Pequea Valley School District
Music

Unit: Basic Concepts **Course: Applied Instrumental Music** **Grade: 7-8**

Planning the Focus Based on the Desired Result

What do you want all students to know, understand and do by the end of the unit?

The Basic Concepts unit is designed to establish strong musicianship skills in all learners participating in band. These concepts are introduced at the beginning of the year and are reinforced at every lesson or rehearsal in an effort to develop consistent, high quality performance. At the end of this unit (school year), learners should be able to: Demonstrate proper posture, use correct breathing techniques, demonstrate proper articulation (especially tonguing), perform at different levels of dynamics, understand musical terms, produce a characteristic sound on their instruments, perform on the full range of instrument and demonstrate basic to advanced sight reading skills.

Unit Essential Question(s)

- EQ: Why do you think it's important for a musician to know, understand and demonstrate the basic concepts of performing on an instrument?

National & Pennsylvania State Standards

National Standards

PERFORMING:

- Analyze: EQ: How does understanding the structure and context of musical works inform performance?
  - MU:Pr4.2: Demonstrate, using music reading skills where appropriate, how knowledge of formal aspects in musical works inform prepared or improvised performances.
- Interpret: EQ: How do performers interpret musical works?
  - MU:Pr4.3: Identify expressive qualities in a varied repertoire of music that can be demonstrated through prepared and improvised performances.
- Rehearse, Evaluate and Refine: EQ: How do musicians improve the quality of their performance?
  - MU:Pr5.3: Use self-reflection and peer feedback to refine individual and ensemble performances of a varied repertoire of music.
- Present: EQ: When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?
  - MU:Pr6.1: Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music
  - MU:Pr6.1: Demonstrate an awareness of the context of the music through prepared and improvised performances.

RESPONDING:

- Analyze: EQ: How does understanding the structure and context of the music influence a response?
    - MU:Re7.2: Identify how knowledge of context and the use of repetition, similarities, and contrasts inform the response to music.

Pennsylvania Standards for Arts Education (Grades 7 & 8):

- 9.1: Production, Performance & Exhibition of Music
    - Know and use the elements and principles of each art form to create works in the arts and humanities. (Music: Duration, Intensity, Pitch, Timbre)
    - Recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce, review and revise original works in the arts. (Music: play an instrument, read & notate music, compose, arrange, improvise)
    - Identify and use comprehensive vocabulary within each of the arts forms.
    - Demonstrate knowledge of at least two styles within each art form through performance or exhibition of unique works.
    - Explain the function and benefits of rehearsal sessions.

- 9.3: Critical Response
    - Know & use the critical process of the examination of works in music.
    - Analyze & interpret specific characteristics.

Pacing: Approximate number of class sessions per unit

- Every class for the entire year

Tier 3 Vocabulary (Content specific vocabulary)

Vocabulary

- Characteristic Tone
    - Overtones
    - Embouchure
- Time Signatures
    - Beats Per Measure
- Tempo
    - *Andante*
    - *Moderato*
    - *Allegro*
    - Plus variations of above
- Dynamics
    - Levels 1-5
    - *Pianissimo* (> Level 1)
    - *Piano* (Level 1)
    - *Mezzo Piano*

    - *Mezzo Forte*
    - *Forte*
    - *Fortissimo* (Level 5)
- Articulations
    - *Staccato*
    - *Tenuto*
    - Accent
    - Slur
    - Ties
- Musical Language
    - *Crescendo/Decrescendo*
    - *Rallentando/Ritardando*
    - *Accelerando*
    - *Da capo/Dal segno*
    - *Fine/Coda*
    - First/Second Endings
    - "Road Map/GPS"
    - Any additional terms that appear in the studied repertoire

Know - What do students need to **know** in order to be able to do and understand? ***List concepts, such as facts, formulas, key vocabulary and knowledge "nuggets".***

- Basic tone production
- Breath control
- Articulations
    - In particular, proper tonguing to initiate sound production
- Time signatures
    - Definition of both the top and bottom numbers
- Tempo terms

Understand - What do students need to **understand**? What is the **big idea**? ***List broad concepts or "big ideas" in a statement of enduring understanding.***

- Successful musicianship is dependent upon the development of the basic skills required for tone production and music/rhythmic reading both alone and with a group.

Learning Outcome - What do students need to be able to **accomplish** by the unit's end? ***Culmination Assessments embedding skills and competencies***

This "unit" is the foundation of successful instrumental music performance. Learners will be able to produce a characteristic tone and perform on their instruments in an ensemble-timed response coordinated with breath control, articulation, embouchure, and correct hand position. Learners will be able to demonstrate reading music while interpreting time signatures, musical terms, dynamics and correct rhythms. Learners will also be able to demonstrate the "self-tuning" process on their instruments by assessing their pitches, evaluating the sound through self-questioning and physically adjusting their instruments.

Software/Resources:

- *The Creative Director* Edward S. Lisk, Meredith Music Publishing
- *The Creative Director: Intangibles of Musical Performance* Edward S. Lisk, Meredith Music Publishing

Learning facilitator supplied resources along with the following learner-used publications:

- *Foundations for Superior Performance* Richard Williams & Jeff King, Kjos Music Company Publisher
- *Sight Reading for Band Volumes 1 & 2* B.G. Evans & Norman J. Nelson, Southern Music Company Publishing
- *Treasury of Scales for Band* Leonard B. Smith, Alfred Publishing Company

Learner Agency:

- Learner Agency is possessing the mindset and know-how to act in a manner which empowers and positions learners for a lifetime of learning.

Pequea Valley School District
Music

Unit 2: Performance Fundamentals **Course: Applied Instrumental Music** **Grade: 7-8**

Planning the Focus Based on the Desired Result

What do you want all students to know, understand and do by the end of the unit?

When playing instruments, learners will be able to consistently demonstrate Proper Playing Position (PPP), proper breath support and control, use of correct articulation, and be able to "self-tune" their instruments through the use of ear training, self-evaluation and physical adjustment of the instrument or embouchure. Learners will know and understand the Circle of Fourths and how to use it for transposition and realizing different key signatures. Learners will also become adept at the Discipline of Duration in order to improve "ensemble-timed" thought and establish cohesive playing with other band members.

Unit Essential Question(s)

- What does Proper Playing Position (PPP) look like for me? Explain and demonstrate with your instrument.
- Explain the proper techniques for breath support while playing your instrument. Why do you think proper breath support is important for playing an instrument?
- Define articulation. What are the different styles of articulations? Why would a composer use different styles of articulations when writing a piece of music?
- Describe "beatless" tuning. What do musicians listen for when tuning their instruments? Provide a list. If you tune just one note on your instrument, does that mean all the other notes are also in tune? How does a musician play in tune through the full range of his/her instrument?
- What is the Circle of 4ths (C-4's)? Explain the construction of the C-4's. How do musicians use the C-4's to determine transposition, key signatures and chord progressions?
- What is sight reading? Why are sight reading skills important for a musician? List the things every musician should look for *prior* to playing a piece of music for the first time.

Keystone Eligible Content/PA Core Standard

<u>PERFORMING</u>:

- Analyze: EQ: How does understanding the structure and context of musical works inform performance?
  - MU:Pr4.2: Demonstrate, using music reading skills where appropriate, how knowledge of formal aspects in musical works inform prepared or improvised performances.
- Interpret: EQ: How do performers interpret musical works?
  - MU:Pr4.3: Identify expressive qualities in a varied repertoire of music that can be demonstrated through prepared and improvised performances.

- Rehearse, Evaluate and Refine: EQ: How do musicians improve the quality of their performance?
    - MU:Pr5.3: Use self-reflection and peer feedback to refine individual and ensemble performances of a varied repertoire of music.
- Present: EQ: When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?
    - MU:Pr6.1: Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music
    - MU:Pr6.1: Demonstrate an awareness of the context of the music through prepared and improvised performances.

<u>RESPONDING</u>:

- Analyze: EQ: How does understanding the structure and context of the music influence a response?
    - MU:Re7.2: Identify how knowledge of context and the use of repetition, similarities, and contrasts inform the response to music.

Pennsylvania Standards for Arts Education (Grades 7 & 8):

- 9.1: Production, Performance & Exhibition of Music
    - Know and use the elements and principles of each art form to create works in the arts and humanities. (Music: Duration, Intensity, Pitch, Timbre)
    - Recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce, review and revise original works in the arts. (Music: play an instrument, read & notate music, compose, arrange, improvise)
    - Identify and use comprehensive vocabulary within each of the arts forms.
    - Demonstrate knowledge of at least two styles within each art form through performance or exhibition of unique works.
    - Explain the function and benefits of rehearsal sessions.
- 9.3: Critical Response
    - Know & use the critical process of the examination of works in music.
    - Analyze & interpret specific characteristics.

Pacing: Approximate number of class sessions per unit

- 4-6 weeks

Tier 3 Vocabulary (Content specific vocabulary)

Vocabulary

- Diaphragm
- Sound wave/“beats”
- Transposition
- Interval
- *Arpeggio*
- Time Signatures

    - Beats Per Measure
- Tempo
    - *Andante*
    - *Moderato*
    - *Allegro*
- Dynamics
    - Levels 1-5
    - *Pianissimo* (>Level 1)
    - *Piano* (Level 1)
    - *Mezzo Piano*
    - *Mezzo Forte*
    - *Forte*
    - *Fortissimo* (Level 5)
- Articulations
    - *Staccato*
    - *Tenuto*
    - Accent
    - Slur
    - Ties
- Musical Language
    - *Crescendo/Decrescendo*
    - *Rallentando/Ritardando*
    - *Accelerando*
    - *Da capo/Dal segno*
    - *Fine/Coda*
    - First/Second Endings
    - "Road Map/GPS"
    - Any additional terms used in studied repertoire

Know - What do students need to **know** in order to be able to do and understand? ***List concepts, such as facts, formulas, key vocabulary and knowledge "nuggets".***

- Correct body position (PPP) while performing on an instrument.
- Correct breathing techniques.
- How to produce different styles of articulations on an instrument (too/doo tonguing, slurs, *staccato*, *tenuto*, etc.)
- How to listen to a given pitch and self-tune an instrument by listening for beats and self-analyzing their sound.
- Use the Circle of 4ths to transpose, determine key signatures and understand basic chord changes.
- List the important concepts needed and "things to know" for successful sight reading/musical performance.

Understand - What do students need to **understand**? What is the **big idea**? ***List broad concepts or "big ideas" in a statement of enduring understanding.***

Learners will understand that PPP, correct breath support and properly executed articulations will begin to help them sound like professional musicians. Once these are used with consistency and learners further develop self-tuning skills, the ensemble will perform at a more advanced level. Knowledge and understanding of the Circle of 4ths will open opportunities for learners to become adept at playing in all key signatures and tonal centers.

Learning Outcome - What do students need to be able to **accomplish** by the unit's end? ***Culmination Assessments embedding skills and competencies***

- Consistent demonstration of PPP
- Knowledge and understanding of the techniques for proper breath support along with consistent use
- Demonstration of the various types of articulations as needed for the written musical style.
- Learners will self-tune their instruments by listening to a given pitch and analyzing whether they can hear "beats" between their pitch and the given pitch. Using self-questioning ("Do I hear beats?" "Did the beats get faster or slower?", etc.) learning will adjust the length of their instrument (providing that they are using PPP, good breath support and correct embouchure setting).
- Learners will correctly use the Circle of 4ths to transpose for their instrument and discover key signatures, chord progressions, and tonal centers.
- Learners will be able to list the important concepts of sight reading and play a piece successfully. Sight reading will get increasingly more challenging throughout the year and learners will demonstrate increased capabilities.

Software/Resources:

- *The Creative Director* Edward S. Lisk, Meredith Music Publishing.
- *The Creative Director: Intangibles of Musical Performance* Edward S. Lisk, Meredith Music Publishing.

Learning facilitator supplied resources along with the following learner-used publications:

- *Foundations for Superior Performance* Richard Williams & Jeff King, Kjos Music Company Publisher.
- *Sight Reading for Band Volumes 1 & 2* B.G. Evans & Norman J. Nelson, Southern Music Company Publishing.
- *Treasury of Scales for Band* Leonard B. Smith, Alfred Publishing Company.

Learner Agency:

- Learner Agency possesses the mindset and know-how to act in a manner which empowers and positions learners for a life-time of learning.

Pequea Valley School District
Music

Unit 3:Scales and Scale Construction **Course: Applied Instrumental Music** **Grade: 7-8**

Planning the Focus Based on the Desired Result

What do you want all students to know, understand and do by the end of the unit?

Learners will be able to define and play a chromatic scale on instruments. Learners will be able to construct major and minor scales and their respective key signatures using whole step/half step formulas and the Circle of 4ths. Learners will also be able to determine the quality of the scale (major or minor) through aural performance. Learners will be able to explain why composers use a major or minor scale or key to convey a particular meaning in a musical work.

Unit Essential Question(s)

- Why do you think it's important for musicians to understand scale construction? Do you think it would help someone perform at a higher level of musicianship if they had a solid knowledge of scales? Why or why not?

Lesson Essential Question(s)

- How do we build a chromatic scale? Define the construction of the chromatic scale.
- What does a sharp/flat/natural do to a note?
- How do we construct a major scale? List the letters in correct order for any major scale. List the *solfege* syllables for each note/letter.
- Where are the ½ steps located in a major scale? How does the location of the ½ steps between notes determine the key signature?
- Can you make a connection between the key signatures of the Circle of 4ths with the location of the ½ steps in a major scale?
- How do we construct the natural minor scale? List the intervals in correct order for any minor scale. List the *solfege* syllables for each letter/note?
- Where are the ½ steps located in the natural minor scale? How does the location of the ½ steps between notes determine the key signature?
- List two (2) ways to construct a minor scale.
- Compare the major and minor scales. Describe the differences.
- Explain the difference between Parallel and Relative Minor. Locate Parallel and Relative Majors and Minors on the Circle of 4ths.

Keystone Eligible Content/PA Core Standard

National Standards

PERFORMING:

- Analyze: EQ: How does understanding the structure and context of musical works inform performance?
  - MU:Pr4.2: Demonstrate, using music reading skills where appropriate, how knowledge of formal aspects in musical works inform prepared or improvised performances.

- Interpret: EQ: How do performers interpret musical works?
    - MU:Pr4.3: Identify expressive qualities in a varied repertoire of music that can be demonstrated through prepared and improvised performances.

RESPONDING:
- Select: EQ: How do individuals choose music to experience?
    - MU:Re7.1: Identify/explain reasons for selecting music based on/citing characteristics found in the music, connections to interest, purpose and context.
- Analyze: EQ: How does understanding the structure and context of the music influence a response?
    - MU:Re7.2: Identify how knowledge of context and the use of repetition, similarities, and contrasts inform the response to music.
- Interpret: EQ: How do we discern the musical creators' and performers' expressive intent?
    - MU:Re8.1: Identify and support interpretations of the expressive intent and meaning of musical works citing as evidence the treatment of the elements of music, contexts and the setting of the text (if applicable).

CONNECTING:
- Connecting: EQ: How do musicians make meaningful connections to creating, performing and responding?
    - MU:Cn10.0: Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing or responding to music.

- Connecting: EQ: How do the other arts, other disciplines, contexts and daily life inform creating, performing and responding to music?
    - MU:Cn11: Demonstrate understanding between music and the other arts, other disciplines, varied contexts, and daily life.

Pennsylvania Standards for Arts Education (Grades 7 & 8):
- 9.1: Production, Performance & Exhibition of Music
    - Know and use the elements and principles of each art form to create works in the arts and humanities. (Music: Duration, Intensity, Pitch, Timbre)
    - Recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce, review and revise original works in the arts. (Music: play an instrument, read & notate music, compose, arrange, improvise)
    - Identify and use comprehensive vocabulary within each of the arts forms.
    - Demonstrate knowledge of at least two styles within each art form through performance or exhibition of unique works.
    - Explain the function and benefits of rehearsal sessions.

- 9.3: Critical Response
    - Know & use the critical process of the examination of works in music.
    - Analyze & interpret specific characteristics.
    - Evaluate works in the arts and humanities using a complex critical response.

- 9.4: Aesthetic Response
    - Compare & contrast informed individual opinions about the meaning of works in the arts to others.
    - Describe how the attributes of the audience's environment influences aesthetic responses.

Pacing: Approximate number of class sessions per unit

- 6-8 weeks

Tier 3 Vocabulary (Content specific vocabulary)

Vocabulary:

- Accidentals
    - Sharp (#)/Flat (b)/Natural
- Enharmonic Tones
- *Solfeggio* (*do, re, mi,* etc.)
- Interval
    - half-step/whole step
- Parallel Minor
- Relative Minor
- Minor scale variations
    - Natural
    - Harmonic
    - Melodic

Know - What do students need to **know** in order to be able to do and understand? ***List concepts, such as facts, formulas, key vocabulary and knowledge "nuggets".***

- Read and interpret key signatures using the Circle of 4ths.
- Concept of whole and half-step intervals.
- *Solfege* syllables as they relate to scale construction
- Concept of sharps/flats/naturals and how they alter notes
- Letters of the musical alphabet

Understand - What do students need to **understand**? What is the **big idea**? ***List broad concepts or "big ideas" in a statement of enduring understanding.***

The impetus behind learning musical scales is to make learners proficient at performing repertoire. Chromatic, major and minor scalar runs in all forms appear in repertoire and learners who are accomplished at scales will have an easier time performing challenging music. Gaining an understanding into

the construction of major and minor scales will facilitate hand/finger movements in a timed response to stimuli. An understanding of the emotional connection relative to major and minor scales will guide the learner to the intent of the composer and give insight into a piece's performance.

Learning Outcome - What do students need to be able to **accomplish** by the unit's end? ***Culmination Assessments embedding skills and competencies***

- Learners will perform a one-octave concert Bb chromatic scale in 8th notes at quarter note = 60 bpm at the proficient level.
- Demonstrate proficiency with *solfege* syllables for both major and minor scales and explain how they are related and different.
- Be able to show how to construct both parallel and relative minor scales from a given major scale.
- Learners will describe and list the differences between natural, harmonic and melodic minor scales.
- Learners will perform the various types of major and minor scales on instruments.
- Learners will demonstrate through verbal communication and musical performance how different scales create different emotional responses in performers and listeners.

Software/Resources:

- *The Creative Director* Edward S. Lisk, Meredith Music Publishing.
- *The Creative Director: Intangibles of Musical Performance* Edward S. Lisk, Meredith Music Publishing.

Learning facilitator supplied resources along with the following learner-used publications:

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Learner Agency:

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Pequea Valley School District
Music

Unit 4: Playing with Expression **Course: Applied Instrumental Music** **Grade: 7-8**

Planning the Focus Based on the Desired Result

What do you want all students to know, understand and do by the end of the unit?

Learners will be able to play as an ensemble using Balance, Blend and Intonation (BBI). A learner's understanding of the Natural Laws of Music will enhance proper phrasing and the overall "long line" of music and lead to communicating the ideas of the composer with intensity and emotion. To play together with ensemble-timed thought and precision, learners will execute the same understanding of the "right sides" of notes. Musicians will be expected to evaluate, analyze and critique their performances based upon appropriate musical standards and emotional connections.

Unit Essential Question(s)

- A musical ensemble must convey a composer's emotional intent/purpose/meaning/story to an audience through its performance. As a musician, what do you need to know to contribute to or create this emotional communication?

Lesson Essential Question(s)

- What is Balance, Blend & Intonation? Define each term. Explain the differences between each term.
- How do Basic Performance Skills (PPP, breath support, articulation, et cetera) affect BBI?
- How long are musical phrases? How do we identify where phrases begin and end? Give examples.
- What are the 3 Natural Laws of Music? How do musicians use these laws to create an emotional connection with music?
    - Low seeks High/High seeks Low/Short seeks Long
- How do musicians create Communication between themselves and the audience?
- Can different musicians Interpret the same composition differently? Is it OK to have different interpretations of the same work? Why or why not?
- Intensity: What is it? Intensity may be difficult to describe but it's apparent when it's missing from the performance. How can you convey intensity through your instrument?
- What is the "Long Line" of music? Are you connecting the musical ideas and emotions of the composer throughout the *entire* piece? Can you conceptualize/visualize the *entire* piece of music as a "whole?"
- The Space of Silence: When does sound end and silence begin? How is counting musical rhythms different now than what you've learned before?
    - "Right sides" of notes
- Evaluate/analyze and critique your performance. Are you playing with BBI? Following the Natural Laws of Music? Communicating to the audience? Etc.

Keystone Eligible Content/PA Core Standard

National Standards

PERFORMING:

- Analyze: EQ: How does understanding the structure and context of musical works inform performance?
  - MU:Pr4.2: Demonstrate, using music reading skills where appropriate, how knowledge of formal aspects in musical works inform prepared or improvised performances.
- Interpret: EQ: How do performers interpret musical works?
  - MU:Pr4.3: Identify expressive qualities in a varied repertoire of music that can be demonstrated through prepared and improvised performances.
- Rehearse, Evaluate and Refine: EQ: How do musicians improve the quality of their performance?
  - MU:Pr5.3: Use self-reflection and peer feedback to refine individual and ensemble performances of a varied repertoire of music.
- Present: EQ: When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?
  - MU:Pr6.1: Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music
  - MU:Pr6.1: Demonstrate an awareness of the context of the music through prepared and improvised performances.

RESPONDING:

- Select: EQ: How do individuals choose music to experience?
  - MU:Re7.1: Identify/explain reasons for selecting music based on/citing characteristics found in the music, connections to interest, purpose and context.
- Analyze: EQ: How does understanding the structure and context of the music influence a response?
  - MU:Re7.2: Identify how knowledge of context and the use of repetition, similarities, and contrasts inform the response to music.
- Interpret: EQ: How do we discern the musical creators' and performers' expressive intent?
  - MU:Re8.1: Identify and support interpretations of the expressive intent and meaning of musical works citing as evidence the treatment of the elements of music, contexts and the setting of the text (if applicable).
- Evaluate: EQ: How do we judge the quality of musical works and performances?
  - MU:Re9.1: Explain the influence of experiences, analysis and context on interest in and evaluation of music.

CONNECTING:

- Connecting: EQ: How do musicians make meaningful connections to creating, performing and responding?
  - MU:Cn10.0: Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing or responding to music.
- Connecting: EQ: How do the other arts, other disciplines, contexts and daily life inform creating, performing and responding to music?
  - MU:Cn11: Demonstrate understanding between music and the other arts, other disciplines, varied contexts, and daily life.

Pennsylvania Standards for Arts Education (Grades 7 & 8):

- 9.1: Production, Performance & Exhibition of Music
  - Know and use the elements and principles of each art form to create works in the arts and humanities. (Music: Duration, Intensity, Pitch, Timbre)
  - Recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce, review and revise original works in the arts. (Music: play an instrument, read & notate music, compose, arrange, improvise)
  - Identify and use comprehensive vocabulary within each of the arts forms.
  - Demonstrate knowledge of at least two styles within each art form through performance or exhibition of unique works.
  - Explain the function and benefits of rehearsal sessions.
- 9.2: Historical & Cultural Contexts
  - Explain the historical/cultural & social context of an individual work of art
- 9.3: Critical Response
  - Know & use the critical process of the examination of works in music.
  - Analyze & interpret specific characteristics.
  - Evaluate works in the arts and humanities using a complex critical response.
- 9.4: Aesthetic Response
  - Compare & contrast informed individual opinions about the meaning of works in the arts to others.
  - Describe how the attributes of the audience's environment influences aesthetic responses.

Pacing: Approximate number of class sessions per unit

- 6-8 weeks and beyond

Tier 3 Vocabulary (Content specific vocabulary)

Vocabulary:

- Balance
- Blend
- Intonation
- Musical phrase
- Point of Repose
- Tension/Release
- *Rubato*
- Interpretation
- Intensity
- "Long line" of music
- "Right sides" of notes

Know - What do students need to **know** in order to be able to do and understand? ***List concepts, such as facts, formulas, key vocabulary and knowledge "nuggets".***

- Definitions of Balance, Blend, Intonation
- Identify the start and length of musical phrases (including pick-up notes)
- Identify if you are a lead line, supporting line or counter-melody
- Know the Natural Laws of Music and how to apply them in performance
- Understand "intensity" and how to produce it through your instrument
- Realize the entire piece of music as one complete work from beginning to end (Long Line of Music)
- Find the Beginning of Silence as an ensemble ("Right Sides of Notes")

Understand - What do students need to **understand**? What is the **big idea**? ***List broad concepts or "big ideas" in a statement of enduring understanding.***

For a successful performance that conveys emotion and meaning to an audience, learners must become contributing members of the ensemble through Balance, Blend and Intonation. Learners must also be able to understand and identify individual musical phrases but yet realize the overall "long line" of the composition. Understanding the 3 Natural Laws of Music will guide learners to give their personal emotional interpretation of the piece while playing with Intensity, focusing on where "silence begins," and critiquing/improving the performance as it happens.

Learning Outcome - What do students need to be able to **accomplish** by the unit's end? ***Culmination Assessments embedding skills and competencies***

- Performing as an ensemble using BBI
- Playing the written musical phrases as well as including the written, as well as *unwritten*, intended musical markings in an effort to convey the composer's meaning.
- Performing in an artistic manner by implementing the Natural Laws of Music and driving towards emotional climaxes and points of repose creating a connection with the ensemble and the audience.
- Performing with intensity regardless of volume or tempo
- Performing each piece with a focus on the "long line" of music.
- Focusing on the "right" sides of notes as an ensemble.
- Learners will critique performances and write a comment during rehearsals and post-it at the conclusion of the session.

Software/Resources:

- *The Creative Director* Edward S. Lisk, Meredith Music Publishing.
- *The Creative Director: Intangibles of Musical Performance* Edward S. Lisk, Meredith Music Publishing.

Learning facilitator supplied resources along with the following learner-used publications:

- *Foundations for Superior Performance* Richard Williams & Jeff King, Kjos Music Company Publisher.
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- *Treasury of Scales for Band* Leonard B. Smith, Alfred Publishing Company.

Learner Agency:

- Learner Agency is possessing the mindset and know-how to act in a manner which empowers and positions learners for a lifetime of learning.

Pequea Valley School District
Music

Unit 5: Improvisation **Course: Applied Instrumental Music** **Grade: 7-8**

Planning the Focus Based on the Desired Result

What do you want all students to know, understand and do by the end of the unit?

Learners will be able to improvise melodies on their instruments from reading chord symbols on a "lead" sheet. A learner's understanding of chord progressions and tonal centers combined with a myriad of listening examples of professional musicians will guide him/her to create melodies "on the spot."

Unit Essential Question(s)

- The height of superior performance for a musician is the ability to compose interesting and emotional melodies "on the spot" (improvising). How does learning the skill of improvising give a musician the opportunity she needs to express herself? How would someone's day-to-day interactions and experiences affect a musician's improvisation on that particular day or in that particular moment?

Lesson Essential Question(s)

- What is the Blues? Describe and outline a Blues chord progression.
- How do we construct a Blues scale? To your ears, does the Blues scale "fit" over the different chords of the Blues? Describe how it sounds different over each chord.
- What are musical modes? Describe how modes are related to chords. Describe the relationship between chords and their corresponding modes/scales.
- Describe the similarities between several modes using examples. How does that help you find the tonal center of a chord progression? Why would a musician need to know the tonal center of a song in order to improvise?
- How does your knowledge of the Circle of Fourths help you to understand the ii-V7-I chord progression? Refer to the Circle of Fourths and explain its relationship to the ii-V7-I progression.
- Describe the modes of the ii-V7-I chord progression and how they are related to the tonal center. How does a deep understanding of chord construction and tonal centers help the musician express herself through an instrument?
- Show that you can identify the changing tonal centers in a jazz standard after identifying ii-V7-I progressions. Why does a musician need to identify tonal centers (key changes) to successfully improvise on any song?

Keystone Eligible Content/PA Core Standard

National Standards

PERFORMING:

- Analyze: EQ: How does understanding the structure and context of musical works inform performance?
  - MU:Pr4.2: Demonstrate, using music reading skills where appropriate, how knowledge of formal aspects in musical works inform prepared or improvised performances.
- Interpret: EQ: How do performers interpret musical works?
  - MU:Pr4.3: Identify expressive qualities in a varied repertoire of music that can be demonstrated through prepared and improvised performances.
- Rehearse, Evaluate and Refine: EQ: How do musicians improve the quality of their performance?
  - MU:Pr5.3: Use self-reflection and peer feedback to refine individual and ensemble performances of a varied repertoire of music.
- Present: EQ: When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?
  - MU:Pr6.1: Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music
  - MU:Pr6.1: Demonstrate an awareness of the context of the music through prepared and improvised performances.

RESPONDING:

- Select: EQ: How do individuals choose music to experience?
  - MU:Re7.1: Identify/explain reasons for selecting music based on/citing characteristics found in the music, connections to interest, purpose and context.
- Analyze: EQ: How does understanding the structure and context of the music influence a response?
  - MU:Re7.2: Identify how knowledge of context and the use of repetition, similarities, and contrasts inform the response to music.
- Interpret: EQ: How do we discern the musical creators' and performers' expressive intent?
  - MU:Re8.1: Identify and support interpretations of the expressive intent and meaning of musical works citing as evidence the treatment of the elements of music, contexts and the setting of the text (if applicable).
- Evaluate: EQ: How do we judge the quality of musical works and performances?
  - MU:Re9.1: Explain the influence of experiences, analysis and context on interest in and evaluation of music.

CONNECTING:

- Connecting: EQ: How do musicians make meaningful connections to creating, performing and responding?
  - MU:Cn10.0: Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing or responding to music.
- Connecting: EQ: How do the other arts, other disciplines, contexts and daily life inform creating, performing and responding to music?
  - MU:Cn11: Demonstrate understanding between music and the other arts, other disciplines, varied contexts, and daily life.

Pennsylvania Standards for Arts Education (Grades 7 & 8):

- 9.1: Production, Performance & Exhibition of Music
    - Know and use the elements and principles of each art form to create works in the arts and humanities. (Music: Duration, Intensity, Pitch, Timbre)
    - Recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce, review and revise original works in the arts. (Music: play an instrument, read & notate music, compose, arrange, improvise)
    - Identify and use comprehensive vocabulary within each of the arts forms.
    - Demonstrate knowledge of at least two styles within each art form through performance or exhibition of unique works.
    - Explain the function and benefits of rehearsal sessions.
- 9.2: Historical & Cultural Contexts
    - Explain the historical/cultural & social context of an individual work of art
- 9.3: Critical Response
    - Know & use the critical process of the examination of works in music.
    - Analyze & interpret specific characteristics.
    - Evaluate works in the arts and humanities using a complex critical response.
- 9.4: Aesthetic Response
    - Compare & contrast informed individual opinions about the meaning of works in the arts to others.
    - Describe how the attributes of the audience's environment influences aesthetic responses.

Pacing: Approximate number of class sessions per unit

- 4-6 weeks and beyond (per individual instrumentalist)

Tier 3 Vocabulary (Content specific vocabulary)

Vocabulary:

- Improvisation
- Blues
- Bars (measures)
- Head (melody)
- Chord
    - Major (I)
    - Dominant (V)
    - Minor (ii)
    - Altered
- Modes (scales)
    - Dorian
    - Mixolydian
    - Ionian (major)
- Tonal (key) center

- ii-V7-I
- Song form
    - 12 Bar Blues
    - AABA
    - Through-composed

Know - What do students need to **know** in order to be able to do and understand? ***List concepts, such as facts, formulas, key vocabulary and knowledge "nuggets".***

- Read chord symbols on a lead sheet
- Know how to find the tonal center(s) or key(s) of a song
- Identify the different types of scales and modes in a particular song
- Identify the chords in various ii-V7-I progressions and define their tonal centers

Understand - What do students need to **understand**? What is the **big idea**? ***List broad concepts or "big ideas" in a statement of enduring understanding.***

With a clear understanding of the previous units on instrumental musical performance, learners can utilize those skills in conjunction with the concepts learned in this unit and improvise, or create, their own melodies and songs. This skill is the culmination of musical study and demonstrates the student has mastered the basic skills needed to be a creative and fulfilled musician. Improvisation allows the student to explore, create and further develop his/her musicianship opening the door for endless variations of outcomes.

Learning Outcome - What do students need to be able to **accomplish** by the unit's end? ***Culmination Assessments embedding skills and competencies***

- Learners will be able to read a lead sheet and determine its tonal center(s)
- Learners will be able to identify the song form in jazz music whether it's blues, modal tune, or a jazz standard
- Learners will be able to improvise a melody on their primary instrument based on the song melody
- Learners will be able to improvise a melody based on the song's chord progression
- Learners will be able to perform in the style of jazz swing, Latin, and rock
- Learners will be able to understand and respond using the appropriate jazz vocabulary

Software/Resources:

- *A New Approach to Jazz Improvisation: Maiden Voyage vol. 54* Jamey Aebersold, Jamey Aebersold Jazz, Inc.
- *The Creative Director* Edward S. Lisk, Meredith Music Publishing.
- *The Creative Director: Intangibles of Musical Performance* Edward S. Lisk, Meredith Music Publishing.

Learning facilitator supplied resources along with learner-accessed recordings:

- *Lending library of jazz recordings available in CD/LP formats*
- *Aebersold Play-A-Long CDs and lead sheets (assorted volumes appropriate for learner ability)*

Learner Agency:

- Learner Agency is possessing the mindset and know-how to act in a manner which empowers and positions learners for a lifetime of learning.