

Course Title – Concert Band	
Implement start year – 2017-2018	
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Unit #2 – Musicianship	
Transfer Goal – Students will be able to independently use their learning to perform unfamiliar music by applying the elements of musicianship through performance. (3)	
Stage 1 – Desired Results	
<u>Established Goals</u> 2009 NJCCC Standard(s), Strand(s)/CPI # (http://www.nj.gov/education/cccs/2009/final.htm) Common Core Curriculum Standards for Math and English (http://www.corestandards.org)	<u>21st Century Themes</u> <u>(www.21stcenturyskills.org)</u> <input checked="" type="checkbox"/> Global Awareness <input type="checkbox"/> Financial, Economic, Business and Entrepreneurial Literacy <input checked="" type="checkbox"/> Civic Literacy <input type="checkbox"/> Health Literacy <input type="checkbox"/> Environmental Literacy
1.1.12.B.1 Examine how aspects of meter, rhythm, tonality, intervals, chords, and harmonic progressions are organized and manipulated to establish unity and variety in genres of musical compositions.	<u>21st Century Skills</u> <i>Learning and Innovation Skills:</i> <input checked="" type="checkbox"/> Creativity and Innovation <input type="checkbox"/> Critical Thinking and Problem Solving <input checked="" type="checkbox"/> Communication and Collaboration <i>Information, Media and Technology Skills:</i> <input type="checkbox"/> Information Literacy <input checked="" type="checkbox"/> Media Literacy <input checked="" type="checkbox"/> ICT (Information, Communications and
1.1.12.B.2 Synthesize knowledge of the elements of music in the deconstruction and performance of musical scores from diverse cultural contexts.	
1.3.12.B.1	

<p>Analyze compositions from different world cultures and genres with respect to technique, musicality, and stylistic nuance, and/or perform excerpts with technical accuracy, appropriate musicality, and the relevant stylistic nuance.</p> <p>1.3.12.B.2 Analyze how the elements of music are manipulated in original or prepared musical scores.</p>	<p>Technology) Literacy</p> <p><i>Life and Career Skills:</i> <input type="checkbox"/> Flexibility and Adaptability <input type="checkbox"/> Initiative and Self-Direction <input type="checkbox"/> Social and Cross-Cultural Skills <input checked="" type="checkbox"/> Productivity and Accountability <input checked="" type="checkbox"/> Leadership and Responsibility</p>
<p><u>Enduring Understandings:</u> <i>Students will understand that . . .</i></p> <p><i>EU 1</i> scale mastery is the basis for musicianship and the circle of fifths organizes all major key signatures.</p> <p><i>EU 2</i> the ability to identify and perform diatonic and chromatic intervals is an integral part of being an effective musician.</p> <p><i>EU 3</i> specific tempo, dynamic, articulation and stylistic markings guide musicians to the accurate interpretation of a composition.</p> <p><i>EU 4</i> individual, section and ensemble intonation are an integral part of instrumental performance.</p>	<p><u>Essential Questions:</u></p> <p><i>EU 1</i></p> <ul style="list-style-type: none"> • How does mastery of all key signatures prepare a student to play any musical composition? • How does a composer decide what key signature will be used for each piece? <p><i>EU 2</i></p> <ul style="list-style-type: none"> • Why is it important to audiate diatonic and chromatic intervals? <p><i>EU 3</i></p> <ul style="list-style-type: none"> • How can changes in dynamics affect the audience perception of a music composition? • How does the conductor’s interpretation of a musical piece vary the sound from the composer’s intent? • What leeway does a student performer have in the interpretation of tempo, dynamics, articulation and style within an ensemble performance? <p><i>EU 4</i></p> <ul style="list-style-type: none"> • How might the environment affect intonation? • How does improper intonation affect a listener’s experience? • How can students improve their ability to play in tune?

<p><i>EU 5</i></p> <p>rhythmic notation is one of the main elements of all musical compositions.</p>	<p><i>EU 5</i></p> <ul style="list-style-type: none"> • How does mastery of rhythmic notation prepare a student to play any musical composition? • Does rhythmic notation differ in interpretation within musical styles?
<p>Knowledge: <i>Students will know . . .</i></p> <p><i>EU 1</i></p> <ul style="list-style-type: none"> • the scales for all major key signatures on the circle of fifths. <p><i>EU2</i></p> <ul style="list-style-type: none"> • the construction and sound of diatonic and chromatic intervals. <p><i>EU3</i></p> <ul style="list-style-type: none"> • the basic notation symbols and definitions of dynamic, tempo, articulation and stylistic markings. <p><i>EU4</i></p> <ul style="list-style-type: none"> • the basic acoustical properties of intonation. <p><i>EU5</i></p> <ul style="list-style-type: none"> • rhythmic notation with respect to simple and compound time signatures. 	<p>Skills: <i>Students will be able to . . .</i></p> <p><i>EU 1</i></p> <ul style="list-style-type: none"> • identify the major and minor key by looking at the key signature on the staff. • perform all major scales on their instruments. • identify the relationships between key signatures on the circle of 5th's. <p><i>EU2</i></p> <ul style="list-style-type: none"> • compose, identify and perform diatonic and chromatic intervals. <p><i>EU3</i></p> <ul style="list-style-type: none"> • accurately execute all expressive markings in a piece of Concert Band literature. <p><i>EU4</i></p> <ul style="list-style-type: none"> • adjust the performance of their instruments to compensate for inconsistency of pitch. <p><i>EU5</i></p> <ul style="list-style-type: none"> • accurately perform written rhythmic notation in either simple or compound meters.

Stage 2 – Assessment Evidence

Other Recommended Evidence:

- Listening quizzes on intervals.
- Scale testing.
- Written test on musical terms.
- Melodic and rhythmic dictation tests.

Stage 3 – Learning Plan

Suggested Learning Activities to Include Differentiated Instruction and Interdisciplinary Connections:

- Participate in a physical representation of whole and half steps by sitting in a row of twelve chairs (A)
- Teacher models whole steps and half steps on their instrument (A)
- Students identify key signatures by completing worksheets generated by the teacher using “Finale” (A, M)
- Students perform scales and intervals on their instrument for critique using departmental developed rubric. (T)
- Students compose intervals by completing worksheets generated by the teacher using “Finale” (M, T)
- Use online resources to memorize dynamic, tempo, articulation and stylistic terms and symbols (A)
- Group themselves by instrument and participate in interval repetition drills (A)
- Identify and notate rhythms played on the piano by the teacher (M)
- Perform daily sight reading exercises (M, T)
- Identify various articulations demonstrated by the teacher (M)
- Write and play expressive markings in an unmarked piece of music (T)
- Transfer the whole and half step formula to perform scales on their instrument (T)
- Lead a rehearsal of a familiar piece emphasizing their own interpretation of marked expression (T)
- Identify whether a note is sharp or flat when performed using a tuner. (M)
- Identify whether a note is sharp or flat by using their ears (T)