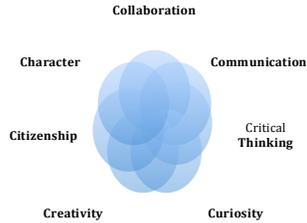


Content Area	Course: Year 1 Band	Grade Level: First Year
Instrumental Music - Band 	<b>R14 The Seven Cs of Learning</b> 	
Unit Titles	Length of Unit	
<ul style="list-style-type: none"> <li>Instrumental Development</li> </ul>	<ul style="list-style-type: none"> <li>Ongoing</li> </ul>	
<ul style="list-style-type: none"> <li>Rhythm</li> </ul>	<ul style="list-style-type: none"> <li>Ongoing</li> </ul>	
<ul style="list-style-type: none"> <li>Melody</li> </ul>	<ul style="list-style-type: none"> <li>Ongoing</li> </ul>	
<ul style="list-style-type: none"> <li>Form</li> </ul>	<ul style="list-style-type: none"> <li>Ongoing</li> </ul>	
<ul style="list-style-type: none"> <li>Style and Expression</li> </ul>	<ul style="list-style-type: none"> <li>Ongoing</li> </ul>	
<ul style="list-style-type: none"> <li>Composing &amp; Arranging</li> </ul>	<ul style="list-style-type: none"> <li>2-3 weeks</li> </ul>	
<ul style="list-style-type: none"> <li>Improvisation</li> </ul>	<ul style="list-style-type: none"> <li>Ongoing</li> </ul>	
Performance Technique & Etiquette	Ongoing	



Strands	Course Level Expectations*
<b>Create</b>	<ul style="list-style-type: none"> <li>• The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.</li> <li>• Musicians can generate creative ideas, make creative decisions, and know when to share.</li> <li>• Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.</li> <li>• Musicians' presentation of creative work is the culmination of a process of creation and communication</li> </ul>
<b>Perform</b>	<ul style="list-style-type: none"> <li>• 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.</li> <li>• Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.</li> <li>• Performers make interpretive decisions based on their understanding of context and expressive intent.</li> <li>• 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.</li> <li>• 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.</li> <li>• Response to music is informed by analyzing context (social, cultural and historical) and how creators and performers manipulate the elements of music</li> </ul>
<b>Respond</b>	<ul style="list-style-type: none"> <li>• Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.</li> <li>• The personal evaluation of musical works and performances is informed by analysis, interpretation, and established criteria.</li> </ul>
<b>Connecting</b>	<ul style="list-style-type: none"> <li>• Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.</li> <li>• Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.</li> </ul>

\*Expectations span Grades PK-8 and are based on the National Coalition Core for Art Standards

<b>Unit Title</b>	<b>Instrumental Development</b>	<b>Length of Unit</b>	Ongoing
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<b>Inquiry Questions (Engaging &amp; Debatable)</b>	<ul style="list-style-type: none"> <li>• How does understanding the structure and context of musical works inform performance?</li> <li>• When is a performance judged ready to to present? How do context and the manner in which musical work is presented influence audience response?</li> <li>• What musical skills need to be developed in order to become a musical listener and participant?</li> </ul>
<b>Standards*</b>	<p><b>Perform:</b>  <i>Analyze:</i> MU:Pr4.2.E.5a, <i>Present:</i> MU:Pr6.1.E.5a</p>
<b>Unit Strands &amp; Concepts</b>	<ul style="list-style-type: none"> <li>• instrument care and maintenance,</li> <li>• proper sound production,</li> <li>• posture, finger placement &amp; embouchure,</li> <li>• time signatures, music symbols</li> </ul>
<b>Key Vocabulary</b>	<p>time signature (meter), bar line, measure, ledger line, staff, treble, bass or neutral clef, final bar line, repeat sign, common time, 2/4 time, warm-up,</p> <p>The knowledge of the following vocabulary is based on student’s instrument choice:  embouchure hole, head joint, middle join, foot joint, keys, reed, reed socket, tone hole, thumb rest, upper section, lower section, barrel, bridge key, bell, mouthpiece, ligature, neck strap, octave key, neck, mouthpiece receiver, leadpipe, finger hook, first valve, second valve, third valve, tuning slide, water key, valve caps, counterweight, slide lock, orchestra bells, snares, tension rod, throw-off switch, lug, fulcrum, double stroke, rudiments, single paradiddle, flam-tap, flam paradiddle, tonguing</p>

\*Standards based on National Coalition for Core Art Standards

For more information visit: <https://nafme.org/wp-content/files/2014/06/1-Core-Music-Standards-PreK-81.pdf>

<b>Unit Title</b>	<b>Instrumental Development</b>	<b>Length of Unit</b>	Ongoing
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<b>Critical Content:</b> <b>My students will Know...</b>	<b>Key Skills:</b> <b>My students will be able to (Do)...</b>
<ul style="list-style-type: none"> <li>• proper care and maintenance of their instrument</li> <li>• fingerings and sticking as related to student's instrument</li> <li>• appropriate posture related to student's instrument</li> <li>• Concert B-flat key signature</li> </ul>	<ul style="list-style-type: none"> <li>• analyze creators' context and how they manipulate elements of music provides insight into their intent and informs performance.</li> <li>• demonstrate proper breathing technique</li> <li>• demonstrate accurate embouchure, hand, and finger placement</li> <li>• perform Concert Bb five note scale in whole notes, half notes and quarter notes</li> <li>• perform musical examples on their instruments in key signatures and time signatures commonly found at the elementary level</li> <li>• identify parts of the instrument</li> <li>• demonstrate proper assembly, care, and maintenance of their instrument</li> </ul>

<b>Assessments:</b>	<ul style="list-style-type: none"> <li>• Parts of the Instrument Assessment, Music Symbol Assessment, Teacher Observation</li> </ul>
<b>Teacher Resources:</b>	Sound Innovations for Concert Band Book 1- Robert Sheldon, Peter Boonshaft, Dave Black, and Bob Phillips

Unit Title	Rhythm	Length of Unit	Ongoing
<b>Inquiry Questions (Engaging &amp; Debatable)</b>	<ul style="list-style-type: none"> <li>• How do performers select repertoire?</li> <li>• How does understanding the structure and context of musical works inform performance?</li> <li>• How do we discern the musical creators' and performers' expressive intent?</li> <li>• How can students read and understand a piece of music?</li> </ul>		
<b>Standards</b>	<p><b>Perform:</b>  <i>Select:</i> MU:Pr4.1.E.5a  <i>Analyze:</i> MU:Pr4.2.E.5a</p>		
<b>Unit Strands &amp; Concepts</b>	<ul style="list-style-type: none"> <li>• Rhythm literacy,</li> <li>• Rhythm in simple duple meter</li> </ul>		
<b>Key Vocabulary</b>	<p>quarter note, half note, whole note and corresponding rests, eighth notes, bar line, measure, time signature, sight reading, metronome</p>		

<b>Unit Title</b>	<b>Rhythm</b>	<b>Length of Unit</b>	Ongoing
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<b>Critical Content:</b> My students will <b>Know</b> ...	<b>Key Skills:</b> My students will be able to <b>(Do)</b> ...
<ul style="list-style-type: none"> <li>rhythmic combinations including whole notes &amp; rests, half notes &amp; rests, quarter notes &amp; rests, eighth notes</li> </ul>	<ul style="list-style-type: none"> <li>select repertoire based on performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance</li> <li>analyze creator's context and how they manipulate elements of music by providing insight into their intent and informing performance</li> <li>provide clues to their expressive intent through their use of elements and structures of music.</li> <li>analyze and perform Level 1 rhythms</li> </ul>

<b>Assessments:</b>	<ul style="list-style-type: none"> <li>Rhythm worksheets, teacher observation of student performance around rhythm</li> </ul>
<b>Teacher Resources:</b>	Sound Innovations for Concert Band Book 1- Robert Sheldon, Peter Boonshaft, Dave Black, and Bob Phillips, Sight Reading Factory

<b>Unit Title</b>	<b>Melody &amp; Harmony</b>	<b>Length of Unit</b>	Ongoing
<b>Inquiry Questions (Engaging &amp; Debatable)</b>	<ul style="list-style-type: none"> <li>• How do performers select repertoire?</li> <li>• How does understanding the structure and context of musical works inform performance?</li> <li>• How do we discern the musical creators' and performers' expressive intent?</li> <li>• How can students read and understand a piece of music?</li> </ul>		
<b>Standards</b>	<p><b>Perform:</b>  <i>Select:</i> MU:Pr4.1.E.5a, <i>Analyze:</i> MU:Pr4.2.E.5a  <i>Interpret:</i> MU:Re8.1.E.5a</p>		
<b>Unit Strands &amp; Concepts</b>	<ul style="list-style-type: none"> <li>• melody vs. harmony,</li> <li>• solfege Do-Sol,</li> <li>• phrasing</li> </ul>		
<b>Key Vocabulary</b>	sharp, flat, natural, breath mark, duet, harmony, chorale, divisi, unison, key signature, interval, octave, musical phrase		

<b>Unit Title</b>	<b>Melody &amp; Harmony</b>	<b>Length of Unit</b>	Ongoing
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<b>Critical Content: My students will Know...</b>	<b>Key Skills: My students will be able to (Do)...</b>
<ul style="list-style-type: none"> <li>• melodic vs. harmonic passages</li> <li>• the characteristics of melodic contour within typical elementary repertoire</li> <li>• common chord progressions found in elementary repertoire</li> <li>• dissonance vs. consonance</li> <li>• solfege syllables that align with the notes learned on the instrument</li> </ul>	<ul style="list-style-type: none"> <li>• select repertoire based on performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance.</li> <li>• analyze creator's context and how they manipulate elements of music by providing insight into their intent and informing performance</li> <li>• provide clues to their expressive intent through their use of elements and structures of music</li> <li>• analyze melodic vs. harmonic lines in their music</li> <li>• analyze and perform simple harmonic lines using I and V chords</li> <li>• sing melodies using solfege syllables in major</li> </ul>

<b>Assessments:</b>	<ul style="list-style-type: none"> <li>• Performance assessments of solo and ensemble repertoire</li> </ul>
<b>Teacher Resources:</b>	Sound Innovations for Concert Band Book 1- Robert Sheldon, Peter Boonshaft, Dave Black, and Bob Phillips Sight Reading Factory

Unit Title	Form	Length of Unit	Ongoing
<b>Inquiry Questions</b> (Engaging & Debatable)	<ul style="list-style-type: none"> <li>• How do performers interpret musical works?</li> <li>• How do individuals choose music to experience?</li> <li>• How do we discern the musical creators' and performers' expressive intent?</li> </ul>		
<b>Standards</b>	<p><b>Perform:</b> <i>Interpret:</i> MU:Pr4.3.E.5a, <b>Respond:</b> <i>Select:</i> MU:Re7.1.E.5a, <i>Analyze:</i> MU:Re7.2.E.5a <i>Interpret:</i> MU:Re8.1.E.5a</p>		
<b>Unit Strands &amp; Concepts</b>	<ul style="list-style-type: none"> <li>• Musical Form</li> </ul>		
<b>Key Vocabulary</b>	round/ canon, AB (binary), ABA (Ternary), Rondo, Theme & Variation		

<b>Unit Title</b>	<b>Form</b>	<b>Length of Unit</b>	Ongoing
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<b>Critical Content:</b> <b>My students will Know...</b>	<b>Key Skills:</b> <b>My students will be able to (Do)...</b>
<ul style="list-style-type: none"> <li>• response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music</li> <li>• creators and performers provide clues to expressive intent through the use of elements and structures of music</li> <li>• common forms such as AB (Binary), ABA (ternary), Rondo, and Theme and Variation</li> </ul>	<ul style="list-style-type: none"> <li>• make interpretive decisions based on their understanding of context and expressive intent</li> <li>• select musical works that is influenced by their interests, experiences, understandings, and purposes</li> <li>• provide clues to their expressive intent through the use of elements and structures of music</li> <li>• analyze the form of typical elementary repertoire and professional performances</li> </ul>

<b>Assessments:</b>	<ul style="list-style-type: none"> <li>• Performance Tasks</li> </ul>
<b>Teacher Resources:</b>	Sound Innovations for Concert Band Book 1- Robert Sheldon, Peter Boonshaft, Dave Black, and Bob Phillips Sight Reading Factory Professional Recordings

Unit Title	Style & Expression	Length of Unit	Ongoing
<b>Inquiry Questions</b> (Engaging & Debatable)	<ul style="list-style-type: none"> <li>• How do performers interpret musical works?</li> <li>• When is a performance judged ready to present? how do context and the manner in which musical work is presented influence an audience response?</li> <li>• How do individuals choose music to experience?</li> <li>• How do we discern the musical creators' and performers' expressive intent?</li> </ul>		
<b>Standards</b>	<p><b>Perform:</b> <i>Interpret:</i> MU:Pr4.3.E.5a, <i>Present:</i> MU:Pr6.1.E.5a</p> <p><b>Respond:</b> <i>Select:</i> MU:Re7.1.E.5a, <i>Analyze:</i> MU:Re7.2.E.5a <i>Interpret:</i> MU:Re8.1.E.5a</p>		
<b>Unit Strands &amp; Concepts</b>	<ul style="list-style-type: none"> <li>• Dynamics,</li> <li>• Articulation,</li> <li>• Phrasing</li> </ul>		
<b>Key Vocabulary</b>	articulation, accent, phrase, fermata, dynamics, forte, piano, crescendo, decrescendo		

<b>Unit Title</b>	<b>Style &amp; Expression</b>	<b>Length of Unit</b>	Ongoing
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<b>Critical Content: My students will Know...</b>	<b>Key Skills: My students will be able to (Do)...</b>
<ul style="list-style-type: none"> <li>• response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music</li> <li>• the following articulation markings: accents</li> <li>• the following dynamics: piano, forte, crescendo, decrescendo</li> <li>• the following music symbols: fermata</li> </ul>	<ul style="list-style-type: none"> <li>• make interpretive decisions based on their understanding of context and expressive intent</li> <li>• select musical works based on interests, experiences, understandings and purposes</li> <li>• provide clues to their expressive intent through the use of elements and structures of music</li> <li>• perform expressively, with appropriate interpretation and technical accuracy, and in a manner appropriate to the audience and context</li> <li>• demonstrate an understanding of articulation and dynamic markings in relation to the style of music they are performing</li> </ul>

<b>Assessments:</b>	<ul style="list-style-type: none"> <li>• Performance Task</li> </ul>
<b>Teacher Resources:</b>	Sound Innovations for Concert Band Book 1- Robert Sheldon, Peter Boonschaft, Dave Black, and Bob Philips Sight Reading Factory

<b>Unit Title</b>	<b>Composing &amp; Arranging</b>	<b>Length of Unit</b>	Ongoing
<b>Inquiry Questions (Engaging &amp; Debatable)</b>	<ul style="list-style-type: none"> <li>• How do musicians generate creative ideas?</li> <li>• How do musicians make creative decisions?</li> <li>• How do musicians improve the quality of their creative work?</li> </ul>		
<b>Standards</b>	<p><b>Create:</b>  <i>Imagine:</i> MU:Cr1.1.E.5a, <i>Plan and Make:</i> MU:Cr1.2.E.a  <i>Evaluate &amp; Refine:</i> MU:Cr3.1E.5a</p>		
<b>Unit Strands &amp; Concepts</b>	<ul style="list-style-type: none"> <li>• Rhythmic Composition,</li> <li>• Melodic Composition</li> </ul>		
<b>Key Vocabulary</b>	composer, arranger, notation		

<b>Unit Title</b>	<b>Composing &amp; Arranging</b>	<b>Length of Unit</b>	Ongoing
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<b>Critical Content:</b> My students will <b>Know</b> ...	<b>Key Skills:</b> My students will be able to <b>(Do)</b> ...
<ul style="list-style-type: none"> <li>the creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources</li> <li>musicians creative choices are influenced by their expertise, context, and expressive intent</li> <li>notation elements necessary for successful musical composition</li> </ul>	<ul style="list-style-type: none"> <li>evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria</li> <li>create an original piece of music that can be repeated and preserved either in notation or in a sound recording</li> <li>apply concepts of composition procedures including the development of musical ideas</li> <li>compose an 8-12 measure composition for their instrument</li> </ul>

<b>Assessments:</b>	<ul style="list-style-type: none"> <li>Original Composition Project</li> </ul>
<b>Teacher Resources:</b>	Sound Innovations for Concert Band Book 1- Robert Sheldon, Peter Boonshaft, Dave Black, and Bob Phillips

<b>Unit Title</b>	<b>Improvisation</b>	<b>Length of Unit</b>	Ongoing
<b>Inquiry Questions (Engaging &amp; Debatable)</b>	<ul style="list-style-type: none"> <li>• How do musicians generate creative ideas?</li> <li>• How do musicians make creative decisions?</li> <li>• How do musicians improve the quality of their creative work?</li> <li>• When is creative work ready to share?</li> </ul>		
<b>Standards</b>	<b>Create:</b> <i>Imagine:</i> MU:Cr.1.1.E.5a, <i>Plan and Make:</i> MU:Cr2.1.E.5a <i>Evaluate &amp; Refine:</i> MU:Cr3.1.E.5a, <i>Present:</i> MU:Cr3.2.E.5a		
<b>Unit Strands &amp; Concepts</b>	<ul style="list-style-type: none"> <li>• What is Improvisation?</li> </ul>		
<b>Key Vocabulary</b>	Improvisation, I-V chord progression, process		

<b>Unit Title</b>	<b>Improvisation</b>	<b>Length of Unit</b>	2-3 Weeks
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<b>Critical Content:</b> <b>My students will Know ...</b>	<b>Key Skills:</b> <b>My students will be able to (Do)...</b>
<ul style="list-style-type: none"> <li>the creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources</li> <li>musicians creative choices are influenced by their expertise, context, and expressive intent</li> <li>musicians presentation of creative work is the culmination of a process of creation and communication</li> </ul>	<ul style="list-style-type: none"> <li>evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria</li> <li>present creative work as the culmination of a process of creation and communication</li> <li>create and perform spontaneously or in-the-moment, based on guidelines provided by the instructor</li> <li>analyze melodic concepts</li> <li>improvise over a simple I-V chord progression</li> </ul>

<b>Assessments:</b>	<ul style="list-style-type: none"> <li>Student improvisation performance</li> </ul>
<b>Teacher Resources:</b>	Sound Innovations for Concert Band Book 1- Robert Sheldon, Peter Boonshaft, Dave Black, and Bob Phillips

Unit Title	Performance Etiquette	Length of Unit	Ongoing
<b>Inquiry Questions</b> (Engaging & Debatable)	<ul style="list-style-type: none"> <li>• How do musicians improve the quality of their performance?</li> <li>• When is a performance judged ready to present?</li> <li>• How do context and the manner in which musical work is presented influence audience response?</li> <li>• How do we discern the musical creators' and performers' expressive intent?</li> <li>• How do we judge the quality of musical work(s) and performance(s)?</li> </ul>		
<b>Standards</b>	<p><b>Perform:</b>  <i>Rehearse, Evaluate &amp; Refine:</i> MU:Pr5.1.E.5a  <i>Present:</i> MU:Pr6.1.E.5a</p> <p><b>Respond:</b>  <i>Interpret:</i> MU:Re8.1.E.5a, <i>Evaluate:</i> MU:R9.1.E.5a</p>		
<b>Unit Strands &amp; Concepts</b>	<ul style="list-style-type: none"> <li>• Audience Etiquette,</li> <li>• Performance Etiquette,</li> <li>• Performance Reflection</li> </ul>		
<b>Key Vocabulary</b>	rehearsal marks (numbers or letters), audience, conductor, stage, curtain, pit orchestra, stage right, stage left, bow, performance reflection, balance, blend		

<b>Unit Title</b>	<b>Performance Etiquette</b>	<b>Length of Unit</b>	Ongoing
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<b>Critical Content: My students will Know ...</b>	<b>Key Skills: My students will be able to (Do) ...</b>
<ul style="list-style-type: none"> <li>• what appropriate audience and performer behavior looks and sounds like</li> <li>• appropriate times to applaud during a performance</li> <li>• appropriate times to exit the performance hall during a performance</li> </ul>	<ul style="list-style-type: none"> <li>• express their musical ideas through analyzing, evaluating and refining their performance over time through openness to new ideas, persistence, and the application of appropriate criteria</li> <li>• judge performance based on criteria that vary across time, place and cultures. This context and how a work is presented influence the audience response</li> <li>• provide clues to their expressive intent through the use of elements and structures of music</li> <li>• evaluate personal work and performances by analysis, interpretation and established criteria</li> <li>• demonstrate appropriate audience and performer etiquette for all performances both in class and for a live audience</li> </ul>

<b>Assessments:</b>	<ul style="list-style-type: none"> <li>• Student Performance, Student Created Performance Rubric, Performance Self-Reflection</li> </ul>
<b>Teacher Resources:</b>	Sound Innovations for Concert Band Book 1- Robert Sheldon, Peter Boonshaft, Dave Black, and Bob Phillips Professional Recordings