Unit Title: The Music In You (designed to span a full course)

Ensemble - Generalist and Performance Pathways

Colorado's District Sample Curriculum Project

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BASED ON A CURRICULUM OVERVIEW SAMPLE AUTHORED BY

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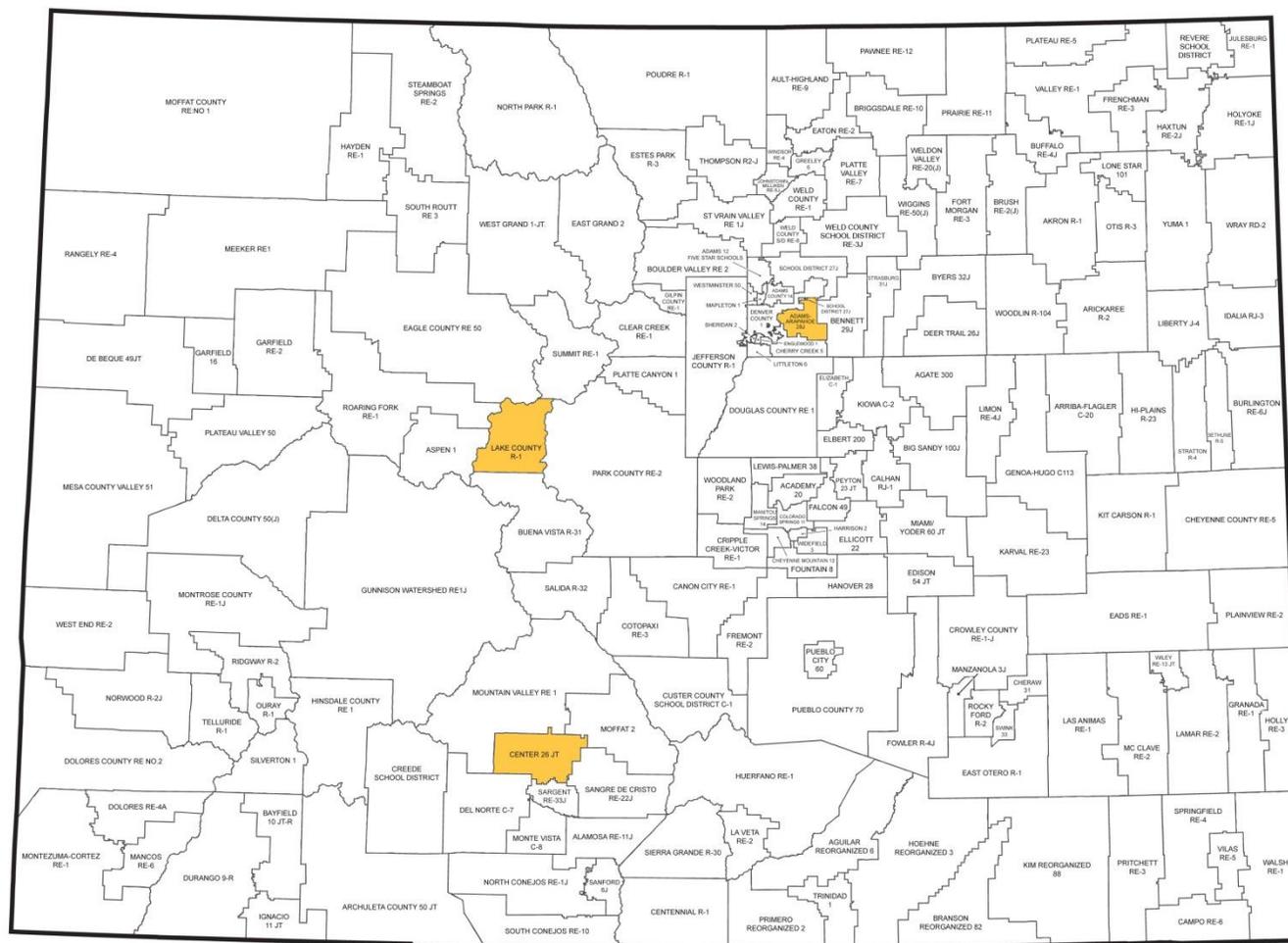
This unit was authored by a team of Colorado educators. The template provided one example of unit design that enabled teacher-authors to organize possible learning experiences, resources, differentiation, and assessments. The unit is intended to support teachers, schools, and districts as they make their own local decisions around the best instructional plans and practices for all students.

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Content Area	Music		Grade Level	9th-12th Grade
Course Name/Course Code	Traditional High School Ensemble (i.e. Band, Orchestra Choir)			

Standard	Generalist Pathway Grade Level Expectations (GLE)			Performance Pathway Grade Level Expectations (GLE)		
1. Expression of Music	1.	Present music expressively using appropriate technology	MU09-HSGP-S.1-GLE.1	1. Perform accurately and expressively, demonstrating self-evaluation and personal interpretation at the minimal level of 3 on the difficulty rating scale		MU09-HSPP-S.1-GLE.1
	2.	Demonstrate informed participation in music-making activities	MU09-HSGP-S.1-GLE.2	2. Perform music accurately and expressively at the first reading at the minimal level of 2 on the difficulty rating scale		MU09-HSPP-S.1-GLE.2
				3. Participate appropriately as an ensemble member while performing music at the minimal level of 3 on the difficulty rating scale		MU09-HSPP-S.1-GLE.3
				4. Demonstrate requisite performance skill sets appropriate for postsecondary pursuits		MU09-HSPP-S.1-GLE.4
2. Creation of Music	1.	Extended improvisation over varied harmonic progressions	MU09-HSGP-S.2-GLE.1	1. Improvise a stylistically appropriate vocal or instrumental solo over a given harmonic progression		MU09-HSPP-S.2-GLE.1
	2.	Create original music, or arrange the music of others, using appropriate technology	MU09-HSGP-S.2-GLE.2	2. Compose complex music in several distinct styles		MU09-HSPP-S.2-GLE.2
				3. Arrange selections for voices and/or instruments other than those for which they were written in ways that preserve and enhance the expressive effect of the music		MU09-HSPP-S.2-GLE.3
3. Theory of Music	1.	Discernment of musical elements	MU09-HSGP-S.3-GLE.1	1. Improvise a stylistically appropriate vocal or instrumental solo over a given harmonic progression		MU09-HSPP-S.3-GLE.1
	2.	Classification by genre, style, historical period, or culture	MU09-HSGP-S.3-GLE.2	2. Compose complex music in several distinct styles		MU09-HSPP-S.3-GLE.2
				3. Arrange selections for voices and/or instruments other than those for which they were written in ways that preserve and enhance the expressive effect of the music		MU09-HSPP-S.3-GLE.3
4. Aesthetic Valuation of Music	1.	Practice of appropriate behavior during cultural activities	MU09-HSGP-S.4-GLE.1	1. Practice of appropriate behavior during cultural activities		MU09-HSPP-S.4-GLE.1
	2.	Knowledge of available musical opportunities for continued musical growth and professional development	MU09-HSGP-S.4-GLE.2	2. Evaluation of the quality and effectiveness of musical performances		MU09-HSPP-S.4-GLE.2
	3.	Development of criteria-based aesthetic judgment of artistic process and products in music	MU09-HSGP-S.4-GLE.3	3. Development of criteria-based aesthetic judgment of artistic process and products in music		MU09-HSPP-S.4-GLE.3
	4.	Informed judgments through participation, performance, and the creative process	MU09-HSGP-S.4-GLE.4	4. Knowledge of available musical opportunities for continued musical growth and professional development		MU09-HSPP-S.4-GLE.4

Colorado 21st Century Skills
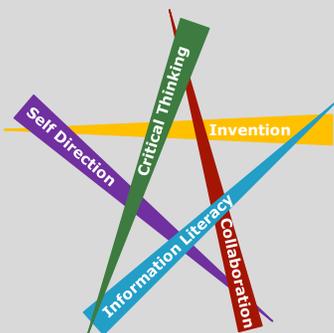
Critical Thinking and Reasoning: *Thinking Deeply, Thinking Differently*

Information Literacy: *Untangling the Web*

Collaboration: *Working Together, Learning Together*

Self-Direction: *Own Your Learning*

Invention: *Creating Solutions*
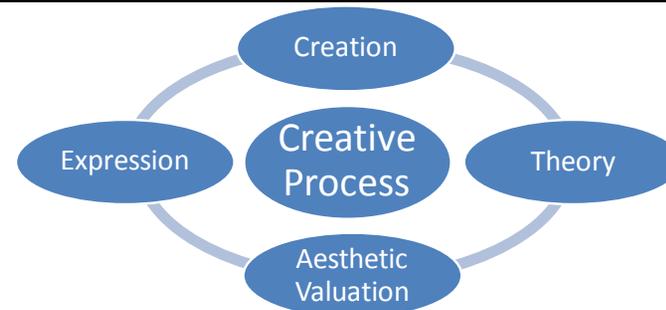
The Colorado Academic Standards for Music are not intended to be taught in a linear (checklist of coverage) fashion, but rather should be implemented as a cyclical creative process. Each unit within this sample blueprint intentionally includes standards from all four music standards to illustrate this process-based philosophy.

Unit Titles	Length of Unit/Contact Hours	Unit Number/Sequence
The Music In You	Instructor's Choice	Instructor's Choice

Unit Title	The Music In You		Length of Unit	Instructor Choice
Focusing Lens(es)	Investigate/Discovery	**Standards and Grade Level Expectations Addressed in this Unit**	MU09-HSPP-S.1-GLE.1, MU09-HSPP-S.1-GLE.2, MU09-HSPP-S.1-GLE.3, MU09-HSPP-S.1-GLE.4 MU09-HSPP-S.2-GLE.1, MU09-HSPP-S.2-GLE.2, MU09-HSPP-S.2-GLE.3 MU09-HSPP-S.3-GLE.1, MU09-HSPP-S.3-GLE.2, MU09-HSPP-S.3-GLE.3 MU09-HSPP-S.4-GLE.1, MU09-HSPP-S.4-GLE.2, MU09-HSPP-S.4-GLE.3, MU09-HSPP-S.4-GLE.4	
Inquiry Questions (Engaging-Debatable):	- How does the process of making music and performing it change us? (MU09-HSPP-S.1-GLE.1) and (MU09-HSPP-S.2-GLE.2,3) and (MU09-HSP-S.3-GLE.2) and (MU09-HSP-S.4-GLE.1,3) - How do our cultural background, personal beliefs, and values influence our music choices? - How can we derive criteria for making aesthetic judgments about music? - How do various notation systems help us discover innate qualities of music?			
Unit Strands	Expression, Creation, Theory, Aesthetic Valuation			
Concepts	Beliefs/Values, Perspective, Influence, Choices, Investigation/Discovery, Preference, Observation, Technique			

Generalizations My students will **Understand** that…	Guiding Questions	
	Factual	**Conceptual**
Beliefs and values influence musical choices and preferences. (MU09-HSPP-S.3-GLE.1,2,3) and (MU09-HSPP-S.4-GLE.1,2,3) and (MU09-HSPP-S.4-GLE.4-EO.a)	What are the historical, cultural, and genre classifications of music?	How does a particular value or belief lead to a particular musical choice? Why is it important to validate musical choices?
The process of preparation for a performance brings about change in perspective. (MU09-HSPP-S.1-GLE.1,2,3,4) and (MU09-HSPP-S.4-GLE.4)	What are some processes of learning music and creating a polished performance? How do we read different notation systems? What are the structural elements within music (e.g., pitch relationships, rhythm, and form)?	How can responses to music be evaluated at the beginning, middle, and end of the music-making process? Why is it important to evaluate the music-making process? What are roles (careers) involved in creating different kinds of music? What are expressive elements appropriate to various kinds of music?
Observation of musical performances helps to improve musical technique. (MU09-HSPP-S.1-GLE.1,2) and (MU09-HSPP-S.1-GLE.4-EO.c) and (MU09-HSPP-S.4-GLE,1-EO.b) and (MU09-HSP-S.4-GLE.2,3,4)	What are the ways experts have evaluated music and performers of different genres and historical periods?	How can evaluating the process of music-making lead to self-improvement as a musician? How does musical growth correspond to personal growth?

Because this is a year-long ensemble unit, Generalizations from other High School Music Ensemble units have been incorporated as notated below in red.

("Arranging" Your Folder) Variations in musical texture may be demonstrated through a wide variety of sound, notational and technological source manipulation. (MU09-HSPP-S.2-GLE.2-EO.b) and (MU09-HSPP-S.2-GLE.3-EOb) and (MU09-HSPP-S.3-GLE.3) and (MU09-HSPP-S.4-GLE.2-EO.a)	What is texture? What are different technological sources used for composition or arranging?	At what point can texture become distracting to the listener?
(Emotion Through Rhythm) The rules of meter create decipherable patterns (MU09-HSPP-S.3-GLE.1,3)	What are rules of meter? What is a rhythmic pattern? Why is meter essential to quality music?	How can we notate patterns in music? How does meter aid in identifying genre?
(Emotion Through Rhythm) The timing and energy of different meters stimulate the musical line. (MU09-HSPP-S.2-GLE.1-EO.c) and (MU09-HSPP-S.3-GLE.1,2,3) and (MU09-HSPP-S.4-GLE.3-EO.b,c)	What is a musical line?	How does meter help fulfill a particular function? What is a musical line or direction and why is it important?

Critical Content: My students will **Know**…	Key Skills: My students will be able to (**Do**)…
- Different sets of criteria for evaluating music aesthetically and making music choices. (MU09-HSPP-S.4-GLE.2,3) - How the process of music-making promotes self-discovery both musically and personally. (MU09-HSPP-S.1-GLE.1-EO.d,e,f) and (MU09-HSPP-S.2-GLE.1,2,3) - Various notation systems for understanding the nature of different kinds of music. (MU09-HSPP-S.1-GLE.2-EO.b) and (MU09-HSPP-S.3-GLE.1,3) - Notation systems communicate the elements of music for the purposes of interpretation (MU09-HSP-S.1-GLE.1; MU09-HSPP-S.1-GLE.2-EO.b) and (MU09-HSPP-S.3-GLE.1,3)	- Defend their music choices based on cultural or personal values and beliefs, orally or in writing. (MU09-HSPP-S.4-GLE.2,3) - Write about music to communicate with a wider audience and for the purpose of self-reflection. (MU09-HSPP-S.4-GLE.3) - Define structural systems within music (pitch relationships and rhythm) in order to enhance our ability to perform. (MU09-HSPP-S.3-GLE.1,3) - Perform a variety of music individually and/or within an ensemble. (MU09-HSPP-S.1-GLE.1,2,3) - Write, improvise, and arrange music to suit the interests of the individual performer or the ensemble (MU09-HSPP-S.2-GLE.1,2,3) - Demonstrate practice habits that improve personal and ensemble performance (MU09-HSPP-S.1-GLE.1,2,3,4) and (MU09-HSPP-S.3-GLE.1,3)

Critical Language: includes the Academic and Technical vocabulary, semantics, and discourse which are particular to and necessary for accessing a given discipline. 　　　EXAMPLE: A student in Language Arts can demonstrate the ability to apply and comprehend critical language through the following statement: *"Mark Twain exposes the hypocrisy of slavery through the use of satire."*	
A student in _____ can demonstrate the ability to apply and comprehend critical language through the following statement(s):	*Music choices and music-making are fundamental human endeavors that promote self-discovery through self-evaluation and evaluation others' musical choices.*
Academic Vocabulary:	Criteria, aesthetic, structural system, elements, beliefs, values, audience
Technical Vocabulary:	Notation, pitch, rhythm, ensemble, perform, genre, compose, arrange, improvise

Unit Description:	This is a secondary music performance ensemble unit designed for the entirety of the school year to introduce rehearsal and performance practices and procedures and the necessary technical instructional foci when preparing for various ensemble experiences to include choir, pep/marching band, concert band, and adjudicated contests. In this unit students will be able to articulate the proper procedures and roles within an ensemble and will execute various techniques necessary for successful ensemble performances such as tone quality/intonation, scales, articulation, rhythm etc. The unit culminates with a student-created recruitment video for joining the high school music ensembles directed at middle school students (or other interested students).
Considerations:	This unit is intended to be a full year unit. It begins with a section on preparing students to be a successful member of an ensemble to include procedures and roles within an ensemble and deconstructs various key teaching techniques to emphasize throughout the year. The order of the learning experiences are flexible and should occur based upon the course structure set by individual teachers. Please note, the authors of this unit chose to include generalizations from other ensemble unit overviews as this is a full year-long unit (see items below in red).

Unit Generalizations	
Key Generalization:	The process of preparation for a performance brings about change in perspective
Supporting Generalizations:	Beliefs and values influence musical choices and preferences Observation of musical performances helps to improve musical technique Variations in musical texture may be demonstrated through a wide variety of sound, notational, and technological source manipulation ("Arranging" Your Folder) The rules of meter create decipherable patterns (Emotion Through Rhythm) The timing and energy of different meters stimulate the musical line (Emotion Through Rhythm)

Performance Assessment: *The capstone/summative assessment for this unit.*	
Claims: (Key generalization(s) to be mastered and demonstrated through the capstone assessment.)	The process of preparation for a performance brings about change in perspective.
Stimulus Material: (Engaging scenario that includes role, audience, goal/outcome and explicitly connects the key generalization)	You are the musical director and want to ensure your program continues after your current High School students graduate. You will plan, design and produce a video (or other engaging presentation) that incorporates all the rehearsal and performance practices and techniques you have learned as high school ensemble members. This presentation will be a recruitment tool for students interested in the high school music program. Your final presentation must contain creativity, originality and express the unique teaching styles of your group.
Product/Evidence: (Expected product from students)	In small groups, students will prepare a 3-5 minute video (or other engaging presentation) in which they will share: • The expectations of the ensemble classroom (procedures, norms etc.) • Examples of performances and techniques they will execute • What they believe is the most exciting part of being in an ensemble http://goblues.org/faculty/techresources/classroom-tools/video-projects-rubrics-more/ (Tips on student video projects-includes rubric example) http://www.powayusd.com/projects/edtechcentral/VideoEditing/rubrics.htm (Compilation of rubrics for digital media projects)

Differentiation: (Multiple modes for student expression)	Students may demonstrate understanding in the following ways: • Video • Live Performance • Written poster or handbook • Power Point presentation • Create a play or song

Texts for independent reading or for class read aloud to support the content	
Informational/Non-Fiction	**Fiction**

Methods Books:
    Alfred's Method Book Series
    Kodaly Method
    Orff Method
    Essential Elements Series
Sight reading books:
    The Sight-Reading Book for Band-Jerry West
    Super Sight-Reading Secrets-Howard Richmond
    Sight-Reading Skill Builders Series-David Herring Music
Sight singing books:
    Manual for Ear Training and Sight Singing- Gary S. Karpinski
    The Musician's Guide to Aural Skills: Sight-Singing, Rhythm-Reading, Improvisation,
        and Keyboard Skills- Joel Phillips, Paul Murphy, Elizabeth West Marvin, et al.
    Anthology for Sight Singing- Gary S. Karpinski and Richard Kram
Sight Singing: Pitch, Interval, Rhythm-Samuel Adler
Music and You Resource Book-Macmillan
March Music Notes- Norman E. Smith
March Music Melodies- Norman E. Smith
The Works of John Philip Sousa- Paul E. Bierly	

Ongoing Discipline-Specific Learning Experiences				
1.	Description:	Work/think like a musician-Singing and/or Playing Instruments	Teacher Resources:	www.Emusictheory.com; http://www.gmajormusictheory.org, (Music theory websites) www.teoria.comhttp://www.ibomusicalvoyage.com/assessments--rubrics.html (Music Rubric resources for Middle and High school)
			Student Resources:	Theory web sites: www.Emusictheory.com, http://www.gmajormusictheory.org, www.teoria.com www.musictheory.net
	Skills:	Singing and/or playing instruments The capability to read and perform printed music	Assessment:	Using appropriate technique, students will be able to sing or play an instrument at a developmentally appropriate level. Across the unit students will be evaluated through performance assessments and/or observation checklists. http://www.artsassessment.org/wp-content/uploads/2011/05/Why-use-a-rubric-when-a-checklist-will-do.pdf (Arts assessment www.teoria.comhttp://www.ibomusicalvoyage.com/assessments--rubrics.html (Music Rubric resources for Middle and High school)
2.	Description:	Think like a musician- Developing musical literacy and using musical vocabulary	Teacher Resources:	Methods Books Sight Reading Books http://www.infovisual.info/04/pano_en.html (Music Visual Dictionary) http://www.teoria.com/tutorials/reading/ (Online music reading tutorial) http://readsheetmusic.info/readingmusic.shtml (The basics of reading music by The Music Machine)
			Student Resources:	http://www.infovisual.info/04/pano_en.html (Music Visual Dictionary) http://www.teoria.com/tutorials/reading/ (Online music reading tutorial) http://readsheetmusic.info/readingmusic.shtml (The basics of reading music by The Music Machine)
	Skills:	Identify and use concepts such as pitch, rhythm, form, dynamics, and tempo	Assessment:	Students will be able to identify aurally and describe verbally the concepts of pitch, rhythm, form, dynamics, and tempo. Students will add notes to a musician's journal throughout the unit of study to document understanding.
3.	Description:	Think like a musician-Critiquing a musical performance	Teacher Resources:	http://www.coloradoplc.org/assessment/assessments/critique-planner-critics-corner-0 (Performance assessment about critique) http://cnx.org/content/m43427/latest/ (Site offering steps for constructive criticism in music) https://ims.ode.state.oh.us/ODE/IMS/Lessons/Content/CAM_LP_S03_BA_L11_I02_01.pdf (Lesson plan for writing music critiques)
			Student Resources:	http://www.iup.edu/honors/page.aspx?id=27011 (Site for students in how to write a music critique) http://www.myfoa.org/docs/mentoring/lessonplans/46GraphicOrganizers.pdf (Set of graphic organizers to organize a written critique)
	Skills:	Provide appropriate constructive criticism of a performance	Assessment:	Students will be able to offer appropriate constructive critique on how to improve, change, or modify the performance. Students will add observations to a musician's journal.

| 4. | Description | Think like a musician – Practicing and keeping a log of what was practiced and how long it was practiced. | Teacher Resources: | Models/examples of practice logs
Models/examples of practice journals.
http://www.musiciansway.com/downloads.shtml (Resources for practice logs)
Models/examples of practice journals
http://www.amuse.vic.edu.au/P10/UHS_IM_Diary.pdf (Practice diary example)
http://www.onlinepracticerecord.com/ (Online practice record)
https://sites.google.com/a/benjaminlogan.org/blmsband/practice-logs (Resources for practice logs)
http://davidahrens.us/soundeducation/2011/09/13/weekly-practice-journal/ (Resources for practice logs) |
| | Skills: | A set of skills and a disposition that will lead to effective practice | Student Resources: | N/A |

Prior Knowledge and Experiences

N/A

Learning Experience #1

The teacher may model ensemble procedures so that students can understand the importance of procedures in an ensemble setting.

Generalization Connection(s):	The process and preparation for a performance brings about change in perspective
Teacher Resources:	http://www.lhschoirs.org/handbook.html (Handbook from Robert E. Lee High School) http://www.hayfieldbands.com/Hayfield_Middle/Administrative_Docs/MS_Handbook/HB_05_Rules.htm (Website outlining classroom expectations for secondary band) http://www.scuc.txed.net/webpages/kgarrison/index.cfm?subpage=49162 (Website outlining classroom expectations for secondary band) https://sites.google.com/a/bcps.k12.va.us/james-river-high-school-choir/handbook/classroom-rehearsal-guidelines (Website outline rehearsal guidelines) https://www.sites.google.com/site/perezband/concert-band (Concert Band site with details on requirements)
Student Resources:	N/A
Assessment:	Students will physically demonstrate understanding of procedures and generate a journal entry in which they outline the given procedures and the importance of such procedures for ensemble success. Procedures may include: • Entering the classroom • Organizing and gathering required materials • Social behavior and classroom etiquette • Journaling procedures • Warm up procedures

Differentiation:	Access (Resources and/or Process)	Expression (Products and/or Performance)
(Multiple means for students to access content and multiple modes for student to express understanding.)	Students may refer to teacher-created visual cue cards for procedural language images http://ttacwm.blogs.wm.edu/cue-cards-hints-to-help-your-students-succeed/ (Hints for use of cue cards)	Students may work in small groups

Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	http://www.postermywall.com/index.php/p/classroom-posters (Free classroom poster creator)	Students may develop a class poster outlining classroom rules/expectations

Critical Content:	- Following Directions - The process of music making promotes self-discovery both musically and personally. - The importance of the individuals role in the ensemble

Key Skills:	- Demonstrate writing proper journal entry format and content - Demonstrate correct classroom entrance procedures - Demonstrate practice habits that improves ensemble performance - Demonstrate proper classroom etiquette

Critical Language:	Procedural knowledge, Ensemble, Collaboration, Personal space, Integrity

Learning Experience #2
The teacher may model strategies for obtaining proper posture and breathing techniques so that students can internalize the importance of body positioning for optimal sound production within musical ensembles.

Generalization Connection(s):	The process and preparation for a performance brings about change in perspective Observation of musical performances helps to improve musical technique Variations in musical texture may be demonstrated through a wide variety of sound, notational, and technological source manipulation ("Arranging" Your Folder)
Teacher Resources:	http://www.dummies.com/how-to/content/singing-for-dummies-cheat-sheet0.html (Cheat Sheet Vocal Technique Checklist-Singing for Dummies Series) http://music.arts.usf.edu/smef/art-jk.htm (Suggestions for ensemble assessment-includes checklists for vocal and instrumental techniques) http://www.abcteach.com/free/p/port_26pt_line_story.pdf (Blank, lined paper with room for illustrations/visuals-great for journal entries)
Student Resources:	N/A

Assessment:	Students will demonstrate their understanding on how to make appropriate sounds using their instrument/voice. This includes appropriate embouchure instruction, instrument holding position, breathing/breath support, and posture. Teacher may use an observation checklist to document degree of accuracy. http://www.dummies.com/how-to/content/singing-for-dummies-cheat-sheet0.html (Cheat Sheet Vocal Technique Checklist-Singing for Dummies Series) http://music.arts.usf.edu/smef/art-jk.htm (Suggestions for ensemble assessment-includes checklists for vocal and instrumental techniques) *And:* Students will input a checklist for proper technique into their journals. http://www.abcteach.com/free/p/port_26pt_line_story.pdf (Blank, lined paper with room for illustrations/visuals-great for journal entries) http://www.build-creative-writing-ideas.com/free-creative-writing-prompts-music.html (Journal prompts for music)	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	**Access (Resources and/or Process)**	**Expression (Products and/or Performance)**
	N/A	Students may collaborate within their section to lead in a short presentation of proper posture and breath support
Extensions for depth and complexity:	**Access (Resources and/or Process)**	**Expression (Products and/or Performance)**
	N/A	Students may experiment with their own instrument/voice with aspects that define and contribute to specific performance practice
Critical Content:	• Define and notate the proper procedures for posture and breath support • Demonstrate the proper physicality of posture and breath support • Articulate the importance of posture and breath support and the effects on sound production • Differentiate between quality sound production and inferior quality sound production	
Key Skills:	• Write about music to communicate with a wider audience and for the purpose of self-reflection • Demonstrate practice habits that improve personal and ensemble performance	
Critical Language:	Observation, Classification, Evaluation, Body Position	

Learning Experience #3
The teacher may present various examples of contemporary music styles so that students can analyze necessary procedural/process adjustments to align with the demands of the genre/style (e.g., performance of hip hop, jazz, in comparison to traditional band/choir/orchestra procedures).

Generalization Connection(s):	Beliefs and values influence musical choices and preferences

Teacher Resources:	http://www.youtube.com/watch?v=lOh-B4u6dhQ (Marching band example of a variety of popular songs)
	http://www.youtube.com/watch?v=Dfm8P_Unn64 (High school marching band-hip hop example)
	http://www.youtube.com/watch?v=tdt8ZkBTOP4 (Battle of marching bands doing same song)
	http://www.youtube.com/watch?v=In9N_HlOd1k (High school choir doing popular song-Your Song)
	http://www.youtube.com/watch?v=LVq95uBLRZE (Acapella choir version of Bohemian Rhapsody)
	http://www.youtube.com/watch?v=WhxmIfYR3Yc (Gospel choir-Angel of Mine)
	http://www.youtube.com/watch?v=gl93WXJEVMQ (Westminster Abbey-Royal Wedding-This is the Day)
	http://www.youtube.com/watch?v=fz4MzJTeL0c&list=PLFzWOFHSbBHBh12Of2yb2EvmbrZseczJE (Piano/Cello cover of popular song-Titanium)
	http://www.youtube.com/watch?v=rh5j-KXPMJo&list=PLFzWOFHSbBHBh12Of2yb2EvmbrZseczJE&index=8 (Piano/cell cover of Lady Gaga/Journey mash up)
	http://www.youtube.com/watch?v=v_SjS72UHfU&index=17&list=PLFzWOFHSbBHBh12Of2yb2EvmbrZseczJE (Stringed instrument cover of Gangnam Style)
	http://www.youtube.com/watch?v=fGsqpwt9yg0&list=PLFzWOFHSbBHBh12Of2yb2EvmbrZseczJE&index=21 (Orchestra cover of Bruno Mars)
Student Resources:	N/A
Assessment:	Students will generate a written report detailing the similarities and difference between contemporary music style practices and traditional band/choir/orchestra procedures and offer critique of performers vocal health/instrument sound production. http://www.build-creative-writing-ideas.com/free-creative-writing-prompts-music.html (Journal prompts for music)

Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	**Access (Resources and/or Process)**	**Expression (Products and/or Performance)**
	http://www.eisd.net/cms/lib04/TX01001208/Centricity/Domain/599/FlowMap.pdf (Flow charts)	Students may compare and contrast using graphic organizers Students may use visual or aural examples of traditional and contemporary music styles in context

Extensions for depth and complexity:	**Access (Resources and/or Process)**	**Expression (Products and/or Performance)**
	N/A	Students may collaborate within their section to lead in a short presentation on a particular style or genre Students may experiment on their own instrument/voice aspects that define and contribute to specific performance practices

Critical Content:	• Different sets of criteria for evaluating music aesthetically and making music choices • Similarities and differences between contemporary and traditional music performances procedures and practices
Key Skills:	• Analyze performance practices of contemporary and traditional music • Write about music to communicate to a wider audience and for the purpose of self-reflection
Critical Language:	Analyzing, Observation, Classification

Learning Experience #4	

The teacher may present various scenarios of ensemble contexts so that students can evaluate the appropriate procedures/expectations for each context.

Generalization Connection(s):	The process of preparation for a performance brings about change in perspective
Teacher Resources:	Teacher created scenarios http://serc.carleton.edu/introgeo/roleplaying/howto.html (Step by step tips on creating role play exercises) http://dramaresource.com/strategies/role-play (Role Play examples and resources) http://www.community4me.com/roleplay.html (Group role play exercise)
Student Resources:	N/A
Assessment:	Student's will role play ensemble scenarios and audience members will successfully write/journal and evaluate procedural expectations based upon the scenarios presented that align to the demands of the repertoire. http://www.rubrics4teachers.com/roleplay.php (Role Play rubric examples) http://www.collierschools.com/english/la/docs/Drama%20Guide.pdf (Performance Based Drama Exercises with coaching guidelines and rubrics) Possible scenarios could include: • *You are a member of the chamber choir. Today, you are unprepared for class and do not have an awareness of social norms and respect for the ensemble.* • *You are a member of the chamber choir. Today, you are partially prepared but you miss two (2) steps in the process. You are respectful and contribute to the ensemble.* • *You are a member of the chamber choir. Today, you are prepared and ready for class and are prepared to successfully contribute to the overall performance of the ensemble.*

Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	**Access (Resources and/or Process)**	**Expression (Products and/or Performance)**
	N/A	Students may work in pairs or small groups for role playing and/or evaluating the performances

Extensions for depth and complexity:	**Access (Resources and/or Process)**	**Expression (Products and/or Performance)**
	http://serc.carleton.edu/introgeo/roleplaying/howto.html (Step by step tips on creating role play exercises) http://dramaresource.com/strategies/role-play (Role Play examples and resources)	Students may write their own scenarios for students to role play

Critical Content:	• Various ensemble procedures • How the process of music-making promotes self-discovery both musically and personally
Key Skills:	• Evaluation of small group performance • Demonstrate practice habits that improve personal and ensemble performance
Critical Language:	Observation, Scenario, Role play, Critique, Ensemble, Beliefs, Values, Audience

Learning Experience #5	
The teacher may introduce a variety of compositions so that students can begin to understand the unique musical elements that make up Pep Band/ Marching Band repertoire (see teacher resources).	
Generalization Connection(s):	Beliefs and values influence musical choices and preferences The process of preparation for a performance brings about change in perspective Observation of musical performances helps to improve
Teacher Resources:	*March Music Notes*- Norman E. Smith *March Music Melodies*- Norman E. Smith *The Works of John Philip Sousa*- Paul E. Bierly Marching band examples: http://www.youtube.com/watch?v=lOh-B4u6dhQ (Marching band example of a variety of popular songs) http://www.youtube.com/watch?v=Dfm8P_Unn64 (High school marching band-hip hop example) http://www.youtube.com/watch?v=tdt8ZkBTOP4 (Battle of marching bands doing same song) Marching composition recordings www.fightmusic.com (Online audio library of college marching bands) http://en.wikipedia.org/wiki/American_march_music (Collection and description of historical and various marching band styles) Air Force Link - March Music, (Downloadable recordings of marches performed by the US Air Force Bands) ForgottenAmericanMusic.com, (Information and recordings of music by James M. Fulton) KarlKing.us (Compilation of Circus Marches) Music.vt.edu, (Virginia Tech Online Music Dictionary)
Student Resources:	N/A
Assessment:	As a group, students will identify and create a class chart of audible elements they notice when reviewing a variety of Pep/Marching Band compositions. *And/or* Students will journal a summary of unique features of Pep/Marching Band repertoire http://www.miccamusic.org/mb_rubrics.html (Variety of scoring rubrics for bands) http://www.abcteach.com/free/p/port_26pt_line_story.pdf (Blank, lined paper with room for illustrations/visuals-great for journal entries) http://www.build-creative-writing-ideas.com/free-creative-writing-prompts-music.html (Journal prompts for music)

Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	**Access (Resources and/or Process)**	**Expression (Products and/or Performance)**
	N/A	Students may complete a teacher created handout that emphasizes unique musical elements of Pep/Marching Band repertoire

Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	http://jairklarfeldmusic.com/compositions/marching-band/ (Examples of original marching band compositions) https://www.fictionpress.com/s/2876715/1/Lessons-In-Marching-Band (Essay fiction on seven lessons from marching band written from the perspective of a student in marching band)	Students may arrange a basic composition using specific musical elements of Pep/Marching Band repertoire Students may write a fictional narrative about marching band
Critical Content:	- Prominent instruments in marching band - Line up of instruments found commonly in marching bands - Role and venues in which marching bands are found	
Key Skills:	- Identify using descriptive language of tone they hear - Comparison of marching band music examples vs their own personal listening libraries	
Critical Language:	Sound Quality, Drum Line, Snare, Brass, Sousaphones, Drum Major, Tone	

Learning Experience #6	
The teacher may model/introduce various examples of tone quality/intonation techniques so that students can begin exploring how to successfully execute desired sound (see teacher resources).	
Generalization Connection(s):	Observation of musical performances helps to improve musical technique Process of preparing for a performance brings about change in perspective
Teacher Resources:	http://www.emporia.edu/~freezetr/courses/mu372marching/readings/design.pdf (Resource guide for marching band instruction) http://www.midwestclinic.org/user_files_1/pdfs/clinicianmaterials/2006/james_south.pdf (2006 Midwest clinic handout) http://www.nationalartsstandards.org/sites/default/files/Music%20MCAs/Music%20MCAs/Music_MCA_HS_Performing.pdf (Ensemble standards) http://www.giamusic.com/pdf/8125HO2-HSBD.pdf (Successful band director hand out) https://www.facebook.com/media/set/?set=a.159245253302.119150.159242968302&type=3 (Collection of band room posters) http://www.youtube.com/watch?v=HNp2KfAMKJ4 (Band video for good tone quality) http://www.youtube.com/watch?v=pvGgifNAih0 (Breathing technique video) https://betterchoirs.wordpress.com/ (Tips on good choir sounds)
Student Resources:	N/A
Assessment:	Students will demonstrate proper technique for desired tone quality for their instruments. Observable techniques could include: - Posture and Breathing - Instrument maintenance - Embouchure - Instrument range - Intonation http://www.nationalartsstandards.org/sites/default/files/Music_MCA_Ensemble_Performing.pdf (HS ensemble cornerstone assessment-includes ensemble rubric)

Differentiation:	Access (Resources and/or Process)	Expression (Products and/or Performance)
(Multiple means for students to access content and multiple modes for student to express understanding.)	https://www.facebook.com/media/set/?set=a.159245253302 .119150.159242968302&type=3 (Collection of band room posters)	Students may create a poster or graphic organizer that illustrates elements of desired tone quality

Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	http://www.youtube.com/watch?v=HNp2KfAMKJ4 (Band video for good tone quality) http://www.youtube.com/watch?v=pvGgifNAih0 (Breathing technique video) https://betterchoirs.wordpress.com/ (Tips on good choir sounds)	Students may collaboratively group together to explore intonation tendencies and create a graphic organizer that illustrates intonation tendencies specific to their instrument

Critical Content:	• Proper tone production techniques • Instrument care and maintenance • Importance of correct embouchure in tone production
Key Skills:	• Identify and describe using critical language process for successful tone production • Demonstrate intonation tendencies of their instrument and create a journal entry describing intonation importance for ensemble performance
Critical Language:	Tone Quality, Intonation, Embouchure, Range

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Learning Experience #7

The teacher may model/introduce musical techniques for scale proficiency and articulation techniques so that students can begin exploring their execution and explaining why they are necessary for musical ensemble performance.

Generalization Connection(s):	The process of preparation for a performance brings about change in perspective. Variations in musical texture may be demonstrated through a wide variety of sound, notational, and technological source manipulation ("Arranging Your Folder") The rules of meter create decipherable patterns (Emotion Through Rhythm) The timing and energy of different meters stimulate the musical line (Emotion Through Rhythm)
Teacher Resources:	http://www.nationalartsstandards.org/sites/default/files/Music%20MCAs/Music%20MCAs/Music_MCA_HS_Performing.pdf (Band method technique book) http://www.giamusic.com/pdf/8125HO2-HSBD.pdf (Successful band director hand out) https://www.facebook.com/media/set/?set=a.159245253302.119150.159242968302&type=3 (Collection of band room posters) https://betterchoirs.wordpress.com/ (Tips on good choir sounds) http://www.emporia.edu/~freezetr/courses/mu372marching/readings/design.pdf (Resource guide for marching band instruction) http://www.midwestclinic.org/user_files_1/pdfs/clinicianmaterials/2006/james_south.pdf (2006 Midwest clinic handout) http://www.nationalartsstandards.org/sites/default/files/Music%20MCAs/Music%20MCAs/Music_MCA_HS_Performing.pdf (Ensemble standards)

	http://tw.aisj-jhb.com/lborodenko/ib-music-rubrics/ (Site with various music ensemble/composition rubrics) http://listeninglab.stantons.com/title/articulation-studies/304349/ (Listening library of articulation sound clips) http://listeninglab.stantons.com/search/?v=scales&x=0&y=0&t=title (Listening library of scales, various instrument options)	
Student Resources:	N/A	
Assessment:	Students will demonstrate scale proficiency and theoretical understanding of scales for their instrument. Observable techniques may include: Scale - Major scales in all 12 keys - Harmonic/Melodic/Natural minor scales in all 12 keys - Dominate 7th scales in all 12 keys - ii V7 I scale patterns - Chromatic - Intervals - Arpeggios - Scale modes Articulations - Staccato - Tenuto - Marcato - Slur - Legato - Accent http://www.nationalartsstandards.org/sites/default/files/Music_MCA_Ensemble_Performing.pdf (HS ensemble cornerstone assessment-includes ensemble rubric) *And/or* Write a journal entry outlining the importance of musical scale proficiency and articulation in musical ensemble performance. http://www.abcteach.com/free/p/port_26pt_line_story.pdf (Blank, lined paper with room for illustrations/visuals-great for journal entries) http://www.build-creative-writing-ideas.com/free-creative-writing-prompts-music.html (Journal prompts for music)	

| **Differentiation:**
(Multiple means for students to access content and multiple modes for student to express understanding.) | **Access (Resources and/or Process)** | **Expression (Products and/or Performance)** |
| | http://listeninglab.stantons.com/title/articulation-studies/304349/ (Listening library of articulation sound clips)
http://listeninglab.stantons.com/search/?v=scales&x=0&y=0&t=title (Listening library of scales, various instrument options) | Students may listen to audio clips of various scales/articulation and identify elements they hear |

Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	http://www.abcteach.com/free/p/port_26pt_line_story.pdf (Blank, lined paper with room for illustrations/visuals-great for journal entries)	Students may identify musical scale patterns in concert band/pep band/marching band/ contest music repertoire and write a journal entry evaluating the importance of scale proficiency for musical performance preparation
Critical Content:	• Identify various forms of musical scales • Theoretical construction of scales	
Key Skills:	• Construct various forms of musical scales and explain theoretical differences • Demonstrate proficient performance of various musical scale forms • Identify practical application of performance techniques for various musical scales in ensemble performance repertoire	
Critical Language:	Major/minor, Chromatic, Interval, Arpeggio, Patterns, Modes	

Learning Experience #8	
The teacher may model/introduce rhythmic concepts and musical techniques so that students can successfully execute complex patterns in sight reading and musical ensemble performance.	
Generalization Connection(s):	The process of preparation for a performance brings about change in perspective The rules of meter create decipherable patterns (Emotion Through Rhythm) Rhythm influences the emotional response of an audience (Emotion Through Rhythm)

Teacher Resources:	Methods Books:
	   Alfred's Method Book Series
	   Kodaly Method
	   Orff Method
	   Essential Elements Series
	Sight reading books
	   The Sight-Reading Book for Band-Jerry West
	   Super Sight-Reading Secrets-Howard Richmond
	   Sight-Reading Skill Builders Series-David Herring Music
	Sight singing books
	   Manual for Ear Training and Sight Singing- Gary S. Karpinski
	   The Musician's Guide to Aural Skills: Sight-Singing, Rhythm-Reading, Improvisation, and Keyboard Skills- Joel Phillips, Paul Murphy, Elizabeth West Marvin, et al.
	   Anthology for Sight Singing- Gary S. Karpinski and Richard Kram
	Sight Singing: Pitch, Interval, Rhythm-Samuel Adler
	Music and You Resource Book-Macmillan
	https://www.facebook.com/media/set/?set=a.159245253302.119150.159242968302&type=3 (Collection of band room posters)
	https://betterchoirs.wordpress.com/ (Tips on good choir sounds)
	http://www.emporia.edu/~freezetr/courses/mu372marching/readings/design.pdf (Resource guide for marching band instruction)

	http://www.midwestclinic.org/user_files_1/pdfs/clinicianmaterials/2006/james_south.pdf (2006 Midwest clinic handout) http://www.nationalartsstandards.org/sites/default/files/Music%20MCAs/Music%20MCAs/Music_MCA_HS_Performing.pdf (Ensemble standards) http://tw.aisj-jhb.com/lborodenko/ib-music-rubrics/ (Site with various music ensemble/composition rubrics) http://www.giamusic.com/pdf/8125HO2-HSBD.pdf (Successful band director hand out) http://listeninglab.stantons.com/search/?v=patterns&x=0&y=0&t=title (Listening library of various musical sound patterns)
Student Resources:	N/A
Assessment:	Students will demonstrate ability to sight read, count, subdivide and perform rhythmic patterns on their instrument. Patterns may include: • Simple and compound meters (eg. 2/4,3/4 3/8,4/4,6/8,9/8,12/8 cut time) • Syncopated patterns • Mixed meters (eg. 7/8, 5/4) • Quarter note patterns • Eighth note patterns • Sixteenth note patterns • Eighth sixteen note patterns (inverse) • Thirty second note patterns • Triplet groupings • Dotted rhythms • Tied and accented rhythms *And/or* Write a journal entry explaining the importance of rhythmic competency/subdivision techniques in the sight reading process. http://www.abcteach.com/free/p/port_26pt_line_story.pdf (Blank, lined paper with room for illustrations/visuals-great for journal entries) http://www.build-creative-writing-ideas.com/free-creative-writing-prompts-music.html (Journal prompts for music)

Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	**Access (Resources and/or Process)**	**Expression (Products and/or Performance)**
	http://listeninglab.stantons.com/search/?v=patterns&x=0&y=0&t=title (Listening library of various musical sound patterns)	Students may use audio recordings of rhythmic patterns to experience simple or complex rhythmic patterns

Extensions for depth and complexity:	**Access (Resources and/or Process)**	**Expression (Products and/or Performance)**
	http://www.myinsidemusic.com/WhatIsInsideMusic.aspx (Composition tutorials and examples) http://academics.lmu.edu/spee/officeofassessment/assessmentresources/rubrics/examplerubrics/musiccompositionexamplerubric/ (Music composition rubric)	Students may create a rhythmic pattern and/or notation system for exploration and arrange basic composition utilizing created rhythmic patterns

Critical Content:	• Prominent rhythmic patterns found in various examples of music • Subdivision and counting techniques
Key Skills:	• Apply rhythmic pattern skills to sight reading various examples of music • Apply rhythmic pattern skills to ensemble performance
Critical Language:	Patterns, Subdivision, Sight Reading, Meter, Syncopation

Learning Experience #9

The teacher may introduce a variety of compositions so that students can begin to understand the unique musical elements that make up concert band repertoire.

Generalization Connection(s):	Beliefs and values influence musical choices and preferences The process of preparation for a performance brings about change in perspective Observation of musical performances helps to improve musical technique

Teacher Resources:	Methods Books:
	    Alfred's Method Book Series
	    Kodaly Method
	    Orff Method
	    Essential Elements Series
	http://listeninglab.stantons.com/concert-band/ (Listening Library of various concert band pieces)
	http://www.nationalartsstandards.org/sites/default/files/Music%20MCAs/Music%20MCAs/Music_MCA_HS_Performing.pdf
	    (Ensemble standards)
	http://tw.aisj-jhb.com/lborodenko/ib-music-rubrics/ (Site with various music ensemble/composition rubrics)
	http://www.coloradoplc.org/assessment/assessments/festival-time-ensemble-grade-10 (Contest assessment rubric)

Student Resources:	N/A
Assessment:	As a group, students will evaluate musical elements when reviewing a variety of concert band performances which may include contest performance. Observable elements may include: • Tone Quality • Intonation • Balance/Blend • Posture • Pitch Accuracy • Rhythm • Articulation • Tempo • Ensemble Precision • Instrumental technique • Dynamics

- Phrasing
- Style
- Interpretation

http://www.nationalartsstandards.org/sites/default/files/Music_MCA_Ensemble_Performing.pdf (HS ensemble cornerstone assessment-includes ensemble rubric)

And/or

Students will journal a summary of unique features of concert band repertoire and/or evaluate contest performance.

http://www.abcteach.com/free/p/port_26pt_line_story.pdf (Blank, lined paper with room for illustrations/visuals-great for journal entries)

http://www.build-creative-writing-ideas.com/free-creative-writing-prompts-music.html (Journal prompts for music)

Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	**Access (Resources and/or Process)**	**Expression (Products and/or Performance)**
	https://www.sites.google.com/site/perezband/concert-band (Concert Band site with details on requirements)	Students may complete a teacher created handout that emphasizes unique musical elements of concert band repertoire

Extensions for depth and complexity:	**Access (Resources and/or Process)**	**Expression (Products and/or Performance)**
	http://www.myinsidemusic.com/WhatIsInsideMusic.aspx (Composition tutorials and examples) http://academics.lmu.edu/spee/officeofassessment/assessmentresources/rubrics/examplerubrics/musiccompositionexamplerubric/ (Music composition rubric) http://tw.aisj-jhb.com/lborodenko/ib-music-rubrics/ (Site with various music ensemble/composition rubrics)	Students may arrange a basic composition using specific musical elements of concert band repertoire

Critical Content:	• Musical elements of a superior musical performance
Key Skills:	• Identify using descriptive language of observable musical elements • Evaluate music performance of various concert band repertoire • Comparison of concert band music examples vs their own personal listening libraries
Critical Language:	Evaluate, Ensemble, Precision, Balance, Blend

Learning Experience #10

The teacher may present a list of criteria for successful production of a recruitment video so students can understand the importance of planning when developing a persuasive/advocacy work (e.g., video, essay, skit).

Generalization Connection(s):	The process of preparation for a performance brings about change in perspective
Teacher Resources:	www.breitlinks.com/PDFsLibMedia/VideoLessonPlans.pdf (Seminole County Lesson Plans on TV Production) http://goblues.org/faculty/techresources/classroom-tools/video-projects-rubrics-more/ (Tips on student video projects-includes rubric example) http://www.powayusd.com/projects/edtechcentral/VideoEditing/rubrics.htm (Compilation of rubrics for digital media projects)

Student Resources:	N/A

Assessment:	Students will plan and design elements for a recruitment video and evaluate recruitment videos based on procedural expectations for music ensembles. Procedural expectations can include: • Entering classroom • Organization of required materials • Social behavior and classroom etiquette • Body Placement and Instrument readiness procedures • Posture, Breathing and Sound Production Script/outline criteria can include: • Range of 3 – 5 minutes • A detailed script/outline highlighting all procedural elements of the ensemble. • The various roles within an ensemble and why they are important. • Something unique and innovative to engage the audience. (e.g., Costumes, props, sets, effects, comedy, etc…) http://goblues.org/faculty/techresources/classroom-tools/video-projects-rubrics-more/ (Tips on student video projects-includes rubric example) http://www.powayusd.com/projects/edtechcentral/VideoEditing/rubrics.htm (Compilation of rubrics for digital media projects)

Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	**Access (Resources and/or Process)**	**Expression (Products and/or Performance)**
	N/A	Students may choose their role within the small group project based on comfort level

Extensions for depth and complexity:	**Access (Resources and/or Process)**	**Expression (Products and/or Performance)**
	N/A	Students may include additional detail/ensemble procedures in presentation

Critical Content:	• Various music ensemble procedures • How the process of music-making promotes self-discovery both musically and personally

Key Skills:	• Evaluating peer created recruitment videos based on teacher selected criteria • Create and present recruitment video base on teacher selected criteria • Defend choices for the creation of recruitment video • Write about music to communicate with a wider audience and for the purpose of self-reflection • Demonstrate practice habits that improve personal and ensemble performance

Critical Language:	Evaluate Present, Audience, and Perspective

Learning Experience #11	
(Post-Performance Assessment) The teacher may present the criteria and skills necessary so students can understand the importance of evaluative critique when analyzing a persuasive/advocacy work.	

Generalization Connection(s):	The process of preparing for a performance brings about change in perspective Beliefs and values influence musical choices and preferences Observation of musical performances helps to improve musical technique
Teacher Resources:	N/A
Student Resources:	N/A
Assessment:	As an ensemble, students will decide on an performance/critique evaluation format to synthesize and summarize their own presentations (e.g., recruitment video/skit) and peer presentations based on teacher developed criteria: • Discussions • Written Critiques • Compare/ Contrast http://goblues.org/faculty/techresources/classroom-tools/video-projects-rubrics-more/ (Tips on student video projects-includes rubric example) http://www.powayusd.com/projects/edtechcentral/VideoEditing/rubrics.htm (Compilation of rubrics for digital media projects)

Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	**Access (Resources and/or Process)**	**Expression (Products and/or Performance)**
	N/A	Students may work in small groups to analyze recruitment videos
Extensions for depth and complexity:	**Access (Resources and/or Process)**	**Expression (Products and/or Performance)**
	N/A	N/A

Critical Content:	• Interpretation of given recruitment videos • Analyzing of given recruitment videos
Key Skills:	• Write about given ensemble procedures to communicate with a wider audience and for the purpose of self-reflection
Critical Language:	Analyzing, reflection, audience, likes, dislikes, constructive criticism