

Course: Concert Band Unit #2 - Musicianship	Year of Implementation: 2021-2022
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Stage One - Desired Results	
Link(s) to New Jersey Student Learning Standards for this course: https://www.state.nj.us/education/cccs/2020/	
Unit Standards: <u>Anchor Standard 1: Generating and conceptualizing ideas.</u> <i>Novice 1.3.C.12nov.Cr1a: Compose and improvise ideas and motives for melodies based on characteristic(s) of music or text(s) studied in rehearsal.</i> <i>Proficient 1.3B.12prof.Cr1a: Describe how sounds and short musical ideas can be used to represent personal experiences, moods, visual images, and/or storylines.</i> <u>Anchor Standard 2: Organizing and developing ideas.</u> <i>Novice 1.3C.12nov.Cr2a: Select and develop draft melodic and rhythmic ideas or motives that ???</i> <u>Anchor Standard 3: Refining and completing products.</u> <i>Novice 1.3C.12nov.Cr3a: Evaluate and refine draft compositions and improvisations based on knowledge, skill and teacher-provided criteria.</i>	

Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.

Proficient 1.3E.12prof.Pr5a: Identify and implement rehearsal strategies to improve the technical and expressive aspects of prepared and improvised performances in a varied repertoire of music.

Accomplished 1.3E.12acc.Pr5a: Develop and implement rehearsal strategies to improve and refine the technical and expressive aspects of prepared and improvised performances in a varied repertoire of music.

Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.

Proficient 1.3B.12prof.Cn11a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts and daily life.

Career Readiness, Life Literacies, and Key Skills:

9.4.12.CI.1: Demonstrate the ability to reflect, analyze, and use creative skills and ideas (e.g., 1.1.12.prof.CR3a)

9.4.12.CI.2: Identify career pathways that highlight personal talents, skills, and abilities (e.g., 1.4.12prof.CR2b, 2.2.12.LF.8).

9.4.12.CI.3: Investigate new challenges and opportunities for personal growth, advancement, and transition (e.g., 2.1.12.PGD.1).

9.4.12.CT.1: Identify problem-solving strategies used in the development of an innovative product or practice (e.g., 1.1.12acc.C1b, 2.2.12.PF.3).

9.4.12.CT.2: Explain the potential benefits of collaborating to enhance critical thinking and problem solving (e.g., 1.3E.12profCR3.a).

9.4.12.CT.3: Enlist input from a variety of stakeholders (e.g., community members, experts in the field) to design a service learning activity that addresses a local or global issue (e.g., environmental justice).

Transfer Goal: Students will be able to independently use their learning to perform unfamiliar music by applying the elements of musicianship through performance.

As aligned with LRHSD Long Term Learning Goal(s):

- develop creative thinking and problem-solving skills

- understand the principles that govern the elements of music
- critique and be critiqued in a helpful and ethical manner
- communicate creative responses, processes, and works about themselves, their culture, and society
- analyze the performing arts and their effects on the life-long learner

Enduring Understandings

Students will understand that. . .

EU 1

scale mastery is the basis for musicianship and the circle of fourths/ fifths organizes all major and minor key signatures.

EU 2

the ability to identify and perform written and aural intervals is an integral part of being an effective musician.

EU 3

elements of music such as tempo, dynamic, articulation and stylistic markings help guide musicians to accurately interpret a composition.

EU 4

individual, section and ensemble intonation are an integral part of instrumental performance.

EU 5

rhythm is an essential element of a musical composition.

Essential Questions

Students will be able to...

EU 1

- How does mastery of all key signatures prepare a student to play a musical composition?
- Why do composers use varying key signatures?

EU 2

- Why is it important to audiate intervals, and how can it help you to be a more effective musician?

EU 3

- How can varied musical markings affect the audience perception of a musical composition?
- How does a musician's interpretation of musical markings affect the sound?

EU 4

- How might the performance environment/space affect intonation?
- How does poor intonation affect an individual's, section's, and ensemble's sound?
- How can students improve their ability to play in tune?

EU 5

- How does rhythmic literacy affect a student's ability to play a musical composition?

	<ul style="list-style-type: none"> • Why does rhythmic accuracy affect a student’s ability to perform music?
<p><u>Knowledge</u> Students will know . . .</p> <p><i>EU 1</i></p> <ul style="list-style-type: none"> • the scales for major and minor key signatures on the circle of fourths/fifths.(1.3E.12prof.Pr5a,1.3E.12acc.Pr5a) <p><i>EU 2</i></p> <ul style="list-style-type: none"> • the construction and sound of diatonic and chromatic intervals. • the difference between melodic and harmonic intervals.(1.3E.12prof.Pr5a,1.3E.12acc.Pr5a) <p><i>EU 3</i></p> <ul style="list-style-type: none"> • the definitions of musical markings such as dynamic, tempo, articulation and style.(1.3E.12prof.Pr5a,1.3E.12acc.Pr5a) <p><i>EU 4</i></p> <ul style="list-style-type: none"> • the basic acoustical properties of intonation. • the inherent pitch tendencies of their instrument.(1.3E.12prof.Pr5a,1.3E.12acc.Pr5a) <p><i>EU 5</i></p> <ul style="list-style-type: none"> • how to accurately coordinate a metronome click to performing rhythms in time including all subdivisions of the meter. (1.3E.12prof.Pr5a,1.3E.12acc.Pr5a) 	<p><u>Skills</u> Students will be able to . . .</p> <p><i>EU 1</i></p> <ul style="list-style-type: none"> • write major and minor key signatures. • perform major and minor scales on their instruments. • identify the relationships between key signatures on the circle of fourths/fifths.(1.3E.12prof.Pr5a,1.3E.12acc.Pr5a) <p><i>EU 2</i></p> <ul style="list-style-type: none"> • identify, compose,and perform intervals.(1.3E.12prof.Pr5a,1.3E.12acc.Pr5a) <p><i>EU 3</i></p> <ul style="list-style-type: none"> • accurately execute all musical markings in a piece of music.(1.3E.12prof.Pr5a,1.3E.12acc.Pr5a) <p><i>EU 4</i></p> <ul style="list-style-type: none"> • recognize aural differences between sharp and flat. (1.3E.12prof.Pr5a,1.3E.12acc.Pr5a) • identify intonation inconsistencies according to individual instrument pitch tendencies. (1.3E.12prof.Pr5a,1.3E.12acc.Pr5a) • physically manipulate embouchure and/or tuning mechanism to match the ensemble’s tonal center.(1.3E.12prof.Pr5a,1.3E.12acc.Pr5a) <p><i>EU 5</i></p> <ul style="list-style-type: none"> • accurately perform rhythmic figures. (1.3E.12prof.Pr5a,1.3E.12acc.Pr5a)

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Stage Two - Assessment

Other Evidence:

- Assessments on aural and written intervals.
- Scale testing.
- Formal and informal assessments on musical markings.
- Pitch tendency charts
- Melodic and rhythmic dictation tests.

Stage Three - Instruction

Learning Plan: **Suggested Learning Activities to Include Differentiated Instruction and Interdisciplinary Connections: Each learning activity listed must be accompanied by a learning goal of A= Acquiring basic knowledge and skills, M= Making meaning and/or a T= Transfer.**

- Participate in a physical representation of whole and half steps by sitting in a row of twelve chairs (A, EU1, EU2)
- Teacher models whole steps and half steps on their instrument (A, EU1, EU2)
- Students identify key signatures by completing worksheets generated by the teacher using music notation software such as: Noteflight.com, musictheory.net, SightReadingFactory.com, Finale. (A, M, EU1)
- Students perform scales and intervals on their instrument for critique. (T, EU1)
- Students compose intervals by completing worksheets generated by the teacher using music notation software such as: Noteflight.com, musictheory.net, SightReadingFactory.com, Finale. (M, T (EU2)
- Use online resources to memorize dynamic, tempo, articulation and stylistic terms and symbols. (A, EU3)
- Group themselves by instrument and participate in interval drills. (A, EU2)
- Identify and notate rhythms played by the teacher. (M, EU5)
- Perform daily sight reading exercises. (M, T, EU1, EU2)
- Identify and define articulations demonstrated by the teacher. (M, EU3)

- Write and play expressive markings in an unmarked piece of music. (T, EU3)
- Transfer the whole and half step formula to perform scales on their instrument. (T, EU2)
- Lead a rehearsal of a familiar piece emphasizing their own interpretation of marked expression. (T, EU3, EU4, EU5)
- Identify whether a note is sharp or flat when performed using a tuner and/or pitch drone. (M, EU4)
- Identify whether a note is sharp or flat using their ears. (M, T, EU4)
- Perform proper intonation on their instrument using their ears. (T, EU4)