Timbre
- Communication methods of both the individual and ensemble

Competencies:

- Identify all major and relative minor scales and arpeggios.
- Identify augmented or diminished triads starting on any given pitch.
- Produce a characteristic tone.
- Understanding of basic ethnomusicology and how it relates to literature being performed.
- Understanding of timbre and how to adjust sound quality.

Curriculum Plan

Unit: 3

Time Range in Days: 45

Standard(s): Link to [Pennsylvania Standards:](#)

Grade: 12 Subjects: Music

[9.1.12.A](#); [9.1.12.B](#); [9.1.12.G](#); 9.1.12.F; 9.2.12.A; 9.2.12.C; 9.2.12.D; [9.2.12.E](#); [9.2.12.L](#); [9.3.12.A](#); [9.3.12.C](#)

Anchor(s): Link to [National Standards](#)

Page 3: MU:Pr4.1.E.IIa; MU:Pr4.2.E.IIa; MU:Pr4.3.E.IIa

Page 4: MU:Pr5.3.E.IIa; MU:Pr6.1.E.IIa; MU:Pr6.1.E.IIb

Page 5: MU:Re7.2.E.IIa; MU:Re8.1.E.IIa

Page 6: MU:Re9.1.E.IIa

Page 7: MU:Pr4.1.E.IIa; MU:Pr4.3.E.IIa; MU:Re7.1.E.IIa

Page 8: MU:Pr6.1.E.IIb; MU:Re9.1.E.IIa

Overview:

Students will continue to utilize proper rehearsal and practice techniques. Scale-based warmups will be utilized along with advanced breathing techniques. Advanced sight-reading techniques will be utilized in the current literature as well as online based aides. Quality of sound production and analyzation will be focused on by each students. Students will be able to properly count rhythm patterns using a numeric rhythm based counting model. Alternate fingerings will be utilized while performing all major and minor scales. Techniques will be attained by each student to better analyze literature, individual musicality as well as their role within the ensemble. Winter 2 concert will be performed.

Focus Question(s):

- Why is it important for musicians to adjust their individual performance to aid in the success of an ensemble?
- How does an ensemble communicate?
- Does it require more or less musicianship to perform in an ensemble?
- How does culture play a role in the type of ensembles that are prevalent in society?
- Why does each instrument have its own timbre?
- How does music communicate?
- How does general knowledge of tone and form apply to postsecondary pursuits

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Goals:

- Ability to adjust tempo, dynamics and expression according to the conductor.
- Students will be able to adjust tempo, dynamics and expression according to other members of the ensemble.
- Students will gain the ability to alter intonation using embouchure techniques and ear training.
- Students will be able to identify all major and relative minor scales and arpeggios.
- Students will identify augmented or diminished triads starting on any given pitch.
- Students will be able to produce a characteristic tone on their specific instrument.

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 of 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:

- Review of prior knowledge
- Daily Breathing Gym for full band
 - Teacher-guided Instruction
- Bi-weekly 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.

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- Modeling of various media

Assessments:

Diagnostic:

Evaluation based on sight reading, musical knowledge and scales will be given at the end of quarter 2. The written portion of the assessment will be given during an ensemble period and the playing portion will be given within the first two lesson periods.

Formative:

Assessments will be given within lessons as well as in ensemble formats. Students will use sight-reading factory to show growth in sight-reading. This can be individualized and differentiated based on each students starting ability level.

Summative:

Playing Test: Based on scales and rudiments focused on during this unit. The test will also include a written/verbal rhythm counting sections as well as a differentiated sight reading section of a passage of no more than 16 measures. Ensemble assessment will be based off of the concert and with a written evaluation (after watching in class) by students.

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 of sound production, sound waves (cymatics) and anatomy (breathing techniques).

Connections will be made to language arts based on the literature being performed.

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.

Materials and Resources:

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Teacher created warmup or method book.

[Vic Firth Quadrant C Percussion Packet](#)

[Vic Firth Percussion 101](#)

[Sight-reading factory](#)

The Breathing Gym – DVD

[www.YouTube.com](#)

[www.jwpepper.com](#)

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UNIT: 4 – Ensemble Performance Skills, Performance Etiquette and Music Transposition.

Big Idea # 1: Ensemble Performance Skills

Essential Questions:

- How is achieving proper intonation different within an ensemble as opposed to playing individually?
- Why are secondary parts so important when playing in an ensemble?

Concepts:

- Concert etiquette
- Fundamental pitch
- Listening responsibilities

Competencies:

- Understand how to listen to bass voices in order to establish a fundamental pitch center.
- Understand all conductor gestures in terms of tempo and volume.
- Identify individual parts as melody and non-melodic lines.
- Utilizing proper concert etiquette.

Big Idea #2: Performance

Essential Questions:

- Why is it necessary for school ensembles to perform in public?
- What do you consider a successful performance?

Concepts:

- Rehearsal techniques
- Cross district inclusion
- Music evaluation
- Concert etiquette

Competencies:

- Participate on a high level in all concerts and performances.
- Listen and evaluate other ensembles.
- Sharing experiences with younger students in the district.
- Recognize the significance of performing in public through feedback from administration and public audience members.

Big Idea #3: Transposition

Essential Questions:

- How does one transpose music on the first read?
- How do you figure out the key you need to play in when transposing?

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Concepts:

- Sight-reading
- Transposition
- Ear training
- Aural skills

Competencies:

- Listen and evaluate the notes being played.
- Altering written pitches based on transposition of key.
- Using advanced aural skills.
- Using advanced sight reading techniques.

Curriculum Plan

Unit: 4

Time Range in Days: 45

Standard(s): Link to [Pennsylvania Standards](#):

Grade: 12 Subjects: Music

[9.1.12.A](#); [9.1.12.B](#); [9.1.12.G](#); 9.2.12.C; 9.2.12.D; [9.2.12.E](#); [9.2.12.L](#); [9.3.12.A](#); [9.3.12.C](#); 9.3.12.E; 9.3.12.F; 9.3.12.G; 9.4.12.D

Anchor(s): Link to [National Standards](#)

Page 3: MU:Pr4.1.E.IIIa; MU:Pr4.2.E.IIIa; MU:Pr4.3.E.IIIa

Page 4: MU:Pr5.3.E.IIIa; MU:Pr6.1.E.IIIa; MU:Pr6.1.E.IIIb

Page 5: MU:Re7.2.E.IIIa; MU:Re8.1.E.IIIa

Page 6: MU:Re9.1.E.IIIa

Page 7: MU:Pr4.1.E.IIIa; MU:Pr4.3.E.IIIa; MU:Re7.1.E.IIIa

Page 8: MU:Pr6.1.E.IIIb; MU:Re9.1.E.IIIa

Overview:

Students will continue to utilize proper rehearsal and practice techniques. Scale-based warmups will be utilized along with advanced breathing techniques. Advanced sight-reading techniques will be expanded upon and utilized in the current literature as well as online based aides. Quality of sound production and analyzation will continue to be focused on by each student. Students will continue to count rhythm patterns using a numeric rhythm based counting model. Alternate fingerings will be utilized while performing all scales and literature. Student analysis of literature, individual musicality as well as their role within the ensemble will be expanded upon. Students will be introduced to transposition on their specific instrument. Students will gain an understanding of the emotional aspects of music while focusing on tonality, texture and musical nuances. Spring concert will be performed.

Focus Question(s):

- How is achieving proper intonation different within an ensemble as opposed to playing individually?
- Why are secondary parts so important when playing in an ensemble?
- Why is it necessary for school ensembles to perform in public?
- What do you consider a successful performance?
- How does one transpose music on the first read?
- How do you figure out the key you need to play in when transposing?

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Goals:

- Students will understand how to listen to bass voices in order to establish a fundamental pitch center.
- Students will be able to follow all conductor gestures in terms of tempo and volume.
- Students will be able to identify individual parts as melody and non-melodic lines.
- Proper concert etiquette.
- Students will participate on a high level in all concerts and performances.
- Students will be able to listen and evaluate other ensembles.
- Students will share experiences with younger students in the district.
- Students will recognize the significance of performing in public through feedback from administration and public audience members.
- Students will listen and evaluate the notes being played.
- Student will be able to alter written pitches based on transposition of key.
- Students will be able to correctly utilize advanced aural skills.

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:

- Review of prior knowledge
- Daily Breathing Gym for full band
 - Teacher-guided Instruction
- Bi-weekly Sight-reading Factory for all students

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- 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:

Diagnostic:

Evaluation based on sight reading, musical knowledge and scales will be given at the end of quarter 3. The written portion of the assessment will be given during an ensemble period and the playing portion will be given within the first two lesson periods.

Formative:

Assessments will be given within lessons as well as in ensemble formats. Students will use sight-reading factory to show growth in sight-reading. This can be individualized and differentiated based on each students starting ability level.

Summative:

Playing Test: Based on scales and rudiments focused on during this unit. The test will also include a written/verbal rhythm counting sections as well as a differentiated sight reading section of a passage of no more than 20 measures. Ensemble assessment will be based off of the concert and with a written evaluation (after watching in class) by students.

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 of sound production, sound waves (cymatics) and anatomy (breathing techniques).

Connections will be made to language arts based on the literature being performed.

Correctives:

Students with Individualized Education Plans will have the necessary adaptations made to instruction and assessments.

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Adaptations to the music and scales may be provided to students who are in their first year of an instrument.

Materials and Resources:

Teacher created warmup or method book.

[Vic Firth Quadrant D Percussion Packet](#)

[Vic Firth Percussion 101](#)

[Sight-reading factory](#)

The Breathing Gym – DVD

[www.YouTube.com](#)

[www.jwpepper.com](#)

Primary Textbook(s) Used for this Course of Instruction

Name of Textbook: N/A

Textbook ISBN #: N/A

Textbook Publisher & Year of Publication: N/A

Curriculum Textbook is utilized in (title of course): N/A

Please complete one sheet for each primary textbook.