

Madison Public Schools

Grade 6 Band

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Course Overview

Description
<p>The Madison Junior School 6th Grade Band curriculum is designed to continue the music education learned at the Madison Elementary Schools. Students will progress on their individual instruments in small group lessons and in band through 4 skill levels: Baseline, Developing, Proficient and Advanced. The average 6th grade band member's progress will focus on moving from the Baseline level to the Developing level in the following areas: Physical Skill Set (those skills necessary to perform on their instrument), Musicianship Skill Set (rhythm, aural skills, music literacy, ensemble performance) and Artistic Skill Set (musical expression, historical perspective, evaluation). Each of these areas will be taught simultaneously during the school year as they are all necessary for successful development of the band music.</p>
Goals
<p>This course aims to develop the 6th grade band student by:</p> <ul style="list-style-type: none">• Establish and reinforce correct posture both standing and sitting to allow the students to play with free air flow as well as comfort• Develop aural skills necessary for tuning instruments and performing repertoire with accurate intonation• Develop skills unique to the students band instrument• Develop rhythmic skills in order to accurately perform their music• Increase accuracy in the areas of note reading, musical terms and symbols in order to help interpret and perform repertoire either sight-reading or with practicing• Develop levels of musicality/expression during performances• Increase historical awareness and cultural contexts of varied band literature and solo works• Develop ability to perform in an ensemble, understand and follow conducting gestures and demonstrate flexibility with regards to tempo, balance, and styles• Develop analytical skills for evaluating individual and group performances of varied repertoire
Resources
<p>Suggested activities and resources page</p>
Materials
<p>Core: There is no textbook used in this course, rather the teacher and students will utilize a wide variety of music literature available in the instrumental library at MJS.</p> <p>Supplemental: YouTube videos, various online resources</p>
Benchmark Assessments
<p>Benchmark assessments are given at the conclusion of each unit and focus on the main ideas and anchor standards of the course.</p>
Modifications and Adaptations for Special Needs Learners

Unit 1 Overview

Unit Title: Developing the Physical Skill Set of the Band Student

Unit Summary:

Performing in band requires specific physical skills that need to be learned, developed, reinforced, and practiced in order for the student to be successful. This unit will be divided into 3 sub-units to include: Body posture (1A), Playing positions (1B), and Instrument techniques (1C). Body posture consists of correct body position both standing and sitting while playing. Playing positions encompasses the correct way to hold the many different instruments in a band as well as weight distribution, finger positions, and embouchure settings (lip placement) on the various instruments. Instrumental techniques addressed include breathing, fingering notes, articulations, and releasing notes.

Suggested Pacing: Ongoing

Learning Targets

Unit Essential Questions:

- Why does everyone utilize the same body posture?
- What is my instrument specific playing position and why is it important?
- How does the size and shape of my instrument influence my performance?

Unit Enduring Understandings:

- Correct posture is the foundation of playing and is essential to improving as a musician
- Correct posture must be utilized at all times in order for it to become a learned motor skill
- Correct embouchure setting is crucial even for a basic sound
- Finger dexterity occurs over time
- Developing a sound physical skill set will improve every aspect of the students ability to learn and utilize increasingly difficult instrumental techniques

Evidence of Learning

Formative Assessments: Frequent informal assessment and feedback are provided on a daily basis by the teacher.

Students will be assessed multiple times each year as both a group and as an individual on their Physical Skill Set.

Summative Assessment:
[Performance Rubric](#)

Objectives (Students will be able to...)	Essential Content/Skills	Suggested Assessments	Standards	
1A - Students will demonstrate proper standing body posture regardless of the wind instrument.	<p>Content: All students will keep their feet flat on the ground, standing tall, shoulders back, head straight, and chin untucked from their chest.</p> <p>Skills: Students will demonstrate proper posture while standing.</p>	Students will demonstrate proper standing posture without their instruments	1.3.P.B.2 Use a variety of musical instruments to create music, alone and/pr with others, using different beats, tempos, dynamics and interpretations.	
1A - Students will demonstrate proper standing body posture regardless of the wind instrument.	<p>Content: All students will keep their feet flat on the ground, sitting tall with back off the back of the chair,, shoulders back, head straight, and chin untucked from their chest.</p> <p>Skills: Students will demonstrate proper posture while sitting.</p>	Students will demonstrate proper posture while seated without their instruments	1.3.P.B.2 Use a variety of musical instruments to create music, alone and/pr with others, using different beats, tempos, dynamics and interpretations.	
1B - Students will demonstrate proper playing position on either the Flute, Oboe, Clarinet, Bass Clarinet, Saxophones, French Horn, Trumpet, Baritone Horn, Trombone, Tuba, Mallets, and Percussion.	<p>Using correct posture</p> <p>Content: Flutes should be held parallel to the floor. Fingers should stay as tight to keys as possible.</p> <p>Clarinets and Oboe should be held at a 45 degree angle. Fingers should stay as tight to keys as possible.</p> <p>Bass Clarinets should adjust the peg to accommodate perfect seated posture or adjust neck strap to accommodate perfect standing posture. Fingers should stay as tight to keys as possible.</p> <p>Saxophones should adjust neck straps so the instrument comes to their mouth. Fingers should stay as tight to keys as possible.</p> <p>French Horns should angle their chairs so that posture is comfortable while seeing the conductor. Left hand fingers should be on valves and in the thumb ring,</p>	Students will demonstrate proper playing position either standing or sitting	1.3.P.B.2 Use a variety of musical instruments to create music, alone and/pr with others, using different beats, tempos, dynamics and interpretations.	

	<p>right hand should be keeping the fingers together and slightly curved while placing the hand in the bell vertically with fingers on the side of the bell opposite the instrument body. "Cupping" should not distort sound quality.</p> <p>Trumpets should untuck their chins and the instrument should be parallel to the ground. Fingers on the righthand should never leave the tops of the valves.</p> <p>Baritones and Tubas should adjust instrument to accommodate for correct posture as well as keep their right fingers on the valves.</p> <p>Trombones should hold and stabilize the instrument with their left hand; thumb should wrap, pointer finger should wrap over slightly below the mouthpiece, other three fingers should wrap the rest of the handle. Right hand should use thumb, pointer, and middle fingers to move slide. Correct right hand position allows the wrist to move smoothly.</p> <p>Mallets should use a traditional grip.</p> <p>Percussion playing snare should be using a matched grip.</p> <p>Skills: Students will demonstrate proper playing position.</p>			
1B - Students will demonstrate correct embouchure setting On either the Flute, Oboe, Clarinet, Bass Clarinet, Saxophones, French Horn, Trumpet, Baritone Horn, Trombone, Tuba.	<p>Content: Flutes should place the inner edge of the "blow hole" on the lower lip where the wet and dry part of the lip meet. The lower lip should remain soft and should cover approximately 1/3 of the blow hole. Check using a mirror.</p> <p>Oboe should use a "whistle shape" (lips puckered and tucked to support the reed) as well as firm seal at corners of lips, use only the top 1/3 of the reed, and have</p>	Students will demonstrate proper embouchure setting by playing scales, exercises, and/or band literature.	1.3.P.B.2 Use a variety of musical instruments to create music, alone and/pr with others, using different beats, tempos, dynamics and interpretations.	

	<p>gentle compression on the reed when playing.</p> <p>Clarinet and Bass Clarinet should have a firm seal at the corners of lips, upper teeth are placed on the mouthpiece near the tip, lower lip folds close to the bottom teeth. Use as little of the mouthpiece without compromising the sound quality.</p> <p>Saxophones should have a firm seal at the corners of lips, upper teeth are placed on the mouthpiece near the tip, lower lip folds close to the bottom teeth. Use as little of the mouthpiece without compromising the sound quality.</p> <p>French horns, trumpets, trombones, baritones, and tubas should start without the mouthpiece to work on a “puckered smile” (corners of lips back and down) and “buzzing” (lip vibration).</p> <p>French horns, trumpets, trombones, baritones, and tubas should now test their embouchure on their mouthpiece. The mouthpiece should be centered, and there should be equal redness on the top, bottom, and sides of lips from the mouthpiece pressure along with an oval aperture (larger aperture for larger mouthpieces).</p> <p>Skills: Students will demonstrate proper embouchure setting.</p>			
1C - Students will demonstrate correct breathing on either the Flute, Oboe, Clarinet, Bass Clarinet, Saxophones, French Horn, Trumpet, Baritone Horn, Trombone, Tuba.	<p>Content: All students should be breathing through their mouth, filling their lungs fully. The students body should fill up from stomach then the chest. The students breathing should not cause issues with their embouchure or playing positions.</p> <p>Flute students should keep flute head joint in proper playing position and drop their jaw slightly, breathing through the corners of the mouth.</p>	Students will demonstrate proper breathing by playing scales, exercises, and/or band literature.	1.3.P.B.2 Use a variety of musical instruments to create music, alone and/pr with others, using different beats, tempos, dynamics and interpretations.	

	<p>All Reed players should breath through the corners of the mouth while maintaining playing position.</p> <p>All Brass players should drop their jaw down and in slightly from the mouthpiece and breathe through the corners of their lips. Top lip should remain in contact with the mouthpiece using proper playing position.</p> <p>Skills: Students will be able to identify the breath mark and demonstrate proper breathing.</p>			
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1C - Students will demonstrate correct fingering of notes on either the Flute, Oboe, Clarinet, Bass Clarinet, Saxophones, French Horn, Trumpet, Baritone Horn, Trombone, Tuba.	<p>Content: All students will finger notes correctly using the fingering charts provided from their lesson book and/or teacher. No alternate fingerings should be used until students are fully able to utilize standard fingerings.</p> <p>Skills: Students will demonstrate proper fingering of notes.</p>	Students will demonstrate proper fingerings by playing scales, exercises, and/or band literature.	1.3.P.B.2 Use a variety of musical instruments to create music, alone and/pr with others, using different beats, tempos, dynamics and interpretations.	
1C - Students will demonstrate correct articulation for the standard music note.	<p>Content: All students should articulate the standard music note by utilizing the syllable "DOE" while using correct playing posture and playing position.</p> <p>Skills: Students will demonstrate the correct way to articulate the standard music note.</p>	Students will demonstrate proper articulation of the standard music note by playing scales, exercises, and/or band literature.	<p>1.3.8.B.3 Apply theoretical understanding of expressive and dynamic music terminology to the performance of written scores in the grand staff.</p> <p>9.3.12.AR-PRF.3 Perform a varied repertoire of vocal and/or instrumental music representing diverse styles, cultures and historical periods.</p> <p>CRP6. Demonstrate creativity and innovation.</p> <p>9.3.12.AR PRF.4 Demonstrate knowledge of music theory.</p>	
1C - Students will demonstrate correct articulation for staccato music notes.	<p>Content: All students should articulate the staccato music note by utilizing the syllable "DUT" while using correct playing posture and playing position.</p> <p>Skills: Students will identify and demonstrate the correct way to articulate the staccato music note.</p>	Students will demonstrate proper articulation of the staccato music note by playing scales, exercises, and/or band literature.	1.3.8.B.3 Apply theoretical understanding of expressive and dynamic music terminology to the performance of written scores in the grand staff.	

1C - Students will demonstrate correct articulation for accented music notes.	<p>Content: All students should articulate the accented music note by utilizing the syllable “TU” or “TOO” while using correct playing posture and playing position.</p> <p>Skills: Students will identify and demonstrate the correct way to articulate the accented music note.</p>	Students will demonstrate proper articulation of the accented music note by playing scales, exercises, and/or band literature.	1.3.8.B.3 Apply theoretical understanding of expressive and dynamic music terminology to the performance of written scores in the grand staff.	
1C - Students will demonstrate correct articulation for marcato music notes.	<p>Content: All students should articulate the marcato music note by utilizing the syllable “TUT” while using correct playing posture and playing position.</p> <p>Skills: Students will identify and demonstrate the correct way to articulate the marcato music note.</p>	Students will demonstrate proper articulation of the marcato music note by playing scales, exercises, and/or band literature.	1.3.8.B.3 Apply theoretical understanding of expressive and dynamic music terminology to the performance of written scores in the grand staff.	

1C - Students will demonstrate correct slurring of notes.	<p>Content: All students except trombonists should slur notes by articulating the first note then change notes precisely without re-articulating the notes that follow.</p> <p>Trombone students should articulate the first note then re-articulate the notes that follow using a “LU/LOO” syllable. Trombone is the only band instrument that utilizes a slide.</p> <p>Skills: Students will identify and demonstrate the correct way to slur music notes.</p>	Students will demonstrate proper slurring by playing scales, exercises, and/or band literature.	1.3.8.B.3 Apply theoretical understanding of expressive and dynamic music terminology to the performance of written scores in the grand staff.	
1C - Students will demonstrate correct releases of notes.	<p>Content: All students should release notes by utilizing an air release. This is a quick “sip” of air where the note should be cut off or released. Students should not close their embouchure setting or use their tongue to stop the sound of notes.</p> <p>Skills: Students will identify and demonstrate the correct way to air release music notes.</p>	Students will demonstrate proper air releases by playing scales, exercises, and/or band literature.	1.3.8.B.3 Apply theoretical understanding of expressive and dynamic music terminology to the performance of written scores in the grand staff.	

Unit 2 Overview
Unit Title: Developing Musicianship in the Band Student
<p>Unit Summary:</p> <p>Performing on a band instrument requires a specific set of knowledge and skills in order to perform in a solo and full band setting. This unit will be divided into 4 sub-units to include: Aural training (2A), Rhythmic training (2B), Music Literacy (2C), and Ensemble performance (2D). Aural training will cover tuning one's instrument, matching and adjusting pitch and basic intonation. Rhythmic training seeks to establish a student's internal pulse while performing as well as the ability to decode simple to increasingly complex rhythmic patterns. Music literacy seeks to increase students' comprehension of musical signs, symbols and terms as related to the performance of various solo and band repertoire. Ensemble performance seeks to increase students' awareness and skill at following a conductor, blending and adjusting one's playing to fit the needs of the ensemble as well as develop basic leadership skills.</p>
Suggested Pacing: Ongoing
Learning Targets
<p>Unit Essential Questions:</p> <ul style="list-style-type: none"> • If everyone in my section is performing the same music why does each player sound different? • What factors influence the style of a piece of music? • How do the choices composers make while writing a piece of music affect the final composition? • How does my individual playing affect the sound of the entire band?
<p>Unit Enduring Understandings:</p> <ul style="list-style-type: none"> • Rhythmic accuracy is the foundation of playing in an ensemble setting • Taking the time to tune and play with correct intonation is essential to one's performance • Music literacy unlocks the ability to decode and perform any new piece of music that comes your way • Performing in a band is a unique experience you cannot replicate alone
Evidence of Learning
<p>Formative Assessments: Frequent informal assessment and feedback are provided on a daily basis by the teacher.</p> <p>Students will be assessed multiple times each year both as a group and as an individual on their Musicianship skills.</p> <p>Summative Assessments: Scale Rubric Performance Rubric</p> <p>Alternative Assessment: Students may make a recording of themselves playing the concert pieces and submit via Google classroom</p>

Objectives (Students will be able to...)	Essential Content/Skills	Suggested Assessments	Standards	
2A - Students will be able to tune their instruments.	<p>Content: While listening to a concert Bb tone all students will determine if their instruments sound is lower (flat) or higher (sharp) than the pitch. If needed, students will pull-out to make their instrument flat or push in to make their instrument sharp in order to match the tuning Bb flat pitch.</p> <p>Skills: Students will tune their instrument to the Bb concert pitch.</p>	<p>During lessons students will tune their instrument within 30 seconds.</p> <p>At home students will practice tuning using their tuner or smart music.</p>	1.3.P.B.4 Listen to, imitate, and improvise sounds, patterns or songs.	
2B - Students will be able to maintain a steady pulse while playing various rhythmic patterns.	<p>Content: While tapping their foot, students will demonstrate the pulse by clapping and counting simple rhythms at a given tempo.</p> <p>Students will play simple rhythms to the beat of a metronome while tapping their foot.</p> <p>Skills: Students will be able to perform rhythmic passages with an internal and external pulse present.</p> <p>Students will be able to determine if a rhythmic passage is too fast or too slow.</p>	<p>Students will be given various exercises and repertoire to perform with rhythmic accuracy.</p> <p>Students will practice rhythms in class as well as using Smartmusic in lessons and at home to practice rhythmic accuracy.</p>	<p>1.3.5.B.1 Sing or play music from complex notation, using notation systems in treble and bass clef, mixed meter, and compound meter.</p> <p>9.3.12.AR-PRF.3 Perform a varied repertoire of vocal and/or instrumental music representing diverse styles, cultures and historical periods.</p> <p>CRP6. Demonstrate creativity and innovation.</p> <p>9.3.12.AR PRF.4 Demonstrate knowledge of music theory.</p>	
2B - Students will perform rhythmic patterns including whole notes, half notes, dotted half notes, quarter notes and their corresponding rests.	<p>Content: Students will review the note values of whole notes, half notes, dotted half notes, quarter notes, all of their corresponding rests.</p> <p>Students will perform musical excerpts which include these note values while tapping their foot.</p> <p>Skills: Students will clap and count those rhythms in band and lessons while tapping their foot.</p> <p>Students will be able to accurately perform rhythmic patterns which include these note values while tapping their foot.</p>	<p>Students will clap, count, and perform rhythmic passages while tapping their foot by both sight reading and with practice.</p> <p>Students will use SmartMusic, Sight reading factory (online), as well as excerpts from the All-State sight reading repertoire.</p>	1.3.5.B.1 Sing or play music from complex notation, using notation systems in treble and bass clef, mixed meter, and compound meter.	

2B - Students will perform rhythmic patterns with 8th note and 16th note subdivisions.	<p>Content:</p> <p>Students will count 8th notes as 1+2+3+4+.</p> <p>Students will count 16th notes as 1e+a 2e+a 3e+a 4e+a.</p> <p>Students will count 8th and 2 16th notes as 1+a 2+a 3+a 4+a.</p> <p>Students will count 2 16th notes and 1 8th note as 1e+ 2e+ 3e+ 4e+.</p> <p>Skills:</p> <p>Students will be able to accurately perform rhythmic patterns which include these note values while tapping their foot.</p>	<p>Students will clap, count, and perform rhythmic passages by sight and with practice while tapping their foot.</p> <p>Students will use SmartMusic, Sight reading factory (online), as well as excerpts from the All-State sight reading repertoire.</p>	1.3.5.B.1 Sing or play music from complex notation, using notation systems in treble and bass clef, mixed meter, and compound meter.	
2B - Students will perform rhythmic patterns which include dotted quarter notes and dotted 8th notes.	<p>Content:</p> <p>Students will count dotted quarter notes as 1+2 and dotted 8th notes as 1e+.</p> <p>Skills:</p> <p>Students will be able to accurately perform rhythmic patterns which include these note values.</p>	<p>Students will clap, count, and perform rhythmic passages by sight and with practice while tapping their foot.</p> <p>Students will use SmartMusic, Sight reading factory (online), as well as excerpts from the All-State sight reading repertoire.</p>	1.3.5.B.1 Sing or play music from complex notation, using notation systems in treble and bass clef, mixed meter, and compound meter.	

2B - Students will perform rhythmic patterns using whole notes, half notes, dotted half notes, quarter notes, and their corresponding rests as well as dotted quarter notes, 8th notes, 16th notes, and dotted 8th notes in 4/4, 3/4 and 2/4 time signatures.	<p>Content:</p> <p>Students will count using subdivisions whole notes, half notes, dotted half notes, quarter notes, and their corresponding rests as well as 8th notes and 16th notes in 4/4, 3/4 and 2/4 time signatures.</p> <p>Skills:</p> <p>Students will be able to accurately perform rhythmic patterns which include these note values in the various time signatures while tapping their foot.</p>	<p>Students will clap, count, and perform rhythmic passages by sight and with practice while tapping their foot.</p> <p>Students will use SmartMusic, Sight reading factory (online), as well as excerpts from the All-State sight reading repertoire.</p>	1.3.5.B.1 Sing or play music from complex notation, using notation systems in treble and bass clef, mixed meter, and compound meter.	
2C - Students will correctly identify basic music notation, symbols and terms.	<p>Students will review the following:</p> <ul style="list-style-type: none"> -musical alphabet -staff -clef signs as appropriate for their instrument -note names and placement on clef -natural, flat and sharp signs -key signatures: Bb, F, Eb, Ab -time signatures 2/4, 3/4, and 4/4 -note values: quarter, eighth, half, whole, dotted, quarter, dotted half, dotted 	<p>Students will perform various exercises and repertoire applying the correct music indicators given by sight reading and with practice while tapping their foot.</p> <p>Students will use SmartMusic, Sight reading factory (online), as well as excerpts from the All-State sight reading repertoire.</p>	<p>1.3.P.B.6 Recognize and name a variety of music elements using appropriate music vocabulary.</p> <p>8.1.8.E.1 Effectively use a variety of search tools and filters in professional public databases to find information to solve a real world problem.</p>	

	<p>eighth and corresponding rests</p> <p>-note values only: dotted quarter, dotted eighth</p> <p>-dynamics: forte, piano, mezzo, crescendo, decrescendo, Fp (Forte piano), sfz (Sforzando)</p> <p>-articulations: slurs, ties, staccato, legato/tenuto, accent, marcato</p> <p>-basic tempo markings: largo, andante, allegro, vivace</p> <p>Skills:</p> <p>Students will verbally answer questions related to the above content as well as demonstrate their knowledge by performing music repertoire on their instruments.</p>			
<p>2C - Students will identify the following key signatures and their corresponding major scales: Bb, F, Eb, Ab.</p>	<p>Content:</p> <p>Bb - B flat, E flat</p> <p>F - B flat</p> <p>Eb - B flat, E flat, A flat</p> <p>Ab - B flat, E flat, A flat, D flat</p> <p>Students will learn the order of the sharps and flats by remembering the following phrases:</p> <p>Sharps: Fat Cats Get Dizzy After Eating Birds</p> <p>Flats: Big Elephants Always Do Great Circus Feats or BEAD Greatest Common Factor</p> <p>Skills: Students will verbally identify the corresponding scales and their key signature.</p> <p>Students will perform the required major scales on their instrument.</p> <p>Students can recite and write the order of the sharps and flats as they appear in key signatures.</p>	<p>Students will identify scales and their corresponding key signatures.</p> <p>Students will perform the required scales with and without music.</p>	<p>1.3.P.B.6 Recognize and name a variety of music elements using appropriate music vocabulary.</p>	
<p>2C - Students will sight read short basic musical excerpts.</p>	<p>Content:</p> <p>Students will learn the acronym STARS and apply it to sight reading excerpts.</p> <p>S - sharps and flats in the key signature</p> <p>T - time signature and tempo</p> <p>A - accidentals</p> <p>R - rhythm</p> <p>S - Signs</p> <p>Skills:</p>	<p>Students will sight read various excerpts through a variety of sources.</p> <p>Students will use their lesson book, SmartMusic, Sight reading factory (online), as well as excerpts from the All-State sight reading repertoire.</p>	<p>1.3.2.B.6 Sing or play simple melodies or rhythmic accompaniments in AB and ABA forms independently and in groups, and sight read rhythmic and music notation up to and including eighth notes and rests in a major scale.</p> <p>1.3.5.B.1 Sing or play from complex notation, using notation systems in treble and bass clef, mixed meter, and compound meter.</p> <p>1.3.8.B.1 Perform instrumental or vocal compositions using complex standard and</p>	

	<p>Students will be able to sight read a short excerpt and apply STARS given a short time to look at the music.</p> <p>Students will be able to prioritize problem areas within the music to perform as accurately as possible.</p>		<p>non-standard Western, non-Western and avant-garde notation.</p> <p>9.3.12.AR-PRF.3 Perform a varied repertoire of vocal and/or instrumental music representing diverse styles, cultures and historical periods.</p> <p>CRP6. Demonstrate creativity and innovation.</p> <p>9.3.12.AR PRF.4 Demonstrate knowledge of music theory.</p>	
2D - Students will be able to match conductor's pulse and stay together in an ensemble setting.	<p>Content: Students will review conductor's beat patterns in 4/4, 3/4, 2/4 and in one. Students will play their concert Bb pitch and then scales while watching conductor.</p> <p>Conductor will vary beat patterns and tempo.</p> <p>Skills: Students will follow conductor's beat pattern, pulse, and tempo.</p>	Students will perform various band repertoire with differing time signatures and tempo in preparation for concert performances.	1.1.5.B.2 Demonstrate the basic concepts of meter, rhythm, tonality, intervals, chords and melodic and harmonic progressions, and differentiate basic structures.	

2D - Students will adjust pitch to achieve accurate intonation within an ensemble setting.	<p>Content: Students will check specific notes against other players in their section and determine if they are out of tune.</p> <p>Students will adjust their pitch with their tuners if necessary.</p> <p>Skills: Students will be able to adjust the tuning of notes:</p> <p>Flute: rolling embouchure over the tone hole.</p> <p>Oboe: adjust amount of reed being used and/or firmness of embouchure.</p> <p>Clarinets and Saxophones: adjust embouchure firmness and/or amount of mouthpiece being used.</p> <p>Trumpet, Baritone, Tuba: adjust thumb and/or pinky tuning slides.</p> <p>Trombone: adjust right hand position on the slide.</p> <p>All students will be able to tune in an ensemble setting using their tuners.</p>	While rehearsing various band repertoire students will adjust their intonation if necessary by tuning their instruments as required by the conductor.	1.3.2.B.1 Clap, sing or play on pitch from basic notation in the treble clef with consideration of pitch, rhythm, dynamics and tempo.	
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2D - Students will be able to demonstrate an understanding of creating balance within an ensemble with regards to melody and harmony.	<p>Content: While playing various band repertoire, each section will listen to each other to determine who has the melody vs. harmony. Students will then adjust their manner of playing (dynamics) so that the ideal balance is created during the performance.</p> <p>Skills: Students will be able to adjust their playing in an ensemble with minimal guidance to create an ideal instrumental balance within the band.</p>	Students will perform repertoire in a concert setting applying the principles of melody vs. harmony.	<p>1.3.5.B.4 Decode how the elements of music are used to achieve unity and variety, tension and release, and balance in musical compositions.</p> <p>1.3.2.B.7 Blend unison and harmonic parts and vocal or instrumental timbres while matching dynamic levels in response to conductor's cues.</p> <p>8.1.8.E.1 Effectively use a variety of search tools and filters in professional public databases to find information to solve a real world problem.</p>	
2D - Students will be able to demonstrate playing articulations and dynamics as a soloist as well as performing in their section within the band.	<p>Content: Students will understand the difference between solo and ensemble playing.</p> <p>Soloists are leaders who can change tempo, and be individualistic in their playing. Ensemble players must sound unified within their section and blend their playing completely with the rest of the band.</p> <p>Playing with different articulations and dynamics create various audible differences therefore all players must listen and adjust to their playing to be uniform in their section as well as the ensemble.</p> <p>Skills: Students will play various scales and passages using different dynamics and articulations in order to hear and understand the changes. Students will then play in a uniform manner.</p> <p>Students will follow the articulation and dynamic markings in their music as well as follow direction by the conductor in order to achieve a uniform sound within their section and/or ensemble..</p>	Students will perform band repertoire in a concert setting, applying their knowledge of dynamic techniques and articulations appropriately.	1.3.5.B.4 Decode how the elements of music are used to achieve unity and variety, tension and release, and balance in musical compositions.	
2D - Students will demonstrate proper rehearsal etiquette.	<p>Content: Students will refer to the band handbook provided at the beginning of the school year.</p> <p>Students will learn their assigned seat and instrument locker upon entering the classroom. Students will be respectful</p>	Students class conduct during lessons and rehearsals will be monitored and assessed continuously throughout the year.		

	<p>to the teacher and their peers during the course of the rehearsal with no excessive talking or playing. Consequences for deviating from class expectations are outlined in the handbook.</p> <p>Skills: Students will participate actively and respectfully in band and lessons with minimal guidance from the teacher.</p>			
2D - Students will demonstrate proper concert etiquette.	<p>Students will learn about the opening and closing procedures to a concert. Throughout the concert students will stand individually (soloists) or as a group as directed by the conductor. After the final piece, the entire band will stand to be recognized.</p> <p>Skills: Students will perform the opening concert procedures without verbal reminders and follow the conductor's visual cues throughout the performance.</p>	Students will demonstrate proper concert etiquette during a their concert performances.	NJSLSA.SL1. Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.	

Unit 3 Overview

Unit Title: Developing the Artistic Skill Set in the Band Student

Unit Summary:

Learning a band instrument is a performing art where a student can create music in an individual and personal way. No two performances are exactly the same. This unit seeks to help students achieve the skills needed to express themselves through music where they can make their own informed decisions about playing style and technique. This unit will be divided into 2 sub-units to include: Expressive elements (3A) and Evaluation (3B). Expressive elements will include the appropriate use of dynamics, articulations, and changing tempos. Evaluation seeks to aid students in analyzing their own performance as well as those playing in a group setting in order to improve upon future assessments and playing opportunities.

Suggested Pacing: Ongoing

Learning Targets

Unit Essential Questions:

- At what point does one become an “Artist”
- What will music composition look like in the future?
- If someone plays all the right notes and rhythms, can it still be a “bad” performance?

Unit Enduring Understandings:

- Everyone will have their own interpretation of a musical composition
- When evaluating a performance, certain aspects can be clearly assessed while others are very subjective.

Evidence of Learning

Formative Assessments: Frequent informal assessment and feedback are provided on a daily basis by the teacher.

Students will be assessed multiple times a year as both a group and as an individual on their Artistic Skill Set.

Summative Assessments:

[Performance Rubric](#)

Alternative Assessment: Students may make a recording of themselves playing the concert pieces and submit via Google classroom

Objectives (Students will be able to...)	Essential Content/Skills	Suggested Assessments	Standards	
3A - Students will play musical phrases with dynamic variation.	<p>Content:</p> <p>Students will practice playing forte by:</p> <ul style="list-style-type: none"> - slightly increasing the amount of air consumed for a breath - increase air support usage to play forte <p>Students will practice playing piano by:</p> <ul style="list-style-type: none"> - taking a standard breath for their instrument - decreasing air speed slightly to play piano <p>Skills:</p> <p>Students will use appropriate dynamic levels as designated by the music.</p> <p>Students will use their ears to listen for forte volume that still has a quality sound.</p> <p>Students will use the “fog the mirror” technique to play piano with a quality sound.</p>	Students will play various repertoire with appropriate dynamic levels.	1.3.8.B .3 Apply theoretical understanding of expressive dynamic music terminology to the performance of written scores in the grand staff.	
3A - Students will play musical phrases incorporating the crescendo and decrescendo.	Students will practice playing piano to forte using a crescendo by starting with a standard breath and a piano sound then increasing their air support gradually as well as using their abdominal muscles to	Students will play various repertoire and exercises with appropriate dynamic contrasts.	1.3.8.B .3 Apply theoretical understanding of expressive dynamic music terminology to the performance of written scores in the grand staff.	

	<p>increase their volume to a forte sound.</p> <p>Students will practice playing forte to piano using a decrescendo by starting with a forte breath and a forte sound then decreasing air speed (not air support) to decrease their volume to a piano sound.</p> <p>Skills: Students will use appropriate dynamic contrast as designated by the music.</p> <p>Students will use their ears to hear crescendo's.</p> <p>Students will use their ears to hear decrescendos.</p>			
3A - Students will play musical phrases with varying articulations to achieve a certain "mood".	<p>Content: Students will determine what different moods pieces of music have: happy, excited, scared, somber, sad etc.</p> <p>Students will characterize different articulations and what moods can be created: slurs, tenuto, staccato, accents etc.</p> <p>Students practice a musical phrase with chosen articulations to create a mood that they choose or is given by the teacher.</p> <p>Skills: Students will use appropriate articulations within a piece of music as directed by the composer or conductor.</p>	Students will play various repertoire with appropriate articulations.	<p>1.3.8.B.4 Improvise music in a selected genre or style, using the elements of music that are consistent with basic playing and/or singing techniques in that genre or style.</p> <p>9.3.12.AR-PRF.3 Perform a varied repertoire of vocal and/or instrumental music representing diverse styles, cultures and historical periods.</p> <p>CRP6. Demonstrate creativity and innovation.</p> <p>9.3.12.AR PRF.4 Demonstrate knowledge of music theory.</p>	
3B - Students will evaluate individual and group performance using given criteria.	<p>Content: Students will listen to and observe performances by individuals and ensembles and evaluate in the following areas: -Notes/intonation -Rhythm -Tone -Articulations -Dynamics</p> <p>Students will evaluate formally using a rubric as well as make informal observations.</p> <p>Skills: Students will provide meaningful reflection and feedback on their own,</p>	Students will use various assessment rubrics to evaluate and compare with peer and teacher observation on the quality of performances by individuals and ensembles.	<p>1.4.5.B.2 Use evaluative tools, such as rubrics, for self-assessment and to appraise the objectivity of critiques by peers.</p> <p>1.4.5.B.3 Use discipline-specific arts terminology to evaluate the strengths and weaknesses of works of dance, music, theater and visual art.</p> <p>1.4.5.B.4 Define technical proficiency, using the elements of the arts and principles of design.</p> <p>NJSLSA.SL1. Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.</p>	

	other individuals and ensemble performance.		8.1.8.E.1 Effectively use a variety of search tools and filters in professional public databases to find information to solve a real world problem.	
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