PLANNED INSTRUCTION

A PLANNED COURSE FOR:

Elementary Beginner Band - 1st Year

Curriculum Writing Committee:

Grade Level: 4 and 5

Date of Board Approval: _____

Course Weighting: Elementary Beginner Instrumental

Lessons	20 pts.
Rehearsal	20 pts.
Practice Chart - based on min 75 mins/week	5 pts.
Assessments	20 pts.
Concerts	25 pts.

Curriculum Map

Overview:

This course is designed to give students at the elementary level the opportunity to learn and develop their musical skills on band instruments through rehearsal and performance techniques. This level of instruction is at the beginner level, where students will learn the basic skills of reading music and playing their instruments. Students will receive small group instruction once a week to learn and reinforce concepts related to their specific instruments. In addition, students will also rehearse one time per week as a full band ensemble. The full band will have public performances, where students will perform songs to demonstrate the concepts they have learned in their first year. Some of the many skills needed and developed in this course are coordination, responsibility, cooperation, critical listening, discipline, creativity, and individual evaluation. Attendance is expected at small group instruction, rehearsals, and performances.

Goals:

- **Marking Period 1 (45 days) - Students will be able to …**
  - **Unit 1: Assembly/care of instrument and tone production (Ongoing)**
    - Students will Name the parts of their instruments.
    - Students will Demonstrate how to assemble and disassemble their instrument.
    - Students will Demonstrate how to create a sound using proper embouchure and technique.
    - Students will Perform basic instrument maintenance to minimize the need for future repair (cork grease, valve oil, swabbing, etc.).
  - **Unit 2: Percussion Instruments (Ongoing)**
    - Students will be able to Name the various percussion instruments in the band room.

        - Students will be able to Explain how each instrument is played.
        - Students will be able to Demonstrate a matched grip with mallets and snare drum sticks.
    - **Unit 3: Basic music notation/reading music (Ongoing)**
        - Students will Recognize and be able to explain the basic elements in reading music: treble and/or bass clefs, ledger lines, music staff, names of lines and spaces, measures, bar lines, double bar lines, whole notes/rests, half notes/rests, quarter notes/rests, in 4/4-time signature.
    - **Unit 4: New Notation/New Fingerings (Ongoing)**
        - Students will Identify new pitches based on their location on the staff.
        - Students will Demonstrate the correct fingering for each new pitch.

- **Marking Period 2 (45 days)**
    - **Unit 5: Repeat Signs; Breath Marks; Fermatas; Pick-up Notes (Ongoing)**
        - Students will Identify repeat signs, breath marks, fermatas, and pick-up notes based on their symbol and location within the printed music.
        - Students will Define the meaning and function of repeat signs, breath marks, fermatas, and pick-up notes based on their symbol and location within the printed music.
    - **Unit 6: Beginner Band (Ongoing)**
        - Students will be able to Rehearse and perform beginner to beginner/intermediate level concert band music.
        - Students will be able to Participate in at least one major concert performance during the school year (usually spring).
        - Students will be able to Perform in smaller concerts/assemblies as opportunity may arise.
    - **Unit 7: Key Signature, Dynamics, Additional Notation (Ongoing)**
        - Students will Locate the key signature and define its function.
        - Students will Define and demonstrate the dynamics forte, mezzo forte, mezzo piano, piano, crescendo, and decrescendo on respective instruments.
    - **Unit 8: Eighth Notes; 2/4 Time Signature; Tempo; Additional Notation (Ongoing)**
        - Students will Identify eighth notes based on their symbol.
        - Students will Identify and demonstrate the duration of eighth notes.
        - Students will Identify and explain 2/4 time signature.
        - Students will Observe basic tempos.

- **Marking Period 3 (45 days)**
    - **Unit 9: Dotted Half Notes, 3 / 4 Time Signature, Tie, Accents, Additional Notation (Ongoing)**
        - Students will identify and demonstrate dotted half notes, ties, and accents.
        - Students will identify and explain 3 / 4 time signature.
    - **Unit 10: 1st and 2nd Endings; D.C. al Fine; Theme and Variations (Ongoing)**
        - Students will Identify a 1st and 2nd ending.

        - Students will Play through an exercise that uses a 1st and 2nd ending.
        - Students will Identify and play through exercises that use D.C. al Fine.
        - Students will Explain and play through exercises that use Theme and Variation.
    - **Unit 11: Accidentals, Slurs, Phrasing, Multiple Measures of Rest (Ongoing)**
        - Students will Distinguish between the concepts and functions of flats, sharps, and naturals.
        - Students will Properly execute a slur.
        - Students will Identify and count multiple measures of rest.
    - **Unit 12: Concert Bb Scale and tuning note, Arpeggios, Chords, Additional Notation (Ongoing)**
        - Students will Play a concert Bb note for tuning and listen/make adjustment to instrument to be in tune.
        - Students will Play the concert Bb scale with accurate pitches.
        - Students will Play the concert Bb arpeggio with accurate pitches.
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    - **Unit 13: Enharmonics, Chromatic Notes, Eighth Notes and Rests (Ongoing)**
        - Students will be able to Explain the concept of enharmonics.
        - Students will be able to Correctly identify and play specific chromatic notes on respective instruments.
        - Students will be able to Identify eighth rests and their time value and will utilize this symbol when it appears in written music.

- **Marking Period 4 (45 days)**
    - **Unit 14: Overall Review and Assessment (Ongoing)**
        - Students will be able to identify the basic elements of music.
        - Students will be able to perform basic skills and demonstrate a general knowledge of their instrument.
    - **Unit 15: Living Room Concert Project (Ongoing)**
        - Students will be able to Choose musical selections that interests them (from their method book, concert music, or music found elsewhere).
        - Students will be able to Research and find extended information on the musical pieces they have selected.
        - Students will be able to Critically listen to reflect on their individual performance and feedback from the audience.
    - **Unit 16: Living Room Concert Project (Ongoing)**
        - Students will be able to Choose musical selections that interests them (from their method book, concert music, or music found elsewhere).
        - Students will be able to Research and find extended information on the musical pieces they have selected.
        - Students will be able to Critically listen to reflect on their individual performance and feedback from the audience.

Big Ideas

- Big Idea #1: Students must have a firm understanding of the correct steps of Carefully assembling and holding their respective instruments when playing in band is an important skill.
- Big Idea #2: Holding each instrument the proper way is essential
- Big Idea #3: Each instrument produces a characteristic sound on the instrument.
- Big Idea #4: Students must have a basic understanding of Each note type has a distinct names and duration.
- Big Idea #5: Knowledge of the staff is essential to music literacy. Students must know the names of the lines and spaces of the staff.
- Big Idea #6: Students will recognize a new pitch based on the location on the staff. Combine
- Big Idea #??: Knowledge of all notations and symbols on a staff are essential to music literacy.
- Big Idea #7: Students will demonstrate correct fingerings for new pitches.
- Big Idea #8: Students will identify repeat signs, breath marks, fermatas, and pick-up notes.
- Big Idea #9: Students will give the meaning of repeat signs, breath marks, fermatas, and pick-up notes.
- Big Idea #10: Students will Ability to identify, demonstrate, and/or explain theoretical aspects such as key signature, dynamics, eighth notes, eighth rests, dotted half notes, flats, sharps, and naturals, 2/4 and 3/4-time signature, various tempo markings, ties, and accents, 1st and 2nd endings and D.C. al Fine, Theme and Variation is essential to music literacy.
- Big Idea #11: Students will identify, explain, and demonstrate.There is a correct way to create sound on each instrument.
- Big Idea #12: Students will identify.
- Big Idea #13: Students will identify and explain.
- Big Idea #14: Students will identify, define, and perform in.
- Big Idea #15: Students will identify and demonstrate.
- Big Idea 16: Students will identify and explain time signature.
- Big Idea #17: Students will identify and demonstrate.
- Big Idea #18: Students will be able to explain.
- Big Idea #19: Students will be able to distinguish the concepts of, .
- Big Idea #20: Students will demonstrate.
- Big Idea #21: Students will Literacy concepts such as Identifying and counting multiple measures of rest, and how to perform slurs allow students to be contributing members of an ensemble.
- Big Idea #22: Students will be able to Playing chromatic notes, concert Bb scale and arpeggios help students to build a solid foundation.
- Big Idea #23: Students will be able to play the Concert Bb.
- Big Idea #24: Students will work on Listening skills to determine whether or not they are in tune and will allow students to make necessary adjustments to their instrument to play in tune.

- Big Idea #25: Explaining Understanding the concept of enharmonics is helpful to musicians..
- Big Idea #26: Playing on students' respective instruments.
- Big Idea #27: Identifying.
- Big Idea #28: Technology may be used to research a standard piece of band repertoire (from a list created by the teacher). *If a student would like to use a piece of band repertoire not from the list, the teacher must approve it in advance.*
- Big Idea #29: Using the skills that they have learned in class and lessons to critically listen and analyze music.
- Big Idea #30: What instruments are in the percussion family?
- Big Idea #31: What is a proper playing position?
- Big Idea #32: What is the proper way to strike the instruments?
- Big Idea #33: Combining all musical elements learned throughout the year.
- Big Idea #34: Playing in an ensemble such as band means that students work together to play a song on their various individual instruments.
- Big Idea #35: Good ensemble musicians must follow the cues of the director.

Textbook and Supplemental Resources:

- **Sound Innovations, Book 1**
  - **Textbook ISBN:** various
  - **Textbook Publisher/Year of Publication:** Alfred Music / 2010

- **Supplemental Resources:**
  - Traditions of Excellence, Book 1 / ISBN #: various / Kjos Music Company / 2010.
  - Essentials of Musicianship / Mike Hannickel / Curnow Music
  - Eight Chorales for Elementary Band / FJH Music Company, Inc. / 2004
  - Concert Repertoire
  - Staff paper
  - Sound Innovations, book 1 and CD
  - Various comprehensive band method instruction books
  - The Rhythm Trainer – rhythm practice game online http://www.therhythmtrainer.com/
  - Music Racer – note name and fingering review www.musicracer.com
  - Metronome Online – free online metronome https://www.metronomeonline.com/
  - Breathing Gym Exercises – Pat Sheridan and Sam Pilafia

Unit 1: Assembly/Care of Instrument and Tone Production

- **Standards:**
  - 9.1.5.B Recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce, review and revise original works in the arts.
  - 9.1.5.C Recognize and use fundamental vocabulary within each of the arts forms.
  - 9.1.5.G Recognize the function of rehearsals and practice sessions.
  - 9.1.8.B
  - 9.1.8.C
  - 9.1.8.G
  - 9.3.5.A Recognize critical processes used in the examination of works in the arts and humanities.
  - 9.3.5.D Explain meanings in the arts and humanities through individual works and the works of others using a fundamental vocabulary of critical response.
  - 9.3.8.A
  - 9.3.8.D

Objectives:

- Students will recognize and recite the different instrument parts. (DOK: Level 1)
- Students will demonstrate and explain how to assemble and disassemble instruments. (DOK: Level 1)
- Students will demonstrate and explain how to create a sound using proper embouchure
- and technique. (DOK: Level 1)
- Students will properly care for and maintain instruments on a regular basis. (DOK: Level 1)

Core Activities and Corresponding Instructional Methods:

- Teacher will name and show to students the various parts of their particular instrument and will have students physically hold each of these pieces.
- Teacher will demonstrate proper care of respective instruments using cleaning cloths, valve oil, cork grease, and will have students apply such to their instruments.
- Teacher will explain, demonstrate, and have students demonstrate and explain the assembly of their instrument.
- Teacher will show students and have students demonstrate the proper hand and finger placements on respective instruments.
- Teacher will explain why and demonstrate how to properly form an embouchure with the mouthpiece. Students will practice making sounds on respective mouthpieces.
- Students will put mouthpiece on instrument and produce sounds through the instrument, coordinating the embouchure, fingering, and air production together.
- Students will disassemble instruments and will properly clean and put away instruments.
- Students will practice at home at least 150 minutes each week to reinforce all learned in the first lesson.

Assessments:

- **Diagnostic:**
  - Pre-assessment to determine students' knowledge prior to the first lesson.
  - Teacher observation with individual correction.

- **Formative:**
  - Weekly progress through effort, playing in class, and practice at home.

- **Summative:**
  - Student demonstration/teacher evaluation, discussion, and review at next lesson.
  - Student demonstration of correct posture, playing (hand) position, and embouchure.

- **Correctives:**
  - Teacher will demonstrate each step of putting instruments together, holding instrument, forming embouchure, and making sounds on instrument with students accompanying and performing each step with teacher.
  - Students will work in pairs/small groups to show each other how to correctly put instrument together, hold instrument, produce sounds, with corrections made by partner and/or teacher.
  - Students may use a mirror at school and/or at home for further observe/reinforce if hand placement, posture, and embouchure are correct.
  - Students may refer to lesson book at home for reinforcement.

- **Extensions:**
  - Students will practice at home at least 150 minutes each week to reinforce all learned in the first lesson.
  - Students will be able to identify the names of the various pieces of their instrument.
  - Students will pick partners and demonstrate to each other how to correctly pick up and hold instrument, with proper finger and hand placement. Partners will make any corrections.
  - Students may refer to lesson book at home for reinforcement.
  - Students may attempt to read the first music notes and determine correct fingerings.
  - Teacher will lead students in echo patterns with just the mouthpiece so students can focus on embouchure and tone production. Students may volunteer to create a short echo pattern for teacher and peers to echo.

Unit 2: Percussion Instruments (Drums and Mallets)

- **Standards:**
  - 9.1.5.A Know and use the elements and principles of each art form to create works in the arts and humanities.
  - 9.1.5.B Recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce, review and revise original works in the arts.
  - 9.1.5.C Know and use fundamental vocabulary within each of the arts forms.
  - 9.1.5.G Identify the function of rehearsals and practice sessions.
  - 9.1.8.A
  - 9.1.8.B
  - 9.1.8.C
  - 9.1.8.G
  - 9.2.5.L Identify, explain and analyze common themes, forms and techniques from works in the arts (e.g., Copland and Graham's Appalachian Spring and Millet's The Gleaners).
  - 9.2.8.L
  - 9.3.5.A Identify critical processes used in the examination of works in the arts and humanities.
  - 9.3.5.B Describe works in the arts comparing similar and contrasting characteristics (e.g., staccato in Grieg's In the Hall of the Mountain King and in tap dance).
  - 9.3.5.D Compare similar and contrasting important aspects of works in the arts and humanities based on a set of guidelines using a comprehensive vocabulary of critical response.
  - 9.3.8.A
  - 9.3.8.D

Objectives:

- Students will be able to recognize and play various rhythms and drum rudiments, use proper hand position, use proper technique and counting, demonstrate these skills on several percussion instruments in lessons and band. Percussion students will also be able to execute drum rudiments with proper technique.
  (DOK: Level 1 and Level 2)

Core Activities and Corresponding Instructional Methods:

- Teacher will demonstrate how to properly hold snare drum sticks and mallets using matched grip. Students will work to maintain correct hand positions while playing instruments, moving only the wrists.
- Teacher will work with percussion students on how to read music notation in order to successfully read rhythms/notation learned on a student's percussion instruments.
- Students will work on counting, preferable out loud, when playing percussion instruments.
- Students will become familiar with various rhythms, becoming more complex as the year progresses, and will be able to play those rhythms with increasing accuracy.
- Students will learn various rudiments/fundamentals, specific to percussionists, when

working in lesson books, including flams, paradiddles, flam taps, flam accents, long rolls, five-stroke rolls, nine-stroke rolls, seventeen-stroke rolls, flamacues, rim shots, etc.

- Students will learn how to play various percussion instruments throughout the school year in lesson and band rehearsals including xylophone, snare drum, bass drum, suspended cymbals, crash cymbals, triangle, wood block, tambourine, claves, maracas/shakers, cowbell, sleigh bell, etc. Students will be responsible for taking care of these instruments during lessons, band rehearsals, and performances.
- Students will become a part of the beginning and/or advanced bands and must learn how percussion instruments fit in with other band instruments in creating concert band music. Students will learn what responsibilities they have when playing as a part of the band and will adjust to playing along with other instruments.

Assessments:

- **Diagnostic:**
  - Teacher observation with individual correction.
  - Individual/group work on songs/exercises.
  - Worksheets
  - Oral correction as a group of written counting of assigned songs/exercises.

- **Formative:**
  - Weekly progress through effort, playing in class, and practice at home
  - Individual/group work on songs/exercises
  - Improvisation/composition activities
  - Sight-reading
  - Worksheets

- **Summative:**
  - Oral testing/evaluation
  - Playing testing/evaluation
  - Student demonstration/teacher evaluation, discussion, and review at next lesson.
  - Student performance of songs for other members of the lesson group.

- **Correctives:**
  - Students will work on recognizing and playing various rhythms, rudiments, and fundamentals through practice of specific songs/exercises in lesson book, with/without CD accompaniment, in class and by practicing at home, with students counting as they play.

- **Extensions:**
  - Teacher will play each of the exercises/songs with students individually/as a group, with students counting as they play.

- Once students can adequately play exercises/songs associated with specific rhythms in the lesson book, students will play again using CD accompaniment.
- Students, with guidance from teacher, will write appropriate counting underneath rhythms/measures in songs/exercises, or band music as deemed necessary to successfully count and play music.
- Students will practice at home at least 150 minutes each week to reinforce all learned in this unit.

Unit 3: Basic Music Notation / Reading Music

- **Standards:**
  - 9.1.5.A Know and use the elements and principles of each art form to create works in the arts and humanities.
  - 9.1.5.B Recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce, review and revise original works in the arts.
  - 9.1.5.C Know and use fundamental vocabulary within each of the arts forms.
  - 9.1.5.G Identify the function of rehearsals and practice sessions.
  - 9.1.8.A
  - 9.1.8.B
  - 9.1.8.C
  - 9.1.8.G
  - 9.2.5.L Identify, explain and analyze common themes, forms and techniques from works in the arts (e.g., Copland and Graham's Appalachian Spring and Millet's The Gleaners).
  - 9.2.8.L
  - 9.3.5.A Identify critical processes used in the examination of works in the arts and humanities.
  - 9.3.5.B Describe works in the arts comparing similar and contrasting characteristics (e.g., staccato in Grieg's In the Hall of the Mountain King and in tap dance).
  - 9.3.5.D Compare similar and contrasting important aspects of works in the arts and humanities based on a set of guidelines using a comprehensive vocabulary of critical response.
  - 9.3.8.A
  - 9.3.8.D

Objectives:

- Students will recognize and be able to explain the basic elements in reading music: (DOK Level 1 and Level 2)
  o Those elements include: Treble and/or bass clefs, Ledger lines, Music staff, Names of lines and spaces, Measures, Bar lines, Double bar lines, Basic 4/4-time signature, Whole notes and whole rests, Half notes and half rests, Quarter notes and quarter rests

Core Activities and Corresponding Instructional Methods:

- Teacher will draw a treble clef and a bass clef and explain which instruments read each clef.
- Explanation of music staff, ledger lines, and names of lines and spaces. Discussion of various means of recalling names of lines and spaces.
- Teacher will draw music notes on the lines and spaces and have students identify.
- Teacher will lead students in SmartBoard review games to practice note naming (music racer).
- Teacher will draw and explain the concept of various rhythm patterns (whole notes/rests, half notes/rests, quarter notes/rests).

- Teacher will lead students in SmartBoard review games to practice rhythm reading/identification (the rhythm trainer).
- Teacher will lead students in short improvisation activities to practice new rhythm and melodic concepts.
- Teacher demonstration using a band instrument how to play and observe various rhythm patterns for students. Students will echo rhythm patterns back to teacher and play several other examples on respective instruments.
- Explanation of 4/4 time signatures, division of beats into measures, function of bar lines and double bar lines. Examples in lesson book.
- Students and teacher will look at first songs/exercises in lesson book which involve specific pitches/notes and identify note names.

Assessments:

- **Diagnostic:**
  - Teacher observation with individual correction.
  - Individual/group work on exercises/songs.

- **Formative:**
  - Weekly progress through effort, playing in class, and practice at home
  - Worksheets
  - SmartBoard review activities
  - Improvisation activities

- **Summative:**
  - Oral testing/evaluation
  - Playing testing/evaluation
  - Student demonstration/teacher evaluation, discussion, and review at next lesson.

- **Correctives:**
  - Students will identify the names of various notes drawn by the teacher.
  - Using music notation, students will create additional words and will draw them on music paper.
  - Students will look at music examples in lesson book and identify names of music notes.
  - Students will work in pairs, using flashcards, to become proficient in identifying notation.

- **Extensions:**
  - Students will correctly identify words spelled out in form of music notation drawn by the teacher.
  - Using music notation, students will create additional words and will draw them on music paper.
  - Students will play sounds on respective instruments using known rhythmic concepts from SmartBoard/white board and lesson book.

- Students will draw various rhythm patterns on staff paper.
- Students will create musical compositions using known and newly introduced rhythmic and melodic concepts.
- Students will improvise short musical ideas using known and newly introduced rhythmic and melodic concepts.

Unit 4: New Notations/New Fingerings

- **Standards:**
  - 9.1.5.A Know and use the elements and principles of each art form to create works in the arts and humanities.
  - 9.1.5.B Recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce, review and revise original works in the arts.
  - 9.1.5.C Know and use fundamental vocabulary within each of the arts forms.
  - 9.1.5.G Identify the function of rehearsals and practice sessions.
  - 9.1.8.A
  - 9.1.8.B
  - 9.1.8.C
  - 9.1.8.G
  - 9.2.5.L Identify, explain and analyze common themes, forms and techniques from works in the arts (e.g., Copland and Graham's Appalachian Spring and Millet's The Gleaners).
  - 9.2.8.L
  - 9.3.5.A Identify critical processes used in the examination of works in the arts and humanities.
  - 9.3.5.B Describe works in the arts comparing similar and contrasting characteristics (e.g., staccato in Grieg's In the Hall of the Mountain King and in tap dance).
  - 9.3.5.D Compare similar and contrasting important aspects of works in the arts and humanities based on a set of guidelines using a comprehensive vocabulary of critical response.
  - 9.3.8.A
  - 9.3.8.D

Objectives:

- Students will be able to recognize and identify new pitches when they see them on the staff and be able to demonstrate the correct fingering for each new pitch. (DOK: Level 1 and Level 2)

Core Activities and Corresponding Instructional Methods:

- Teacher will demonstrate how to play the first pitch, concert D, and will play the note first as a long sound and then as four quarter notes (to practice skillful articulation).
- Students will play this note individually, using the correct fingering shown, and will play this note several times in an effort to produce a good tone.
- As a group, students will play the concert F note, reading from a rhythm pattern drawn by the teacher of four quarter notes and four quarter rests with a repeat sign.
- Students will repeat the exercise, reading from their lesson book, individually and as a group with the teacher also playing along.
- Students will improvise short patterns using newly learned melodic concepts.
- Students will work on playing additional exercises/songs in lesson book that include this

note(s), individually and as a group, with the teacher also playing along.
- Teacher will continue to demonstrate how to play the remaining four notes in the same manner, using the above steps.
- Students will review how to read music notation applying such to first five notes learned on students' respective instruments.
- Students will practice at home at least 150 minutes each week to reinforce all learning in this unit.

Assessments:

- **Diagnostic:**
    - Teacher observation with individual correction.
    - Individual/group work on exercises/songs.

- **Formative:**
    - Weekly progress through effort, playing in class, and practice at home
    - Teacher observation with individual response/correction.
    - Worksheets
    - SmartBoard review activities
    - Improvisation activities
    - Sight-reading

- **Summative:**
    - Oral testing/evaluation
    - Playing testing/evaluation
    - Student demonstration/teacher evaluation, discussion, and review at next lesson.

- **Correctives:**
    - Students will recognize each of the five notes/pitches and how to correctly play each through practice of specific exercises/songs in lesson book, and in class and by practicing at home.

- **Extensions:**
    - Teacher will play each of the exercises and short songs with students individually and as a group.
    - Once students have learned the first two notes and can adequately play exercises/songs associated in lesson book, students will play again with the accompaniment CD.
    - Students will continue with the above steps to eventually include all five notes
    - Students will play remaining exercises/songs as a group with and without CD accompaniment.

Unit 5: Repeat Signs, Breath Marks, Fermatas, Pick-up Notes

- **Standards:**
  - 9.1.5.A Know and use the elements and principles of each art form to create works in the arts and humanities.
  - 9.1.5.B Recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce, review and revise original works in the arts.
  - 9.1.5.C Know and use fundamental vocabulary within each of the arts forms.
  - 9.1.5.G Identify the function of rehearsals and practice sessions.
  - 9.1.8.A
  - 9.1.8.B
  - 9.1.8.C
  - 9.1.8.G
  - 9.2.5.L Identify, explain and analyze common themes, forms and techniques from works in the arts (e.g., Copland and Graham's Appalachian Spring and Millet's The Gleaners).
  - 9.2.8.L
  - 9.3.5.A Identify critical processes used in the examination of works in the arts and humanities.
  - 9.3.5.B Describe works in the arts comparing similar and contrasting characteristics (e.g., staccato in Grieg's In the Hall of the Mountain King and in tap dance).
  - 9.3.5.D Compare similar and contrasting important aspects of works in the arts and humanities based on a set of guidelines using a comprehensive vocabulary of critical response.
  - 9.3.8.A
  - 9.3.8.D

Objectives:

- Students will be able to identify and give the meaning of repeat signs, breath marks, fermatas, and pick-up notes that are found in the printed music. The students will also be able to demonstrate how to play them on their respective instruments. (DOK: Level 1 and Level 2)

Core Activities and Corresponding Instructional Methods:

- Discussion and demonstration of repeat signs, breath marks, fermatas, and pick-up notes; how such symbols are used within written music; how they change the structure of the music.
- Teacher will explain the rhythmic value of fermatas and pick-up notes and will provide examples of music that include each.
- Students will examine various songs in lesson book to find repeat signs, breath marks, fermatas, and pick-up notes, and will discuss why symbols appear in a specific location within written music.
- Students will listen to accompaniment CD and follow along in lesson book to hear examples of music that include repeat signs, breath marks, fermatas, and pick-up notes.
- Students will play individually and as a group song /exercises in lesson book which

include the use of repeat signs, breath marks, fermatas, and pick-up notes. Students will observe and utilize these symbols as they appear in music.

Assessments:

- **Diagnostic:**
  - Teacher observation with individual correction.

- **Formative:**
  - Weekly progress through effort, playing in class, and practice at home
  - Sight-reading

- **Summative:**
  - Student performance of song(s) for other members of the lesson group.
  - Student demonstration/teacher evaluation, discussion, and review at next lesson.

- **Correctives:**
  - Students will add breath marks to assigned songs/exercises in lesson book and will circle with pencil any repeat signs and fermatas that may appear in said music.
  - Students will work to recognize and utilize repeat signs, breath marks, fermatas, and pick-up notes through the practice of specific songs/exercises in lesson book, with/without CD accompaniment in class and practice at home.

- **Extensions:**
  - Students will play individually a specific song containing repeat sign(s) while group listens. Individual may/may not observe repeat sign. Group must make determination and provide feedback.
  - Students will name familiar songs that include pick-up notes as part of melody.
  - When students can adequately play specific songs/exercises in lesson book, students will play again with CD accompaniment.
  - Students will practice at home at least 150 minutes each week to reinforce all learned in this unit.

Unit 6: Beginning Band

- **Standards:**
  - 9.1.5.A Know and use the elements and principles of each art form to create works in the arts and humanities.
  - 9.1.5.B Recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce, review and revise original works in the arts.
  - 9.1.5.C Know and use fundamental vocabulary within each of the arts forms.
  - 9.1.5.G Identify the function of rehearsals and practice sessions.
  - 9.1.8.A
  - 9.1.8.B
  - 9.1.8.C
  - 9.1.8.G
  - 9.2.5.L Identify, explain and analyze common themes, forms and techniques from works in the arts (e.g., Copland and Graham's Appalachian Spring and Millet's The Gleaners).
  - 9.2.8.L
  - 9.3.5.A Identify critical processes used in the examination of works in the arts and humanities.
  - 9.3.5.B Describe works in the arts comparing similar and contrasting characteristics (e.g., staccato in Grieg's In the Hall of the Mountain King and in tap dance).
  - 9.3.5.D Compare similar and contrasting important aspects of works in the arts and humanities based on a set of guidelines using a comprehensive vocabulary of critical response.
  - 9.3.8.A
  - 9.3.8.D

Objectives:

- Students will be able to rehearse and perform beginner to beginner/intermediate level concert band music, participate in at least one major concert performance, and perform in smaller concerts/assemblies. (DOK: Level 1 and Level 2)

Core Activities and Corresponding Instructional Methods:

- Students will participate in weekly band rehearsals as a group separate from their weekly lesson time.
- Students will have a progressive knowledge of music pitch and rhythmic notations, and will have experience in playing such rhythms and notes in previously learned songs/exercises.
- Students are gradually added into beginning band per on a decision by the band teacher, based Students must reach a certain on the level of achievement before the teacher feels
  they are ready for band. This level of achievement for entrance into the beginning band of each student. may vary from students to students, depending on their musical progression.
- Students will be exposed to a wide variety of music and musical styles which vary in

difficulty, but do produce a challenge for each student. Concert music for beginning band is geared toward the amount of experience and ability level students have at this stage.

- Students will practice concert band music together, as a group, in instrumental group lessons and individually at home until each piece is adequately learned, including Through band music, students may learn additional new pitches/notes, notation, rhythms, and key signatures, not yet encountered in instrumental lessons.
- Teacher and students will initially work on concert band music at a slower tempo than indicated in order to make notation corrections, work on particular rhythmic patterns and passages of music, and to enable students to hear how their particular parts fit in with the rest of the band, and to Band music will reinforce the techniques and concepts learned in instrumental lessons.
- Teacher and students will work on concert band music in small sections repeating as often as necessary over the span of several rehearsals until the entire piece can be played.
- Students and teacher will work together to make each student comfortable with his/her respective instrument's music. That student will be able to play his/her part along with several other music parts at the same time. Students will become accustomed to how one instrumental part blends with the rest of the band to produce a complete piece of concert band music.
- Teacher will help students learn to work and perform together as a group/team with the same goals and objectives in mind to Students will building self-confidence. because of a feeling on instant success and achievement in playing an instrument, both alone and as a member of a large group.
- All students do become a part of the beginning band in time to take part in scheduled concerts/performances, which produce positive reinforcement for the students and a feeling of self-accomplishment.
- Students may write audience introductions for each of the music selections to be performed at the spring band concert. Introductions should be entertaining, clever, and informative. Students may work individually or in small groups on the introductions.
- Students will realize they enjoy playing an instrument and being a member of a performing group, both in rehearsals and in concerts.
- Students will work on learning proper performance etiquette by applying such proper behaviors to the band rehearsal itself.
- Students will learn proper audience behavior for concerts/assemblies and will help to teach their families such etiquette.

Assessments:

- **Diagnostic:**
  - Teacher observation with group response and correction.
  - Group work on concert band music.
  - Student's observations and responses

- **Formative:**
  - Total weekly practice, in rehearsal and in practice at home, which will determine weekly progress.
  - Weekly progress of each piece of concert band music by entire beginning band.

- **Summative:**
  - Student demonstration/teacher evaluation, discussion, and review at next rehearsal.
  - Major concert performance(s).
  - Smaller concert performances, assemblies, or recitals.
  - Evaluation/discussion of performance(s) after watching/listening to concert video/DVD.

- **Correctives:**
  - Students will practice concert band music at a gradually faster tempo in class and by practicing at home.
  - Students will assist others who need additional help with a particular section or piece of music. Will reinforce notes, rhythms, techniques, and concepts learned for all students.
  - Continued practice of concert band music as a group in rehearsal.
  - Continued practice of sections of music not yet mastered at a slower tempo.

- **Extensions:**
  - Students will practice concert band music at a gradually faster tempo in class and by practicing at home.
  - Students will assist others who need additional help with a particular section or piece of music. Will by reinforcing notes, rhythms, techniques, and concepts learned for by all students.
  - Students will perform in at least one major concert performance during the school year (usually spring), with the possibility of smaller concerts/assemblies/recitals as opportunities may arise.
  - Students are encouraged to perform outside of band, such as at family gatherings, talent shows, church, assisted living homes, etc

Unit 7: Key Signature; Dynamics; Additional Notation

- **Standards:**
  - 9.1.5.A Know and use the elements and principles of each art form to create works in the arts and humanities.
  - 9.1.5.B Recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce, review and revise original works in the arts.
  - 9.1.5.C Know and use fundamental vocabulary within each of the arts forms.
  - 9.1.5.G Identify the function of rehearsals and practice sessions.
  - 9.1.8.A
  - 9.1.8.B
  - 9.1.8.C
  - 9.1.8.G
  - 9.2.5.L Identify, explain and analyze common themes, forms and techniques from works in the arts (e.g., Copland and Graham's Appalachian Spring and Millet's The Gleaners).
  - 9.2.8.L
  - 9.3.5.A Identify critical processes used in the examination of works in the arts and humanities.
  - 9.3.5.B Describe works in the arts comparing similar and contrasting characteristics (e.g., staccato in Grieg's In the Hall of the Mountain King and in tap dance).
  - 9.3.5.D Compare similar and contrasting important aspects of works in the arts and humanities based on a set of guidelines using a comprehensive vocabulary of critical response.
  - 9.3.8.A
  - 9.3.8.D

Objectives:

- Students will be able to locate the key signature and define its function.
- Students will be able to define and demonstrate on instruments the dynamics of forte, mezzo forte, mezzo piano, piano, crescendo, and decrescendo. (DOK: Level 1 and Level 2)

Core Activities and Corresponding Instructional Methods:

- Discussion of what key signatures are and how/why they occur in written music.
- Students will look at in which key signatures are used and will compare the differences between music with/without key signatures in previously learned songs/exercises.
- Students will look at new songs in lesson book which include key signatures, will determine what flats/sharps are involved, and will mark music accordingly with a pencil.
- Students will review how to play the notes affected by the sharp/flat on respective instruments as compared to playing the same note as a natural pitch.
- Discussion of dynamics where the teacher will use voice levels to demonstrate each dynamic.
- Students will hold one hand in front of face/mouth and using breath control will blow steady stream of strong, fully supported air, then steady stream of soft, but still

supported air, and finally a moderate level of air. Students will discuss the differences felt physically.

- Students may use pinwheels as a visual for the differences in air flow needed to execute varying dynamic levels.
- Students may work with a partner to experiment with varying dynamic levels and how to use air support and control properly in order to execute varying dynamic levels.
- Students may improvise short patterns with newly learned dynamic levels.
- Students will add dynamic markings to a previously learned song that does not include dynamics in the printed notation. Students can to perform what they have written for classmates. and
- Classmates can describe the dynamic levels that they heard.
- Students will clap the different dynamic levels to demonstrate knowledge of dynamic terms.
- Students will choose and play as a group a previously learned short song at a forte level, then at a piano level, etc.
- Students will look at specific songs/exercises in lesson book and band music that include dynamic markings and will discuss with teacher each dynamic level that appears and for how many measures it occurs.
- Students can use colored pencils to mark varying dynamic levels (example: red for forte, green for mezzo forte or mezzo piano, blue for piano).
- Students will listen to CD accompaniment and read the music as CD plays to hear various dynamic levels and how they affect the music.
- Students will then play these songs/exercises on respective their instruments including dynamics.
- Discussion of crescendos and decrescendos in music, what they look like, with teacher demonstrating on a band instrument how to play gradually louder and gradually softer using breath control.
- Students will apply above steps to crescendos and decrescendos.
- Teacher will demonstrate how to play two new pitches (concert G and concert low A). Students may improvise short patterns using newly learned pitches.
- Students will play these notes individually/as a group, using the correct fingerings.
- Teacher and students will play as a group specific songs/exercises in the lesson book that include the new pitches,

Assessments:

- **Diagnostic:**
  - Teacher observation with individual correction.
  - Sight-reading
  - Worksheets

- **Formative:**
  - Weekly progress through effort, playing in class, and practice at home
  - Individual/group work on songs/exercises
  - Improvisation/composition activities
  - Sight-reading

- **Summative:**
  - Oral testing/evaluation
  - Playing testing/evaluation
  - Student demonstration/teacher evaluation, discussion, and review at next lesson.

- **Correctives:**
  - Students will work on recognizing key signatures and observing which notes are affected through the practice of specific songs/exercises in lesson book, with/without CD accompaniment, in class and by practicing at home.
  - Students will continue to mark sharp/flat signs next to affected notes according to the key signature of each song in lesson book or music prior to playing and will review how to play affected notes on respective instruments.
  - Have students describe sounds/events in everyday life that occur at a forte level, piano level, mezzo forte level, mezzo piano level.
  - Students will listen to several examples of music with various dynamic levels.
  - Students will work on recognizing dynamics and observing what measures are affected by dynamic markings through the practice of specific songs/exercises in lesson book, which may also include the two new pitches, with/without CD accompaniment, in class and by practicing at home.
  - Teacher will play songs/exercises in lesson book and band music with students that include dynamics, both individually and as a group.

- **Extensions:**
  - Teacher will play along with students songs/exercises in lesson book that have various key signatures, individually and as a group.
  - Students will continue to mark flat/sharp signs next to affected notes as needed according to key signature of each song in lesson book and music prior to playing that song until students no longer need visual reminders of which notes are sharp/flat.
  - When students can adequately play specific songs/exercises in lesson book, students will play again with CD accompaniment.
  - Students will work to remember which nots are flat/sharp in songs/exercises.
  - Students will practice at home at least 150 minutes each week to reinforce all learned in this unit.
  - Have students describe sounds/events in everyday life that occur at a forte level, piano level, mezzo forte level, and mezzo piano level.
  - Students will do the above step with crescendo and decrescendo.
  - Students will think of/name song titles or types of songs that use the various dynamic levels.
  - Teacher and students will examine new music in lesson book and band music that include dynamics.

Unit 8: Eighth Notes, 2/4 Time Signature, Tempo, Additional Notation

- **Standards:**
  - 9.1.5.A Know and use the elements and principles of each art form to create works in the arts and humanities.
  - 9.1.5.B Recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce, review and revise original works in the arts.
  - 9.1.5.C Know and use fundamental vocabulary within each of the arts forms.
  - 9.1.5.G Identify the function of rehearsals and practice sessions.
  - 9.1.8.A
  - 9.1.8.B
  - 9.1.8.C
  - 9.1.8.G
  - 9.2.5.L Identify, explain and analyze common themes, forms and techniques from works in the arts (e.g., Copland and Graham's Appalachian Spring and Millet's The Gleaners).
  - 9.2.8.L
  - 9.3.5.A Identify critical processes used in the examination of works in the arts and humanities.
  - 9.3.5.B Describe works in the arts comparing similar and contrasting characteristics (e.g., staccato in Grieg's In the Hall of the Mountain King and in tap dance).
  - 9.3.5.D Compare similar and contrasting important aspects of works in the arts and humanities based on a set of guidelines using a comprehensive vocabulary of critical response.
  - 9.3.8.A
  - 9.3.8.D

Objectives:

- Students will be able to identify eighth notes found in their music and demonstrate how to play eighth notes in various exercises. (DOK: Level 1 and Level 2)
- Students will also be able to locate and explain the meaning of 2/4 time signature. (DOK: Level 1 and Level 2)
- Students will be able to play various exercises in 2/4 time. (DOK: Level 1 and Level 2)
- Students will be able to observe and demonstrate basic tempos in various exercises. (DOK: Level 1 and Level 2)

Core Activities and Corresponding Instructional Methods:

- Teacher will review time values for whole notes/rests, half notes/rests, and quarter notes/rests, and how to count each.
- Description of how to identify eighth notes, both alone and in pairs, and discussion of how to divide one beat in half so that each eighth note receives ½ beat.
- Discussion on how to count eighth notes, how to count eighth notes in relation to tapping the foot, and how counting eighth notes differs from counting other previously learned notes/rhythms.
- Students will work on writing proper counting underneath measures for specific

songs/exercises that include eighth notes.

- As a group, clap several eighth notes, counting out loud while clapping on rhythm syllables and numbers, adding tapping a steady quarter note rhythm with the foot.
- Teacher will demonstrate on a band instrument how a steady quarter note pattern would sound, and then how steady vs. eighth note rhythms sound in comparison. And have students echo the will then play same rhythms with teacher on respective their instruments.
- As a group, students will clap rhythms of specified songs/exercises in lesson book or band music that include eighth notes and will then play those songs on instruments.
- Students will echo eighth note patterns with the teacher.
- Students will improvise using eighth note patterns.
- Students will compose variations using eighth notes – example: Take a previously learned song from the lesson book and turn some quarter notes into two eighth notes.
- Students will listen to accompaniment CD to better understand and hear concept of dividing a beat in half. Students will and then play along with CD.
- Explanation of 2/4 time signature, division of beats into measures containing two beats, and how it differs from 4/4 time.
- Students will identify prior to playing a song/exercise in the lesson book or band music, the time signature and how many beats will be counted in each measure.
- Teacher and students as a group will work on understanding and correctly pronouncing the following tempos: adagio, moderato, andante, and allegro, Discussion of English translation from Italian of each tempo and how it is applied to written music.
- Students will identify tempo marking for specific songs in lesson book or band music prior to playing said song, then Students will play these songs with/without CD accompaniment, which including tempo markings of adagio, andante, moderato, and allegro.
- Students will choose a previously learned song in the lesson book and perform it at a new tempo – classmates will name the tempo that they heard performed.
- Teacher will demonstrate how to play new pitch – concert low G.
- Students will play this note, using correct fingerings.
- Teacher and students will play as a group specific songs/exercises in the lesson book that include the new pitch/note, with/without CD accompaniment.
- Students will improvise using the new note – concert low G.

Assessments:

- **Diagnostic:**
  - Teacher observation with individual correction.
  - Individual/group work on songs/exercises.
  - Worksheets
  - Oral correction as a group of written counting of assigned songs/exercises.

- **Formative:**
  - Weekly progress through effort, playing in class, and practice at home
  - Individual/group work on songs/exercises
  - Improvisation/composition activities

    - Sight-reading
    - Worksheets

- **Summative:**
    - Oral testing/evaluation
    - Playing testing/evaluation
    - Student demonstration/teacher evaluation, discussion, and review at next lesson.
    - Student performance of songs for other members of the lesson group.

- **Correctives:**
    - Students will listen to CD examples from lesson book that include eighth notes to hear how they are to be played. Students will then play these songs with CD accompaniment.
    - Students will continue to write proper counting underneath measures for specific songs/exercises that include eighth note rhythms prior to practicing them at home

- **Extensions:**
    - Teacher and students will play songs/exercises in lesson book that include eighth note rhythms individually and as a group.
    - Students will listen to CD accompaniment for specific songs/exercises in lesson book that include eighth note rhythms prior to playing those pieces with the CD.
    - Students will continue to write proper counting underneath measures for songs that include eighth notes prior to practicing them at home.
    - Students will work on playing eighth note rhythms at a progressively faster tempo through practice of specific songs/exercises in lesson book and band music, with/without CD accompaniment, in class and by practicing at home.
    - Teacher will demonstrate and students will imitate how to conduct a in 2/4 time signature conducting pattern to provide students better understanding of where each beat occurs in 2/4 time.
    - Students will conduct specified songs in lesson book that include 2/4 time signature prior to playing them in class.
    - Students will practice at home at least 150 minutes each week to reinforce all learned in this unit.

Unit 9: Dotted Half Notes; ¾ Time Signature; Ties; Accents; Additional Notation

- **Standards:**
  - 9.1.5.A Know and use the elements and principles of each art form to create works in the arts and humanities.
  - 9.1.5.B Recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce, review and revise original works in the arts.
  - 9.1.5.C Know and use fundamental vocabulary within each of the arts forms.
  - 9.1.5.G Identify the function of rehearsals and practice sessions.
  - 9.1.8.A
  - 9.1.8.B
  - 9.1.8.C
  - 9.1.8.G
  - 9.2.5.L Identify, explain and analyze common themes, forms and techniques from works in the arts (e.g., Copland and Graham's Appalachian Spring and Millet's The Gleaners).
  - 9.2.8.L
  - 9.3.5.A Identify critical processes used in the examination of works in the arts and humanities.
  - 9.3.5.B Describe works in the arts comparing similar and contrasting characteristics (e.g., staccato in Grieg's In the Hall of the Mountain King and in tap dance).
  - 9.3.5.D Compare similar and contrasting important aspects of works in the arts and humanities based on a set of guidelines using a comprehensive vocabulary of critical response.
  - 9.3.8.A
  - 9.3.8.D

Objectives:

- Students will be able to identify dotted half notes, ties, and accents based on their symbol in the printed music. (DOK: Level 1 and Level 2)
- Students will be able to demonstrate these through various exercises. (DOK: Level 1 and Level 2)
- Students will also be able to identify and explain ¾ time signature. (DOK: Level 1 and Level 2)
- Students will be able to demonstrate how to play in ¾ time through various exercises. (DOK: Level 1 and Level 2)

Core Activities and Corresponding Instructional Methods:

- Discussion and demonstration on how to identify a dotted half note, how many beats it receives, and how it differs from a half note.
- As a group, students will clap several dotted half notes followed by several half notes, counting out loud and tapping a foot while clapping on rhythm syllables and numbers.
- Discussion by teacher with students of dotted rhythm rule and how rule is applied in music notation. Examples of different rhythms will be provided.
- Teacher and students will play together specific songs/exercises in lesson book which

include the dotted rhythm rule, with/without CD accompaniment.

- Explanation of ¾ time signature, division of beats into measures containing three beats, how ¾ time differs from 2/4 time signature.
- Students will identify, prior to playing a song/exercises in lesson book or band music, the time signature and how many beats will be counted in each measure.
- Students will improvise short rhythmic patterns in ¾ time signature.
- Discussion and demonstration of how to identify ties in music and what ties sound like when played correctly. Teacher will play specific rhythms with/without ties.
- Students will play individually/as a group specific songs/exercises in lesson book which include ties to demonstrate that students understand the concept, with/without CD accompaniment.
- Demonstration of accents by teacher using louder voice level and/or clapping to indicate an accented note. Teacher will then demonstrate same on band instrument. Discussion of why accents are used.
- Students will play individually/as a group specific songs/exercises in lesson book which include accents to demonstrate that students understand and utilize accents as they appear in music, with/without CD accompaniment.
- Teacher will demonstrate how to play two new pitches/notes – concert low F and concert A flat.
- Students will play each of these notes, using correct fingerings.
- Teacher and students will play as a group specific songs/exercises in the lesson book that include the new pitches/notes with/without CD accompaniment.
- Students will improvise using the new notes/pitches – concert low F and concert A flat.

Assessments:

- **Diagnostic:**
  - Teacher observation with individual correction.
  - Individual/group work on songs/exercises.
  - Oral correction as a group of written counting of assigned songs/exercises.

- **Formative:**
  - Weekly progress through effort, playing in class, and practice at home
  - Individual/group work on songs/exercises
  - Improvisation/composition activities
  - Sight-reading
  - Worksheets

- **Summative:**
  - Oral testing/evaluation
  - Playing testing/evaluation
  - Student demonstration/teacher evaluation, discussion, and review at next lesson.
  - Student performance of songs for other members of the lesson group.

- **Correctives:**
    - Students will work to recognize and utilize ¾ time signature, dotted half notes, ties, accents, and new pitches/notes – concert low F and concert A flat, through practice of specified songs/exercises in lesson book, with/without CD accompaniment, in class and by practicing at home.

- **Extensions:**
    - Teacher and students will play songs/exercises in lesson book that include ¾ time signature, dotted half notes, ties, accents, and new pitches/notes – concert low F and A flat, individually and as a group.
    - Students will listen to CD accompaniment for specific songs/exercises in lesson book that occur in ¾ time signature prior to practicing them at home.
    - Teacher will demonstrate and students will imitate how to conduct a ¾ time signature conducting pattern to provide students better understanding of where each beat occurs in ¾ time.
    - Students will conduct specified songs in lesson book that include ¾ time signature prior to playing them in class.
    - Students will practice at home at least 150 minutes each week to reinforce all learned in this unit.

Unit 10: 1st and 2nd Endings; D.C. al Fine; Theme and Variations

- **Standards:**
  - 9.1.5.A Know and use the elements and principles of each art form to create works in the arts and humanities.
  - 9.1.5.B Recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce, review and revise original works in the arts.
  - 9.1.5.C Know and use fundamental vocabulary within each of the arts forms.
  - 9.1.5.G Identify the function of rehearsals and practice sessions.
  - 9.1.8.A
  - 9.1.8.B
  - 9.1.8.C
  - 9.1.8.G
  - 9.2.5.L Identify, explain and analyze common themes, forms and techniques from works in the arts (e.g., Copland and Graham's Appalachian Spring and Millet's The Gleaners).
  - 9.2.8.L
  - 9.3.5.A Identify critical processes used in the examination of works in the arts and humanities.
  - 9.3.5.B Describe works in the arts comparing similar and contrasting characteristics (e.g., staccato in Grieg's In the Hall of the Mountain King and in tap dance).
  - 9.3.5.D Compare similar and contrasting important aspects of works in the arts and humanities based on a set of guidelines using a comprehensive vocabulary of critical response.
  - 9.3.8.A
  - 9.3.8.D

Objectives:

Students will be able to identify 1st and 2nd endings and be able to play through exercises that use them. (DOK: Level 1, and Level 2)
Students will be able to play exercises that use D.C. al Fine. (DOK: Level 1, and Level 2)
Students will also be able to recognize and explain Theme and Variation and play through related exercises. (DOK: Level 1, Level 2, and Level 3)

Core Activities and Corresponding Instructional Methods:

- Discussion and explanation for understanding of 1st and 2nd endings in written music and how such endings are a more detailed form of a repeat sign in music that change the structure of a piece. symbols of music. Students will understand these
- Students and teacher will look at specific song(s) in lesson book which include 1st and 2nd endings and will discuss the first ending and its function and usage of both.. Students will then discuss the second ending and how/when it is used.
- Using a band instrument, teacher will play a specific song with a 1st and 2nd ending and have students follow along in their music, followed by a discussion/review of how to play endings.

- Students will play individually/as a group song /exercises in lesson book and band music which include 1st and 2nd endings, and will then add CD accompaniment.
- Teacher will correctly pronounce Italian Phrase Da Capo al Fine and translate to English for students, Students will work on correct pronunciation. discussion of its abbreviation, D.C. al Fine, and how it functions as a type of repeat sign.
- Students and teacher will look at specific song(s) that include D.C. al Fine. Students will and locate where word "Fine" appears alone, to indicate end of song and will observe the double bar in same location.
- Students will play individually/as a group song /exercises in lesson book and band music which include D.C. al Fine. Students will observeing and working to on correctly utilize them; ing these symbols and will then Add CD accompaniment.
- Teacher will explain musical form of theme and variations. Teacher will play short melody on a band instrument which will be identified as the theme. Students will listen as teacher plays a variation of the melody and will identify how the melody has been changed. Students will discuss other ways melody could be changed.
- Students will play as a group song /exercises in lesson book and band music which include theme and variations and will determine how theme has been altered.
- Students will improvise or compose a variation.
- Teacher will have students determine how to play three new pitches/notes – concert high A flat, concert high B flat, and concert E natural, by using fingering chart found in lesson book and . Students will then demonstrate to teacher how to properly play these notes.
- Students will improvise short patterns using these newly learned pitches/notes.
- Teacher and students will play together specific songs/exercises in lesson book and band music that include new pitches/notes.

Assessments:

- **Diagnostic:**
  - Teacher observation with individual correction.
  - Individual/group work on songs/exercises.
  - Worksheets

- **Formative:**
  - Weekly progress through effort, playing in class, and practice at home
  - Individual/group work on songs/exercises
  - Improvisation/composition activities
  - Sight-reading

- **Summative:**
  - Oral testing/evaluation
  - Playing testing/evaluation
  - Student demonstration/teacher evaluation, discussion, and review at next lesson.
  - Student performance of songs for other members of the lesson group.

- **Correctives:**
    - Students will work on identification of various types of repeat signs, including 1st and 2nd endings and D.C. al Fine, as they appear in specific songs in lesson book and band music prior to playing music to make students aware of where music is/is not repeated.
    - Students will work on recognition of theme and variations and new pitches/notes, through practice of specific songs/exercises in lesson book, with/without CD accompaniment, in class and by practicing at home.

- **Extensions:**
    - Teacher and students will play songs/exercises in lesson book that include theme and variations, new pitches – concert high A flat, concert high B flat, concert E natural, individually/as a group, with/without CD accompaniment.
    - Students will compare 1st and 2nd endings to D.C. al Fine, and look for similarities/differences between them.
    - Students will play specific songs/exercises in lesson book and band music that include 1st and 2nd endings and D.C. al Fine with CD accompaniment. Students will have to recall where to repeat in order to successfully play along with accompaniment.
    - Students will practice at home at least 150 minutes each week to reinforce all learned in this unit.

Unit 11: Accidentals; Slurs; Phrasing; Multiple Measures of Rest

- **Standards:**
  - 9.1.5.A Know and use the elements and principles of each art form to create works in the arts and humanities.
  - 9.1.5.B Recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce, review and revise original works in the arts.
  - 9.1.5.C Know and use fundamental vocabulary within each of the arts forms.
  - 9.1.5.G Identify the function of rehearsals and practice sessions.
  - 9.1.8.A
  - 9.1.8.B
  - 9.1.8.C
  - 9.1.8.G
  - 9.2.5.L Identify, explain and analyze common themes, forms and techniques from works in the arts (e.g., Copland and Graham's Appalachian Spring and Millet's The Gleaners).
  - 9.2.8.L
  - 9.3.5.A Identify critical processes used in the examination of works in the arts and humanities.
  - 9.3.5.B Describe works in the arts comparing similar and contrasting characteristics (e.g., staccato in Grieg's In the Hall of the Mountain King and in tap dance).
  - 9.3.5.D Compare similar and contrasting important aspects of works in the arts and humanities based on a set of guidelines using a comprehensive vocabulary of critical response.
  - 9.3.8.A
  - 9.3.8.D

Objectives:

- Students will be able to distinguish between the concepts and functions of flats, sharps, and naturals. (DOK: Level 1, Level 2, and Level 3)
- Students will be able to identify and perform slurs. (DOK: Level 1 and Level 2)
- Students will also be able to identify and count multiple measures of rest. (DOK: Level 1 and Level 2)

Core Activities and Corresponding Instructional Methods:

- Discussion/review of flat signs, what they look like, that they appear in key signatures and/or next to affected notes, and lower a pitch by ½ step.
- Teacher and students will play a concert D, pitch on respective instruments, followed by a concert D flat pitch. Students will determine if flatted pitch sounds lower or higher.
- Students will play, alternating between concert D and concert D flat, to become comfortable with different fingerings and difference in pitch.
- Students and teacher will play individually/as group specific songs/exercises in lesson book which include concert D flat and/or concert D, with/without CD accompaniment.
- Discussion/review of sharp signs, what they look like, that they appear in key signature and/or next to affected notes, and raise a pitch by ½ step.

- Students and teacher will play specific song(s) in lesson book and band music that include sharps, identifying affected notes prior to playing song.
- Introduction of natural signs, what they look like, that they appear next to affected notes in written music, explaining ation by teacher that the function of naturals is to change note back to original pitch and that it Natural sign cancels a sharp or flat for that particular measure.
- Students will look at new songs in their lesson book and band music which include key signatures, will determine what flats/sharps are involved, will write flat/sharp signs next to affect notes, and/or will circle those notes. Students will also circle those notes that have natural signs next to them prior to playing each piece of music. This will be done as deemed necessary by the teacher.
- Discussion and teacher demonstration of how to identify and play slurs in music and what a slur sounds like when played correctly.
- Students will play slurs as they occur in specific songs individually with correction by the teacher as needed.
- Students will improvise and/or compose with slurs.
- Comparison of slurs and ties, similarity in looks, but primary differences.
- Discussion of phrasing in music, what phrases are, their length, how they are put together in music. Students will identify phrases identifying them in previously learned songs with guidance from teacher.
- Teacher will explain multiple measures of rests, how they are commonly written out in band music. Students will examine band music and identify areas with multiple measures of rests. While the teacher will demonstrates how to count them multiple measures of rest out loud, and will practice counting with students.
- Teacher will have students determine how to play three new pitches/notes – concert high A, concert D flat, and concert low E natural, by using fingering chart found in lesson book, and Students will then demonstrate to teacher how to properly play themthese notes.
- Students will improvise short patterns using newly learned pitches.
- Teacher and students will play together specific songs/exercises in lesson book and band music that includes new pitches/notes.

Assessments:

- **Diagnostic:**
  - Teacher observation with individual correction.
  - Individual/group work on songs/exercises.
  - Worksheets

- **Formative:**
  - Weekly progress through effort, playing in class, and practice at home
  - Individual/group work on songs/exercises
  - Improvisation/composition activities
  - Sight-reading

- **Summative:**
    - Oral testing/evaluation
    - Playing testing/evaluation
    - Student demonstration/teacher evaluation, discussion, and review at next lesson.
    - Student performance of songs for other members of the lesson group.

- **Correctives:**
    - Students will work on recognizing and correctly utilizing natural signs, sharps, flats, slurs, multiple measures of rests, and three new pitches, through practice of specific songs/exercises in lesson book, with/without CD accompaniment, in class and by practicing at home.
    - Students will continue to mark flat/sharp signs next to affected notes according to key signature of songs in lesson book and band music prior to playing music until students no longer need visual aids.
    - Worksheets may be provided for further practice of recognizing notation that has been altered by a flat, sharp, or natural sign.

- **Extensions:**
    - Teacher and students will play songs/exercises in lesson book and band music that include natural signs, sharps, flats, slurs, multiple measures of rests, and three new pitches, individually and as a group, with/without CD accompaniment.
    - Students will discontinue marking flats and sharps next to affected notes and will work on recall instead.
    - Students will continue to circle notes with natural signs as they appear in written music as a reminder for students to alter those notes.
    - Worksheets may be provided for further practice of recognizing notation that has been altered by a flat, sharp, or natural sign.
    - Students will practice at home at least 150 minutes each week to reinforce all learned in this unit.

Unit 12: Concert Bb Scale and Tuning Note, Arpeggios, Chords, Additional Notations

- **Standards:**
  - 9.1.5.A Know and use the elements and principles of each art form to create works in the arts and humanities.
  - 9.1.5.B Recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce, review and revise original works in the arts.
  - 9.1.5.C Know and use fundamental vocabulary within each of the arts forms.
  - 9.1.5.G Identify the function of rehearsals and practice sessions.
  - 9.1.8.A
  - 9.1.8.B
  - 9.1.8.C
  - 9.1.8.G
  - 9.2.5.L Identify, explain and analyze common themes, forms and techniques from works in the arts (e.g., Copland and Graham's Appalachian Spring and Millet's The Gleaners).
  - 9.2.8.L
  - 9.3.5.A Identify critical processes used in the examination of works in the arts and humanities.
  - 9.3.5.B Describe works in the arts comparing similar and contrasting characteristics (e.g., staccato in Grieg's In the Hall of the Mountain King and in tap dance).
  - 9.3.5.D Compare similar and contrasting important aspects of works in the arts and humanities based on a set of guidelines using a comprehensive vocabulary of critical response.
  - 9.3.8.A
  - 9.3.8.D

Objectives:

- Students will be able to play the concert Bb tuning note on their respective instruments, listen to determine whether or not they are in tune, and make the proper adjustment to their instrument to get in tune. (DOK: Level 1, Level 2, and Level 3)
- Students will also be able to play the concert Bb scale and arpeggio. (DOK: Level 1 and Level 2)

Core Activities and Corresponding Instructional Methods:

- Teacher will review time values for whole notes/rests, half notes/rests, and quarter notes/rests, eighth notes/rests and how to count each on rhythm syllables and numbers.
- Discussion and demonstration on how to identify dotted quarter note, what is sounds like, how it is counted, and how it differs from quarter notes.
- Teacher will review the dotted rhythm rule, how the rule is applied in music notation, and significance in relation to dotted quarter note.
- Teacher will demonstrate by playing a dotted quarter note rhythm. Students will echo the same rhythm as the teacher.
- Students will listen to CD accompaniment for specific song(s) in lesson book that include

dotted quarter rhythm to hear how rhythm sounds in comparison with previously learned rhythms, Students then play songs with CD accompaniment.

- Explanation of common time and its symbol "C", its definition and function. Same as 4/4 time signature with division of four beats in a measure.
- Students will discuss and learn to recognize duets, trios, and rounds and be able to differentiate between them.
- Students will look at various songs throughout the lesson book, will identify which are duets, trios, rounds, and then play each of these pieces, dividing the parts equally throughout the group.
- Teacher will have students determine how to play new pitch/note – concert high C, by using the chart in lesson book to determine correct fingering, Students then demonstrate to teacher how to play this note. Students and teacher play together specific songs/exercises in lesson book and band music that include the new note.
- For clarinet players: Teacher will demonstrate how to play new pitch/note – high E on clarinet and will describe use of register key to produce said note (this exercise is commonly referred to as 12ths). Students play individually,. Teacher will have students referring to the fingering chart for reinforcement. Teacher will lead students in practicing 12ths with the following notes – low G to high D, low A to high E, low Bb to high F, low B natural to high F sharp, low C to high G, etc. to work on using of the register key
- Teacher will review names of lines/spaces on music staff. Clarinet players will note location of higher notes on staff.
- Clarinet students will play individually, with teacher playing as accompaniment, specific exercises in lesson book which include new higher notes.
- Clarinet students will work on songs/exercises in lesson book that include an increasing number of high notes, gradually increasing tempo.

Assessments:

- **Diagnostic:**
  - Teacher observation with individual correction.
  - Individual/group work on songs/exercises.

- **Formative:**
  - Weekly progress through effort, playing in class, and practice at home
  - Individual/group work on songs/exercises
  - Sight-reading

- **Summative:**
  - Oral testing/evaluation
  - Playing testing/evaluation
  - Student demonstration/teacher evaluation, discussion, and review at next lesson.
  - Student performance of songs for other members of the lesson group.

- **Correctives:**
    - Students will work on recognizing each of new pitches/notes and how to correctly play each of these notes through practice of specific songs/exercises in lesson book, with/without CD accompaniment, in class and practicing at home.
    - Students will play pieces of music that gradually introduce each of the new notes.

- **Extensions:**
    - Teacher and students will play songs/exercises in lesson book and band music that include dotted quarter note rhythm, are in common time, which may be in the form of duets, trios, or rounds and include new pitches learned on respective instruments, individually/as a group with/without CD accompaniment.
    - Teacher will demonstrate and students will practice how to conduct in 4/4 time signature to give students understanding of where each beat occurs in 4/4 or common time. Students will conduct specific songs/exercises that are written in 4/4 or common time prior to playing them in class.
    - Students will name familiar songs that include dotted quarter note rhythm.
    - Students will practice at home at least 150 minutes each week to reinforce all learned in this unit.

Unit 13: Enharmonics, Chromatic Notes, Eighth Notes and Rests

- **Standards:**
  - 9.1.5.A Know and use the elements and principles of each art form to create works in the arts and humanities.
  - 9.1.5.B Recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce, review and revise original works in the arts.
  - 9.1.5.C Know and use fundamental vocabulary within each of the arts forms.
  - 9.1.5.G Identify the function of rehearsals and practice sessions.
  - 9.1.8.A
  - 9.1.8.B
  - 9.1.8.C
  - 9.1.8.G
  - 9.2.5.L Identify, explain and analyze common themes, forms and techniques from works in the arts (e.g., Copland and Graham's Appalachian Spring and Millet's The Gleaners).
  - 9.2.8.L
  - 9.3.5.A Identify critical processes used in the examination of works in the arts and humanities.
  - 9.3.5.B Describe works in the arts comparing similar and contrasting characteristics (e.g., staccato in Grieg's In the Hall of the Mountain King and in tap dance).
  - 9.3.5.D Compare similar and contrasting important aspects of works in the arts and humanities based on a set of guidelines using a comprehensive vocabulary of critical response.
  - 9.3.8.A
  - 9.3.8.D

Objectives:

- Students will be able to identify sharp signs, flat signs, natural signs, eighth notes, and eighth rests. (DOK: Level 1 and Level 2)
- Students will also be able to aurally identify enharmonic pitches. (DOK: Level 1 and Level 2)

Core Activities and Corresponding Instructional Methods:

- Teacher will review various flat and sharp pitches/notes previously learned by students on respective instruments, Review will including the concept that a flat lowers the pitch ½ step, while a sharp raises pitch ½ step.
- Explanation of the concept of enharmonics. Discuss functions of enharmonic notes.
- Teacher will name and play a particular flatted note and will show students proper fingering for the pitch. Teacher will name and play correct enharmonic equivalent for that note, showing demonstrating for the students that the fingering and sound/tone are the same.
- Teacher and students will make a chart using common note names and will add enharmonic equivalents, using both pitch names, to be used as a visual aid.

- Students and teacher will study enharmonic notes highlighted in the lesson book, will check the fingerings for each, and will play these pitches individually.
- Students will listen to CD accompaniment for specific songs/exercises in the lesson book which include usage of enharmonics to listen for differences in pitch, then will play these songs with/without CD accompaniment.
- Explanation of chromatic notes and how they are related to concept of enharmonics. Teacher will use piano as visual aid to demonstrate.
- Students and teacher will individually play specific songs/exercises in the lesson book which include chromatic notes, reviewing first the enharmonic equivalents for note(s) students may not immediately recognize.
- Students will compare pitches by ear – same or different? Enharmonic or not?
- Teacher will review time values for whole notes and rests, half notes and rests, quarter notes and rests, and eighth notes.
- Explain eighth rests, what they look like, time value, which is same as eighth note, and the duration of ½ beat of silence.
- Teacher will demonstrate eighth rests by playing specific songs/exercises in the lesson book, counting rests out loud while playing to demonstrate the duration of eighth rests.
- As a group, clap several eighth note and eighth rest patterns, counting out loud while clapping and tapping foot to steady quarter note rhythm on rhythm syllables and numbers.
- Students will play as a group specific songs/exercises in lesson book and band music after clapping them.

Assessments:

- **Diagnostic:**
  - Teacher observation with individual correction.
  - Individual/group work on songs/exercises.
  - Marking notation name above enharmonic notes

- **Formative:**
  - Weekly progress through effort, playing in class, and practice at home
  - Individual/group work on songs/exercises
  - Worksheets/charts

- **Summative:**
  - Oral testing/evaluation
  - Playing testing/evaluation
  - Student demonstration/teacher evaluation, discussion, and review at next lesson.
  - Student performance of songs for other members of the lesson group.

- **Correctives:**
  - Students and teacher will play specific exercises in lesson book that include enharmonics, chromatic notes and eighth rests, individually/as group.

- Students will continue to mark music with note name they already recognize above enharmonic notes.
- With teacher supervision, students will each draw a chart listing every note chromatically for one octave. Enharmonic equivalents will be indicated next to chromatic partner. Students will may refer to this chart as necessary to recall alternate name of a pitch when practicing a piece of music.
- Students will continue to work on recognizing enharmonic notes and how to play these notes through practice of specific songs/exercises in lesson book, with/without CD accompaniment, in class and by practicing at home.

- **Extensions:**
  - With teacher supervision, students will each draw a chart listening every note chromatically for one octave. Enharmonic equivalents will be indicated next to chromatic partner. Students will refer to this chart as necessary to recall alternate name of a pitch when practicing a piece of music.
  - Students will play songs/exercises in lesson book which include eighth rests with CD accompaniment. CD accompaniment which will emphasize timing involved for eighth rests so to help students observe rests at faster tempo.
  - Students will study band music for respective instruments to determine if any chromatic and/or enharmonic equivalents,. Students will determine if they recognize notes by a particular name and may circle affected notes as a visual reminder.
  - Students will study band music for respective instruments to determine if any eighth rests and may circle them.
  - Students will practice at home at least 150 minutes each week to reinforce all learned in this unit

Unit 14: Overall Review and Assessment

- **Standards:**
  - 9.1.5.A Know and use the elements and principles of each art form to create works in the arts and humanities.
  - 9.1.5.B Recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce, review and revise original works in the arts.
  - 9.1.5.C Know and use fundamental vocabulary within each of the arts forms.
  - 9.1.5.G Identify the function of rehearsals and practice sessions.
  - 9.1.8.A
  - 9.1.8.B
  - 9.1.8.C
  - 9.1.8.G
  - 9.2.5.L Identify, explain and analyze common themes, forms and techniques from works in the arts (e.g., Copland and Graham's Appalachian Spring and Millet's The Gleaners).
  - 9.2.8.L
  - 9.3.5.A Identify critical processes used in the examination of works in the arts and humanities.
  - 9.3.5.B Describe works in the arts comparing similar and contrasting characteristics (e.g., staccato in Grieg's In the Hall of the Mountain King and in tap dance).
  - 9.3.5.D Compare similar and contrasting important aspects of works in the arts and humanities based on a set of guidelines using a comprehensive vocabulary of critical response.
  - 9.3.8.A
  - 9.3.8.D

Objectives:

- Students will be able to combine various notes learned on particular instruments, time values, tempos, dynamics, rhythms, concepts, and techniques learned throughout the first year of playing an instrument. (DOK: Level 1 and Level 2)
  Students will also be able to prepare and adequately play particular songs/exercises/scales as an assessment in order to move into second level book(s). (DOK: Level 1 and Level 2)

Core Activities and Corresponding Instructional Methods:

- Teacher and students will review everything learned to date in first book/first year according to respective instruments, including new pitches/notes, time values, tempos, dynamics, rhythms, concepts, and techniques.
- Students will play specific songs near end of lesson book written as fun songs as well as band arrangements that serve as a review.
- Students and teacher will play with CD accompaniment so students can hear and work on learning respective instrument's part in band arrangements. Students and teacher

will Emphasis will be placed on correct fingerings, rhythms, counting, and articulations until students can correctly play pieces at moderate to fast tempo with little or no mistakes.

Assessments:

- **Diagnostic:**
  - Teacher observation with individual correction.
  - Individual/group work on songs/exercises.

- **Formative:**
  - Weekly progress through effort, playing in class, and practice at home
  - Individual/group work on songs/exercises

- **Summative:**
  - Playing testing/evaluation
  - Student demonstration/teacher evaluation, discussion, and review at next lesson.
  - Student performance of songs for other members of the lesson group.
  - Spring Band Concert.

- **Correctives:**
  - Students will choose several previously learned songs/exercises throughout their lesson book and will play as group to use as further review of pitches, correct fingerings, rhythms, counting, and articulations, with/without CD accompaniment.
  - Students will continue to practice various scales to become more comfortable playing specific notes for those scales, including sharps/flats, reading key signatures, using correct fingerings, articulations, and counting/rhythms.

- **Extensions:**
  - Students will choose several previously learned songs/exercises throughout lesson book and will play as group to review pitches, correct fingerings, rhythms, counting, and articulations, with/without CD accompaniment.
  - Students and/or teacher will assist others if anything is forgotten or cannot immediately be recalled.
  - Students will practice at home at least 150 minutes each week to reinforce all learned in this unit.
  - Students may choose to research on the internet history of a piece of concert band repertoire and write/type program notes for the printed program.
  - Students will be able to choose the musical selections for a private performance , research the musical selections for extended guided information to include in a printed program creating a project/writing assignment to demonstrate their newfound knowledge, and perform for their family/friends. They will then analyze the performance and respond to feedback. from an audience.

Curriculum Plan

Unit 15: Music History, Technology, Writing/Listening Project

- **Standards:**
  - 9.1.5.A Know and use the elements and principles of each art form to create works in the arts and humanities.
  - 9.1.5.B Recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce, review and revise original works in the arts.
  - 9.1.5.C Know and use fundamental vocabulary within each of the arts forms.
  - 9.1.5.E Know and demonstrate how arts can communicate experiences, stories or emotions through the production of works in the arts.
  - 9.1.5.G Identify the function of rehearsals and practice sessions.
  - 9.1.8.A
  - 9.1.8.B
  - 9.1.8.C
  - 9.1.8.E
  - 9.1.8.G
  - 9.2.5.I Identify, explain and analyze philosophical beliefs as they relate to works in the arts (e.g., classical architecture, rock music, Native American dance, contemporary American musical theatre).
  - 9.2.5.L Identify, explain and analyze common themes, forms and techniques from works in the arts (e.g., Copland and Graham's Appalachian Spring and Millet's The Gleaners).
  - 9.2.8.I
  - 9.2.8.L
  - 9.3.5.A Identify critical processes used in the examination of works in the arts and humanities.
  - 9.3.5.B Describe works in the arts comparing similar and contrasting characteristics (e.g., staccato in Grieg's In the Hall of the Mountain King and in tap dance).
  - 9.3.5.D Compare similar and contrasting important aspects of works in the arts and humanities based on a set of guidelines using a comprehensive vocabulary of critical response.
  - 9.3.8.A
  - 9.3.8.D
  - 9.4.5.A Identify uses of expressive symbols that show philosophical meanings in works in the arts and humanities (e.g., American TV ads versus Asian TV ads).

- 9.4.5.D Explain choices made regarding media, technique, form, subject matter and themes that communicate the artist's philosophy within a work in the arts and humanities (e.g., selection of stage lighting in Leonard Bernstein's West Side Story to communicate mood).
- 9.4.8.A
- 9.4.8.D

Objectives:

- Students will be able to choose the musical selections for this performance. (DOK: Level 1, Level 2, and Level 3)
- Students will research the musical selections for extended guided information to include in a printed program. (DOK: Level 1, Level 2, and Level 3)
- Students will create a project/writing assignment to demonstrate their newfound knowledge. (DOK: Level 1, Level 2, and Level 3)
- Students will analyze the performance and respond to feedback from an audience. (DOK: Level 1, Level 2, and Level 3)

Core Activities and Corresponding Instructional Methods:

Assessments:

- **Diagnostic:**
  - Teacher observation with individual correction.
  - Individual/group work on songs/exercises.

- **Formative:**
  - Weekly progress through effort, playing in class, and practice at home.
  - Individual/group work on songs/exercises.

- **Summative:**
  - Student demonstration/presentation of project to class, teacher, or audience.
  - Student performance of a portion of the piece of repertoire.
  - Teacher evaluation based on materials used, information presented.
  - Audience/class response.

- **Correctives:**
  - Students may include pieces of composer, from internet, or personal drawings of composer done by students.

- **Extensions:**
  - Students may search for additional music written by the same composers of the pieces they have selected. Students may look in lesson book to see if additional songs are included by the same composer. Students may use library or parent, for CD's of music written by composer.
  - Students will determine if music written by composer is unique, with certain

characteristics, or if music is more generalized, and how.

Curriculum Plan

Unit 16: Living Room Concert Project

- **Standards:**
  - 9.1.5.A Know and use the elements and principles of each art form to create works in the arts and humanities.
  - 9.1.5.B Recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce, review and revise original works in the arts.
  - 9.1.5.C Know and use fundamental vocabulary within each of the arts forms.
  - 9.1.5.E Know and demonstrate how arts can communicate experiences, stories or emotions through the production of works in the arts.
  - 9.1.5.G Identify the function of rehearsals and practice sessions.
  - 9.1.8.A
  - 9.1.8.B
  - 9.1.8.C
  - 9.1.8.E
  - 9.1.8.G
  - 9.2.5.I Identify, explain and analyze philosophical beliefs as they relate to works in the arts (e.g., classical architecture, rock music, Native American dance, contemporary American musical theatre).
  - 9.2.5.L Identify, explain and analyze common themes, forms and techniques from works in the arts (e.g., Copland and Graham's Appalachian Spring and Millet's The Gleaners).
  - 9.2.8.I
  - 9.2.8.L
  - 9.3.5.A Identify critical processes used in the examination of works in the arts and humanities.
  - 9.3.5.B Describe works in the arts comparing similar and contrasting characteristics (e.g., staccato in Grieg's In the Hall of the Mountain King and in tap dance).
  - 9.3.5.D Compare similar and contrasting important aspects of works in the arts and humanities based on a set of guidelines using a comprehensive vocabulary of critical response.
  - 9.3.8.A
  - 9.3.8.D
  - 9.4.5.A Identify uses of expressive symbols that show philosophical meanings in works in the arts and humanities (e.g., American TV ads versus Asian TV ads).

- 9.4.5.D Explain choices made regarding media, technique, form, subject matter and themes that communicate the artist's philosophy within a work in the arts and humanities (e.g., selection of stage lighting in Leonard Bernstein's West Side Story to communicate mood).
- 9.4.8.A
- 9.4.8.D

Objectives:

Core Activities and Corresponding Instructional Methods:

- Students may choose to research on the internet history of a piece of concert band repertoire and write/type program notes for the printed program.

Assessments:

- **Diagnostic:**
  - Teacher observation with individual correction.
  - Individual/group work on songs/exercises.

- **Formative:**
  - Weekly progress through effort, playing in class, and practice at home
  - Individual/group work on songs/exercises
  - Improvisation/composition activities

- **Summative:**
  - Student demonstration/presentation of project to class, teacher, or
  - audience.
  - Student performance of a portion of the piece of repertoire.
  - Teacher evaluation based on materials used, information presented.
  - Audience/class response.

- **Correctives:**
  - Students may include pieces of composer, from internet, or personal drawings of composer done by students.

- **Extensions:**
  - Students may search for additional music written by the same composers of the pieces they have selected. Students may look in lesson book to see if additional songs are included by the same composer. Students may use library or parent, for CD's of music written by composer.
  - Students will determine if music written by composer is unique, with certain characteristics, or if music is more generalized, and how.