

Audubon Public Schools



Grade 9 - 12: Senior High Band

Curriculum Guide

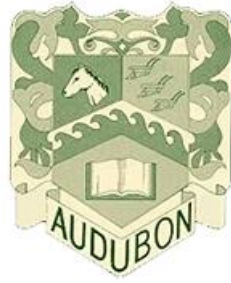
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Course Description

Grade 9 - 12: Senior High Band

Instrumental organizations at Audubon are among the most active groups in our school. Students involved in the Senior High Concert Band are required to participate in several performances during the year, among them two concerts and graduation. Concert Band is open to students who play Woodwind, Brass, or Percussion instruments, and have had at least two years experience on those instruments (which would be achieved as members of a junior high level band). Students who play piano (at least two years experience) are also encouraged to join the band as mallet percussionists. Beginners are only accepted in extreme cases (such as a need for that instrument), and must be approved by the Band Director.

Senior High Band members are involved in full and sectional band rehearsals during the regularly scheduled school day. In SH band, instrumental techniques such as intonation, phrasing, balance, and other aspects of ensemble playing are studied. Music literature of many various styles will be studied and performed. Students involved are required to practice on their own as well as participate in rotating instrumental music lessons (at least one per marking period) during the school day.

Continued membership in the Concert Band from year to year is contingent upon approval by the Director, and progress shown by the student throughout each year. The Director reserves the right to remove the student if he/she is not meeting the required expectations of the course.

Students are selected from Junior High Band or by an audition given by the Instrumental Director. Auditions are held in the Spring. For further information, contact the Director of Instrumental Activities.

Students involved in Concert Band and instrumental activities participate in instrumental rotating lessons as part of their musical training. These lessons will give an in-depth study of the individual needs of their particular instrument as well as offer the opportunity to expand their playing abilities.

Students are also strongly urged to participate in extra-curricular activities such as Marching Band and Jazz Band, as they will further enhance their instrumental music education and provide great reward and enjoyment. Marching Band is open to students in grades 8-12 and meets from July to November after school. Jazz Band is open to students who play the sax, low brass, trumpet, percussion, piano, guitar and bass and meets from January to May after school.

Overview / Progressions

Grade 9 - 12: Senior High Band

Overview	Unit Focus	Visual/ Performing Arts Content Standards	Content/Learning Goals	Skills/Learning Objectives
Unit 1	Technical Development	<ul style="list-style-type: none"> ● 1.3C.12prof.Pr4a ● 1.3C.12acc.Pr4a ● 1.3C.12prof.Pr5a ● 1.3C.12acc.Pr5a ● 1.3C.12prof.Pr6a ● 1.3C.12acc.Pr6a 	<ul style="list-style-type: none"> ● Students will reinforce technical skills on their individual instrument ● Students will continue to refine posture, carriage, position of instrument, fingerings, alternate fingerings, slide positions, warm-ups, embouchure, and articulations ● Students will continue to master 12 major and minor scales, range exercises, tonguing exercises, sticking, and rudiments 	<ul style="list-style-type: none"> ● Perform with correct posture, hand positioning, and embouchure on instrument ● Perform various warm-ups and exercises to increase technical ability ● Perform 12 Major and Minor scales with precision and accuracy ● Perform various rudiments (percussion) with precision and accuracy
Unit 2	Interpretation of Rhythmic	<ul style="list-style-type: none"> ● 1.3C.12prof.Cr2a ● 1.3C.12acc.Cr2a ● 1.3C.12prof.Cr3b 	<ul style="list-style-type: none"> ● Students will be able to analyze and identify in time and out of time 	<ul style="list-style-type: none"> ● Perform basic, intermediate and advanced Duple patterns

	and Melodic Notation	<ul style="list-style-type: none"> ● 1.3C.12acc.Cr3b ● 1.3C.12prof.Pr4b ● 1.3C.12acc.Pr4b ● 1.3C.12prof.Pr5a ● 1.3C.12acc.Pr5a ● 1.3C.12prof.Re7b ● 1.3C.12acc.Re7b 	<ul style="list-style-type: none"> ● Students will be able to perform rhythms utilizing Macro and Micro beats well as division and elongation ● Students will be able to distinguish different meters within music ● Students will be able to identify and perform notes based on notation ● Students will understand key signatures and their importance in performance 	<ul style="list-style-type: none"> ● Perform basic, intermediate and advanced Triple patterns ● Read Duple and Triple Notation ● Perform basic, intermediate and advanced Major patterns ● Perform basic, intermediate and advanced Minor patterns ● Perform scale patterns in Major and Minor at various levels ● Read music in Major and Minor tonalities
Unit 3	Musical Concepts and Theory	<ul style="list-style-type: none"> ● 1.3C12prof.Cr3a ● 1.3C12prof.Cr3b ● 1.3C12acc.Cr3a ● 1.3C12acc.Cr3b ● 1.3C12prof.Pr4a ● 1.3C12prof.Pr4b ● 1.3C12acc.Pr4a ● 1.3C12acc.Pr4b ● 1.3C12prof.Re7a ● 1.3C12prof.Re7b ● 1.3C12acc.Re7a ● 1.3C12acc.Re7b ● 1.3C12prof.Re9a ● 1.3C12acc.Re9a 	<ul style="list-style-type: none"> ● Students will be able to identify musical concepts in their repertoire and be able to incorporate those concepts through performance of their music ● Students will be able to read music on their respective staves ● Students will understand music theory and be able to use terms and 	<ul style="list-style-type: none"> ● Perform correct notes ● Perform correct dynamics ● Perform correct articulations ● Identify key signatures, key changes ● Identify Major or Minor ● Analyze basic chord structure

			concepts to analyze music	
Unit 4	Musical Expression	<ul style="list-style-type: none"> ● 1.3C12prof.Cr2a ● 1.3C12acc.Cr2a ● 1.3C12prof.Pr4a ● 1.3C12acc.Pr4a ● 1.3C12prof.Pr5a ● 1.3C12acc.Pr5a ● 1.3C12prof.Pr6a ● 1.3C12acc.Pr6a ● 1.3C12prof.Pr7a ● 1.3C12acc.Pr7a ● 1.3C12prof.Re8a ● 1.3C12acc.Re8a 	<ul style="list-style-type: none"> ● Students will continue to enhance their understanding of how to perform passages of music expressively, with emotion and feeling, and how to apply it to various pieces of music in the band idiom. ● Students will be able to perform excerpts expressively using whatever techniques available to do so (breath support, dynamics, phrasing, vibrato, tempo markings, etc.) ● Students will continue to enhance how they interpret music expressively by cues from the conductor or notes from the composer. 	<ul style="list-style-type: none"> ● Perform correct notes ● Perform correct dynamics ● Perform correct articulations ● Perform musical phrases expressively with proper breathing technique

Senior High Band	Grade 9 - 12	Unit 1	Full Year
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Senior High Band Unit 1 - Technical Development

Technical Development is essential to the success of any high school musician. In this Unit students will develop technique on their individual instruments throughout the year. Basic technical skills such as correct posture, proper carriage and position of the instrument, correct fingerings, alternate fingerings, slide positions, sticking, rudiments, and warm-ups will be used to enhance technique. Exercises for tonguing, range, embouchure strength and more will also be used. Major and Minor scales will be studied to enhance technical ability in various musical keys.

Overarching Essential Questions	Overarching Enduring Understandings
<ul style="list-style-type: none">● How do performer's select repertoire?● How do musicians improve the quality of their performance?● When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?	<ul style="list-style-type: none">● Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.● To express their musical ideas, musicians analyze, evaluate and refine their performance over time through openness to new ideas, persistence and the application of appropriate criteria.● Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence audience response.

Student Learning Objectives

Explain the criteria used to select varied repertoire to study based on an understanding of theoretical and structural characteristics of the music, the technical skill of the individual or ensemble, and the purpose or context of the performance.	1.3C.12prof.Pr4a
Develop and apply criteria to select a varied repertoire to study and perform based on an understanding of theoretical and structural characteristics and expressive challenges in the music, the technical skill of the individual or ensemble, and the purpose and context of the performance.	1.3C.12acc.Pr4a
Develop strategies to address expressive challenges in a varied repertoire of music, and evaluate their success using feedback from ensemble peers and other sources to refine performances.	1.3C.12prof.Pr5a
Develop and apply appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music and evaluate their success.	1.3C.12acc.Pr5a
Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures, styles, and genres.	1.3C.12prof.Pr6a
Demonstrate mastery of the technical demands and an understanding of expressive qualities of the music in prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods.	1.3C.12acc.Pr6a

Formative Assessments Unit 1	Summative Assessments Unit 1
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<ul style="list-style-type: none"> ● Daily review of Musical Terms ● Music work/notebook ● Peer Critique ● Group Work ● Technical Exercises from board and method book 	<ul style="list-style-type: none"> ● Technical Exercise quiz ● Scale Test ● Etude Test ● Playing exam
Suggested Primary Resources Unit 1	Suggested Supplemental Resources Unit 1
<ul style="list-style-type: none"> ● Foundations For Superior Performance - Williams/King ● I Recommend Method book - James Ployhar ● Music Repertoire ● Teacher created board exercises ● Metronome, Tuner ● Google Classroom, Google meet when needed 	<ul style="list-style-type: none"> ● Musictheory.net ● The Instrumentalist Magazine ● Youtube ● GIA Writings on Band Music ● US Marine Band Website
Cross-Curricular Connections	
<ul style="list-style-type: none"> ● Math - students utilize basic math and problem solving skills when diagramming or interpreting rhythm ● Math - use of fractions and percentages are evident in rhythm understanding ● Science - study of waveforms as it relates to tone and technique 	

Differentiation

504	<ul style="list-style-type: none"> ● preferential seating ● extended time on tests and assignments ● reduced homework or classwork ● verbal, visual, or technology aids 	<ul style="list-style-type: none"> ● modified textbooks or audio-video materials ● behavior management support ● adjusted class schedules or grading ● verbal testing
Enrichment	<ul style="list-style-type: none"> ● Utilize collaborative media tools ● Provide differentiated feedback ● Opportunities for reflection 	<ul style="list-style-type: none"> ● Encourage student voice and input ● Model close reading ● Distinguish long term and short term goals
IEP	<ul style="list-style-type: none"> ● Utilize “skeleton notes” where some required information is already filled in for the student ● Provide access to a variety of tools for responses ● Provide opportunities to build familiarity and to practice with multiple media tools ● Graphic organizers 	<ul style="list-style-type: none"> ● Leveled text and activities that adapt as students build skills ● Provide multiple means of action and expression ● Consider learning styles and interests ● Provide differentiated mentors
ELLs	<ul style="list-style-type: none"> ● Pre-teach new vocabulary and meaning of symbols ● Embed glossaries or definitions ● Provide translations ● Connect new vocabulary to background knowledge 	<ul style="list-style-type: none"> ● Provide flash cards ● Incorporate as many learning senses as possible ● Portray structure, relationships, and associations through concept webs ● Graphic organizers
At-risk	<ul style="list-style-type: none"> ● Purposeful seating ● Counselor involvement ● Parent involvement 	<ul style="list-style-type: none"> ● Contracts ● Alternate assessments ● Hands-on learning

21st Century Skills

- Creativity
- Innovation
- Critical Thinking

- Problem Solving
- Communication
- Collaboration

Integrating Technology

- Chromebooks
- Internet research
- Online programs

- Virtual collaboration and projects
- Presentations using presentation hardware and software

Senior High Band	Grade 9 - 12	Unit 2	Full Year
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Senior High Band Unit 2 - Interpretation of Rhythmic and Melodic Notation

Interpretation of rhythmic and melodic notation is essential to the success of any musician. In this Unit students will continue to enhance and refine how to interpret rhythmic and melodic notation which will range from simple to complex. The teaching modes used to help the students learn and refine how to interpret rhythms will include aural direction (rote learning), kinesthetic practices such as clapping and tapping by students as they echo or read rhythms, and visual reading and diagramming of musical rhythms either in a piece of music or in an exercise given by the teacher. The teaching modes used to help the students learn and refine how to interpret melodic passages will include aural direction (rote learning), kinesthetic practices such as singing or playing of their instruments as they echo or read tonal patterns or scales, and visual reading and diagramming of tonal patterns either in a piece of music or in an exercise given by the teacher.

Overarching Essential Questions	Overarching Enduring Understandings
<ul style="list-style-type: none"> ● How do musicians generate creative ideas? ● How do musicians improve the quality of their creative work? ● How do performers select repertoire? ● How do musicians improve the quality of their performance? ● How do individuals choose music to experience? How does understanding the structure and context of music inform a response? 	<ul style="list-style-type: none"> ● The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources. ● Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria. ● Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire. ● To express their musical ideas, musicians analyze,

	<p>evaluate and refine their performance over time through openness to new ideas, persistence and the application of appropriate criteria.</p> <ul style="list-style-type: none"> ● Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. Response to music is informed by analyzing context (e.g., social, cultural, historical) and how creator(s) or performer(s) manipulate the elements of music.
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<p>Student Learning Objectives</p>

<p>Select and develop draft melodies, rhythmic passages and arrangements for specific purposes that demonstrate understanding of characteristic(s) of music from a variety of historical periods studied in rehearsal.</p>	<p>1.3C.12prof.Cr2a</p>
<p>Select and develop arrangements, sections, and short compositions for specific purposes that demonstrate understanding of characteristic(s) of music from a variety of cultures studied in rehearsal.</p>	<p>1.3C.12acc.Cr2a</p>
<p>Share personally developed melodies, rhythmic passages, and arrangements (individually or as an ensemble) that address identified purposes.</p>	<p>1.3C.12prof.Cr3b</p>
<p>Share personally developed arrangements, sections and short compositions (individually or as an ensemble) that address identified purposes.</p>	<p>1.3C.12acc.Cr3b</p>

Demonstrate, using music reading skills (where appropriate), how compositional devices employed and theoretical and structural aspects of musical works impact and inform prepared or improvised performances.	1.3C.12prof.Pr4b
Document and demonstrate, using music reading skills (where appropriate), how compositional devices employed, and theoretical and structural aspects of musical works, may impact and inform prepared and improvised performances.	1.3C.12acc.Pr4b
Develop strategies to address expressive challenges in a varied repertoire of music, and evaluate their success using feedback from ensemble peers and other sources to refine performances.	1.3C.12prof.Pr5a
Develop and apply appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music and evaluate their success.	1.3C.12acc.Pr5a
Explain how the analysis of passages and understanding the way the elements of music are manipulated informs the response to music.	1.3C.12prof.Re7b
Explain how the analysis of structures and contexts inform the response to music.	1.3C.12acc.Re7b

Formative Assessments Unit 2	Summative Assessments Unit 2
<ul style="list-style-type: none"> ● Daily review of Musical Terms ● Music work/notebook ● Peer Critique ● Group Work 	<ul style="list-style-type: none"> ● Notation Quiz - Melodic or Rhythmic ● Scale Test ● Etude Test
Suggested Primary Resources Unit 2	Suggested Supplemental Resources Unit 2
<ul style="list-style-type: none"> ● Foundations For Superior Performance - Williams/King ● I Recommend Method Book - James Ployhar ● Music Repertoire ● Teacher created board exercises ● Metronome, Tuner ● Google Classroom, Google meet when needed 	<ul style="list-style-type: none"> ● Musictheory.net ● The Instrumentalist Magazine ● Youtube ● GIA Writings on Band Music
Cross-Curricular Connections	
<ul style="list-style-type: none"> ● Math - students utilize basic math and problem solving skills when understanding tonal or interval distance. ● Math - use of fractions and percentages are evident in tonal notation and pitch tuning understanding. ● Science - study of waveforms as it relates to tone and technique 	

Differentiation		
504	<ul style="list-style-type: none"> ● preferential seating ● extended time on tests and assignments ● reduced homework or classwork ● verbal, visual, or technology aids 	<ul style="list-style-type: none"> ● modified textbooks or audio-video materials ● behavior management support ● adjusted class schedules or grading ● verbal testing

Enrichment	<ul style="list-style-type: none"> ● Utilize collaborative media tools ● Provide differentiated feedback ● Opportunities for reflection ● 	<ul style="list-style-type: none"> ● Encourage student voice and input ● Model close reading ● Distinguish long term and short term goals
IEP	<ul style="list-style-type: none"> ● Utilize “skeleton notes” where some required information is already filled in for the student ● Provide access to a variety of tools for responses ● Provide opportunities to build familiarity and to practice with multiple media tools ● Graphic organizers 	<ul style="list-style-type: none"> ● Leveled text and activities that adapt as students build skills ● Provide multiple means of action and expression ● Consider learning styles and interests ● Provide differentiated mentors
ELLs	<ul style="list-style-type: none"> ● Pre-teach new vocabulary and meaning of symbols ● Embed glossaries or definitions ● Provide translations ● Connect new vocabulary to background knowledge 	<ul style="list-style-type: none"> ● Provide flash cards ● Incorporate as many learning senses as possible ● Portray structure, relationships, and associations through concept webs ● Graphic organizers
At-risk	<ul style="list-style-type: none"> ● Purposeful seating ● Counselor involvement ● Parent involvement 	<ul style="list-style-type: none"> ● Contracts ● Alternate assessments ● Hands-on learning
21st Century Skills		

<ul style="list-style-type: none"> ● Creativity ● Innovation ● Critical Thinking 	<ul style="list-style-type: none"> ● Problem Solving ● Communication ● Collaboration
<p>Integrating Technology</p>	
<ul style="list-style-type: none"> ● Chromebooks ● Internet research ● Online programs 	<ul style="list-style-type: none"> ● Virtual collaboration and projects ● Presentations using presentation hardware and software

Senior High Band	Grade 9 - 12	Unit 3	Full Year
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Senior High Band Unit 3 - Musical Concepts and Theory

This Unit is intended to reinforce students' understanding of the basic elements of music theory, as well as introduce more advanced concepts. Throughout this Unit, students will continue to master the basic concepts of Music Theory as it relates to pitch notation, Meter and Rhythm, Note duration and recognition, Dynamics, Tempo and music vocabulary. Students will demonstrate their understanding of these musical concepts through critiquing the work of themselves and others and performing music concepts in band and individual performance. Students will also begin to learn some of the more advanced concepts of music theory such as harmonic structure, key signature changes, chord analyzation, use of major and minor, and modes.

Overarching Essential Questions	Overarching Enduring Understandings
<ul style="list-style-type: none"> ● How do musicians improve the quality of their creative work? ● How do performers select repertoire? ● How do individuals choose music to experience? How does understanding the structure and context of music inform a response? ● How do we judge the quality of musical work and performance? 	<ul style="list-style-type: none"> ● Musicians evaluate and refine their work through openness to new ideas, persistence and the application of appropriate criteria. ● Performer’s interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire. ● Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. Response to music is informed by analyzing context (e.g., social, cultural, historical) and how creator(s) or performer(s) manipulate the elements of music. ● The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.

Student Learning Objectives

Evaluate and refine draft melodies, rhythmic passages, arrangements, and improvisations based on established criteria, including the extent to which they address identified purposes.	1.3C.12.prof.Cr3a
Share personally developed melodies, rhythmic passages, and arrangements (individually or as an ensemble) that address identified purposes.	1.3C.12.prof.Cr3b
Evaluate and refine draft arrangements, sections, short compositions, and improvisations based on personally developed criteria, including the extent to which they address identified purposes.	1.3C.12acc.Cr3a
Share personally developed arrangements, sections and short compositions (individually or as an ensemble) that address identified purposes.	1.3C.12acc.Cr3b
Explain the criteria used to select varied repertoire to study based on an understanding of theoretical and structural characteristics of the music, the technical skill of the individual or ensemble, and the purpose or context of the performance.	1.3C.12prof.Pr4a

Demonstrate, using music reading skills (where appropriate), how compositional devices employed and theoretical and structural aspects of musical works impact and inform prepared or improvised performances.	1.3C.12prof.Pr4b
Develop and apply criteria to select a varied repertoire to study and perform based on an understanding of theoretical and structural characteristics and expressive challenges in the music, the technical skill of the individual or ensemble, and the purpose and context of the performance.	1.3C.12acc.Pr4a
Document and demonstrate, using music reading skills (where appropriate), how compositional devices employed, and theoretical and structural aspects of musical works, may impact and inform prepared and improvised performances.	1.3C.12acc.Pr4b:
Apply criteria to select music for specified purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose and context.	1.3C.12prof.Re7a
Explain how the analysis of passages and understanding the way the elements of music are manipulated informs the response to music.	1.3C.12prof.Re7b
Apply criteria to select music for a variety of purposes, justifying choices citing knowledge of the music and the specified purpose and context.	1.3C.12acc.Re7a
Explain how the analysis of structures and contexts inform the response to music.	1.3C.12acc.Re7b
Evaluate works and performances based on personally or collaboratively developed criteria, including analysis of the	1.3C.12prof.Re9a

structure and context.	
Evaluate works and performances based on research as well as personally and collaboratively developed criteria, including analysis and interpretation of the structure and context.	1.3C.12acc.Re9a

Formative Assessments Unit 3	Summative Assessments Unit 3
<ul style="list-style-type: none"> ● Daily review of Musical Theory and Concepts ● Music work/notebook ● Peer Critique ● Group Work 	<ul style="list-style-type: none"> ● Musical Concepts/Theory Quiz ● Online Quiz (musictheory.net) ● Key Signature Test ● Dynamics/Musical Terms test
Suggested Primary Resources Unit 3	Suggested Supplemental Resources Unit 3
<ul style="list-style-type: none"> ● Foundations For Superior Performance - Williams/King ● I Recommend Method Book - James Ployhar ● Music Repertoire ● Teacher created board exercises ● Metronome, Tuner ● Google Classroom, Google meet when needed 	<ul style="list-style-type: none"> ● Musictheory.net ● The Instrumentalist Magazine ● Youtube ● GIA Writings on Band Music
Cross-Curricular Connections	
<ul style="list-style-type: none"> ● Math - students utilize basic math and problem solving skills when understanding how to express various musical passages. ● Math - use of fractions and percentages are evident in tonal and rhythmic notation and pitch understanding, thus helping the student create musically expressive ideas. 	

Differentiation		
504	<ul style="list-style-type: none"> ● preferential seating ● extended time on tests and assignments ● reduced homework or classwork ● verbal, visual, or technology aids 	<ul style="list-style-type: none"> ● modified textbooks or audio-video materials ● behavior management support ● adjusted class schedules or grading ● verbal testing
Enrichment	<ul style="list-style-type: none"> ● Utilize collaborative media tools ● Provide differentiated feedback ● Opportunities for reflection ● 	<ul style="list-style-type: none"> ● Encourage student voice and input ● Model close reading ● Distinguish long term and short term goals
IEP	<ul style="list-style-type: none"> ● Utilize “skeleton notes” where some required information is already filled in for the student ● Provide access to a variety of tools for responses ● Provide opportunities to build familiarity and to practice with multiple media tools ● Graphic organizers 	<ul style="list-style-type: none"> ● Leveled text and activities that adapt as students build skills ● Provide multiple means of action and expression ● Consider learning styles and interests ● Provide differentiated mentors
ELLs	<ul style="list-style-type: none"> ● Pre-teach new vocabulary and meaning of symbols ● Embed glossaries or definitions ● Provide translations ● Connect new vocabulary to background knowledge 	<ul style="list-style-type: none"> ● Provide flash cards ● Incorporate as many learning senses as possible ● Portray structure, relationships, and associations through concept webs ● Graphic organizers

At-risk	<ul style="list-style-type: none"> ● Purposeful seating ● Counselor involvement ● Parent involvement 	<ul style="list-style-type: none"> ● Contracts ● Alternate assessments ● Hands-on learning
21st Century Skills		
<ul style="list-style-type: none"> ● Creativity ● Innovation ● Critical Thinking 	<ul style="list-style-type: none"> ● Problem Solving ● Communication ● Collaboration 	
Integrating Technology		
<ul style="list-style-type: none"> ● Chromebooks ● Internet research ● Online programs 	<ul style="list-style-type: none"> ● Virtual collaboration and projects ● Presentations using presentation hardware and software 	

Senior High Band	Grade 9 -12	Unit 4	Full Year
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<p>Senior High Band Unit 4 - Musical Expression</p> <p>Musical Expression is essential to the success of any musician. In this Unit students will explore and refine the concept of Musical Expression as it pertains to Instrumental Music. Students must understand how important musical expression is to the performance</p>

of a piece of music. The emotions, plot, storyline, and whatever else involved in the music needs to be brought out through the musical instrument, using whatever techniques available to do so (breath support, dynamics, phrasing, vibrato, tempo markings, etc.). The students will also learn how to interpret gestures by the conductor to create musical expression, or learn and refine how to interpret the music by notes from the composer.

Overarching Essential Questions	Overarching Enduring Understandings
<ul style="list-style-type: none"> ● How do musicians make creative decisions? ● How do performers select repertoire? ● How do musicians improve the quality of their performance? ● When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response? ● How do we discern the musical creators' and performers' expressive intent? 	<ul style="list-style-type: none"> ● Musicians' creative choices are influenced by their expertise, context, and expressive intent. ● Performer's interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire. ● To express their musical ideas, musicians analyze, evaluate and refine their performance over time through openness to new ideas, persistence and the application of appropriate criteria. ● Musicians judge performance based on criteria that vary across time, place and cultures, The context and how a work is presented influence audience response. ● Through their use of elements and structures of music, creators and performers.

Student Learning Objectives

Select and develop draft melodies, rhythmic passages and arrangements for specific purposes that demonstrate	1.3C.12prof.Cr2a
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understanding of characteristic(s) of music from a variety of historical periods studied in rehearsal.	
Select and develop arrangements, sections, and short compositions for specific purposes that demonstrate understanding of characteristic(s) of music from a variety of cultures studied in rehearsal.	1.3C.12acc.Cr2a
Explain the criteria used to select varied repertoire to study based on an understanding of theoretical and structural characteristics of the music, the technical skill of the individual or ensemble, and the purpose or context of the performance.	1.3C.12prof.Pr4a
Develop and apply criteria to select a varied repertoire to study and perform based on an understanding of theoretical and structural characteristics and expressive challenges in the music, the technical skill of the individual or ensemble, and the purpose and context of the performance.	1.3C.12acc.Pr4a
Develop strategies to address expressive challenges in a varied repertoire of music, and evaluate their success using feedback from ensemble peers and other sources to refine performances.	1.3C.12prof.Pr5a
Develop and apply appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music and evaluate their success.(e.g., dynamics, tempo, timbre, articulation/style, phrasing).	1.3C.12acc.Pr5a
Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures, styles, and genres.	1.3C.12prof.Pr6a

Demonstrate mastery of the technical demands and anof expressive qualities of the music in prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods.	1.3C.12acc.Pr6a
Apply criteria to select music for specified purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose and context.	1.3C.12prof.Re7a
Apply criteria to select music for a variety of purposes, justifying choices citing knowledge of the music and the specified purpose and context.	1.3C.12acc.Re7a
Explan and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, the setting of the text (when appropriate), and personal research.	1.3C.12prof.Re8a
Support interpretations of the expressive intent and meaning of musical works citing as evidence the treatment of the elements of music, contexts, the setting of the text (when appropriate), and varied researched sources.	1.3C.12acc.Re8a

Formative Assessments Unit 4	Summative Assessments Unit 4
<ul style="list-style-type: none"> ● Daily review of Musical Terms and Dynamics ● Music work/notebook ● Peer Critique ● Group Work 	<ul style="list-style-type: none"> ● Musical Expression Playing Quiz ● Scale Test ● Etude Test ● Dynamics/Musical Terms test
Suggested Primary Resources Unit 4	Suggested Supplemental Resources Unit 4

<ul style="list-style-type: none"> ● Foundations For Superior Performance - Williams/King ● I Recommend Method Book - James Ployhar ● Music Repertoire ● Teacher created board exercises ● Metronome, Tuner ● Google Classroom, Google meet when needed 	<ul style="list-style-type: none"> ● Musictheory.net ● The Instrumentalist Magazine ● Youtube ● GIA Writings on Band Music
Cross-Curricular Connections	
<ul style="list-style-type: none"> ● Math - students utilize basic math and problem solving skills when interpreting music theory and concepts. ● Math - use of fractions and percentages are evident in tonal and rhythmic notation and pitch understanding, thus helping the student understand music theory. 	

Differentiation		
504	<ul style="list-style-type: none"> ● preferential seating ● extended time on tests and assignments ● reduced homework or classwork ● verbal, visual, or technology aids 	<ul style="list-style-type: none"> ● modified textbooks or audio-video materials ● behavior management support ● adjusted class schedules or grading ● verbal testing

Enrichment	<ul style="list-style-type: none"> ● Utilize collaborative media tools ● Provide differentiated feedback ● Opportunities for reflection ● 	<ul style="list-style-type: none"> ● Encourage student voice and input ● Model close reading ● Distinguish long term and short term goals
IEP	<ul style="list-style-type: none"> ● Utilize “skeleton notes” where some required information is already filled in for the student ● Provide access to a variety of tools for responses ● Provide opportunities to build familiarity and to practice with multiple media tools ● Graphic organizers 	<ul style="list-style-type: none"> ● Leveled text and activities that adapt as students build skills ● Provide multiple means of action and expression ● Consider learning styles and interests ● Provide differentiated mentors
ELLs	<ul style="list-style-type: none"> ● Pre-teach new vocabulary and meaning of symbols ● Embed glossaries or definitions ● Provide translations ● Connect new vocabulary to background knowledge 	<ul style="list-style-type: none"> ● Provide flash cards ● Incorporate as many learning senses as possible ● Portray structure, relationships, and associations through concept webs ● Graphic organizers
At-risk	<ul style="list-style-type: none"> ● Purposeful seating ● Counselor involvement ● Parent involvement 	<ul style="list-style-type: none"> ● Contracts ● Alternate assessments ● Hands-on learning
21st Century Skills		

<ul style="list-style-type: none"> ● Creativity ● Innovation ● Critical Thinking 	<ul style="list-style-type: none"> ● Problem Solving ● Communication ● Collaboration
<p>Integrating Technology</p>	
<ul style="list-style-type: none"> ● Chromebooks ● Internet research ● Online programs 	<ul style="list-style-type: none"> ● Virtual collaboration and projects ● Presentations using presentation hardware and software

Appendix A (Previous Curriculum)

Audubon Public Schools
Engaging Students ~ Fostering Achievement ~ Cultivating 21st Century Global Skills
Written By: Lee DeLoach, Band Director
Approved: June, 2017

Course Title: Senior High Band Unit Name: Tone, Quality, and Production
Grade Level: 9-12

<p>Content Statements In this unit, students will continue to explore the concept of Tone Quality and Production as it pertains to Instrumental Music.</p>	<p>NJSLS: NJCCCS 1.2-1.4</p> <p>Companion Standards: RST 9-12.5</p>
<p>Overarching Essential Questions What is Tone Quality?</p>	<p>Overarching Enduring Understandings The characteristics and sound quality of the tone being produced from a woodwind or brass instrument, as well as an ensemble of various instruments playing together.</p>
<p>Unit Essential Questions What constitutes a desirable individual tone quality? What constitutes a desirable ensemble tone quality?</p>	<p>Unit Enduring Understandings A musician’s tone is as individual as his signature. Tone production is a lifelong pursuit. Refined individual tone quality positively impacts ensemble sonority.</p>
<p>Unit Rationale Students must understand the concept of getting a proper tone on their instruments, as well as what tone quality is expected from the ensemble as a whole.</p>	<p>Unit Overview Students will know how to produce a good tone on their instruments by rehearsing and refining their individual breathing techniques, adjusting their embouchures, and by understanding how to “blend” in an ensemble setting with their individual tone quality.</p>
<p>Authentic Learning Experiences Students will recognize outstanding tone quality from various professional musicians through listening to various music, both live and recorded.</p>	
<p>21st Century Skills and Themes Critical Thinking and Problem Solving – interpret and analyze “good and bad” tone quality Collaboration – all band activities are collaborative in nature</p>	

<p>Accessing and Analyzing Information – producing a tone, adjusting as needed if not appropriate after listening and feedback, and working on ways to change tone through embouchure, breath support and tongue changes.</p>
<p>Unit Learning Targets/Scaffolding to CPIs This unit develops the student’s knowledge of tone quality, and teaches the skills needed to adjust their individual tone quality through embouchure changes, breath support, and overall listening both as an individual and group.</p>
<p>Key Terms Embouchure – how the mouth sits on the instrument mouthpiece to make the sound (woodwinds and brass) Breath Support – the ability to support the tone through air speed, slow or fast. Tone Quality – the sound of the pitch being presented through the instrument (clear or not clear, precise or not, etc)</p>
<p>Instructional Strategies Lecture Performance Monitor Facilitate Model and Demonstrate</p>
<p>Customizing Learning/ Differentiation Special Needs - students will act as peer coaches to support students with special needs Gifted Learners - will model for and support the rest of the students and will be offered the opportunity to expand their own understanding of the material</p>
<p>Formative Assessments Play testing Evaluation of Concert Performance in writing</p>
<p>Interdisciplinary Connections Physics – discussion of sound waves, etc.</p>
<p>Resources Foundations for Superior Performance in Band – Williams and King – Kjos Music Publisher Various SH Level (Grade 2.5 to 5) Concert Band Music Various Individual Technique books for specific instrument</p>
<p>Suggested Activities for Inclusion in Lesson Planning Weekly use of exercises stressing tone quality Discussion of tone quality with exercises and examples Daily analysis of tone quality in music being studied</p>
<p>Unit Timeline Ongoing</p>

Audubon Public Schools
Engaging Students ~ Fostering Achievement ~ Cultivating 21st Century Global Skills
Written By: Lee DeLoach, Band Director
Approved: June, 2017

Course Title: Senior High Band Unit Name: Technical Development Grade Level: 9-12

<p>Content Statements In this unit, students will continue to explore the concept of Technical Development as it pertains to Instrumental Music.</p>	<p>NJSLS: 1.2-1.4</p> <p>Companion Standards: RST 9-12.5</p>
<p>Overarching Essential Questions What is Technical Development?</p>	<p>Overarching Enduring Understandings Technical Development is the ongoing development of technical skills on the student’s instrument throughout their music education, and even beyond.</p>
<p>Unit Essential Questions Is technical development necessary to perform a musical composition? Why do musicians need to be technically proficient?</p>	<p>Unit Enduring Understandings Technical proficiency is an essential element of musical performance More difficult music necessitates a higher level of technical facility Developing one’s technique opens up many musical doors</p>
<p>Unit Rationale Students must understand the concept of technical development on their individual instruments and understand its importance in their ability to perform at higher level as they progress in years.</p>	<p>Unit Overview Students will reinforce basic technical skills such as correct posture, proper carriage and position of instrument, correct fingerings, alternate fingerings, slide positions, sticking, rudiments, warm-ups, use of scales (all 12 major scales by year end) and scale based exercises, tonguing exercises, range exercises, and proper embouchure positioning.</p>
<p>Authentic Learning Experiences</p>	

Students will recognize high technical levels of professional musicians through listening to various music and performances.
<p>21st Century Skills and Themes</p> <p>Critical Thinking and Problem Solving – interpret various technical skills and exercises</p> <p>Collaboration – all band activities are collaborative in nature</p> <p>Accessing and Analyzing Information – finding the various technical challenges in music, knowing what to do to master them, and applying those skills to the music being performed.</p>
<p>Unit Learning Targets/Scaffolding to CPIs</p> <p>This unit develops the student’s knowledge of technical development, and reinforces the techniques mastering technical skills in various areas such as difficult fingerings, musical phrases, ranges, etc. learned in JH band.</p>
<p>Key Terms</p> <p>Alternate fingerings and positions – used instead of regular fingerings to perform various notes on instrument</p> <p>Scales – various 8-tone patterned (or even 12) exercises in all 12 keys, including chromatic scale (12 notes).</p> <p>Range – how high or low instruments can play</p> <p>Sticking – use of right and left hand as it applies to percussion instruments and various patterns.</p> <p>Embouchure – how the mouth sits on the instrument mouthpiece to make the sound (woodwinds and brass)</p>
<p>Instructional Strategies</p> <p>Lecture</p> <p>Performance</p> <p>Monitor</p> <p>Facilitate</p> <p>Model and Demonstrate</p>
<p>Customizing Learning/ Differentiation</p> <p>Special Needs -</p> <p>students will act as peer coaches to support students with special needs</p> <p>Gifted Learners -</p> <p>will model for and support the rest of the students and will be offered the opportunity to expand their own understanding of the material</p>
<p>Formative Assessments</p> <p>Play testing</p> <p>Evaluation of Concert Performance in writing</p>
<p>Resources</p> <p>Foundations for Superior Performance in Band – Williams and King – Kjos Music Publisher</p> <p>Various SH Level (Grade 2.5 to 5) Concert Band Music</p> <p>Various Individual Technique books for specific instrument</p>

I Recommend for Band by James Ployhar
Suggested Activities for Inclusion in Lesson Planning Weekly use of exercises stressing technical development Discussion of technical development with exercises and examples Daily analysis of difficult technical passages in music being studied
Unit Timeline Ongoing

Audubon Public Schools
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Written By: Lee DeLoach, Band Director
Approved: June, 2017

Course Title: Senior High Band

Unit Name: Rhythm

Grade Level: 9-12

Content Statements In this unit, students will explore the concept of rhythm as it pertains to instrumental music.	NJSLS: 1.2-1.4 Companion Standards: RST 9-12.5
Overarching Essential Questions What is rhythm?	Overarching Enduring Understandings Rhythm is one of the essential elements of music.
Unit Essential Questions What is “internal pulse”? Why are rhythm and rhythmic accuracy important when performing in band? Can internal pulse be developed, or are we just born with it?	Unit Enduring Understandings Internal pulse is the heartbeat of music A strong rhythmic vocabulary is essential for musical development

<p>Unit Rationale Students must understand the basic concept of rhythm in music and the important role it plays in the successful performance of a piece of music in a “band” situation.</p>	<p>Unit Overview Students will continue learning basic and more complex counting techniques for music, be able to identify basic and complex note and rest values, be aware of how to use a metronome if needed, execute an external steady beat (toe tap) and develop an internal steady beat (pulse), be able to demonstrate and understand subdivision, and be able to identify syncopation and the concept of upbeats and downbeats.</p>
<p>Authentic Learning Experiences Students will be able to identify complex rhythms while listening to various types of music. Students will be able to perform various rhythms by sight in out of school performance opportunities (church music, town or community performances, etc)</p>	
<p>21st Century Skills and Themes Critical Thinking and Problem Solving – dissect and interpret various rhythms in band music daily Collaboration – all band activities are collaborative in nature Technology – utilizing a metronome as a guide for rhythmic accuracy Accessing and Analyzing Information – finding the difficult rhythms, breaking them down with a counting system</p>	
<p>Unit Learning Targets/Scaffolding to CPIs This unit develops the student’s knowledge of rhythm in music, and teaches the techniques of learning rhythm properly, as well as the importance of rhythmic accuracy in an ensemble (band) setting. The students will be prepared to perform basic and complex rhythms on their instrument as they learn to analyze, break down, and then perform them accurately both individually and in groups.</p>	
<p>Key Terms Metronome – electronic device used to keep rhythmic accuracy consistent. Internal pulse – the ability to perform rhythms without the use of an external pulse (feeling the beat inside your body). External Pulse – conductor’s beat pattern, metronome, foot tap, etc. Subdivision – division of the beat in music into smaller (sub) parts Syncopation - a variety of rhythms which are in some way unexpected in that they deviate from the strict succession of regularly spaced strong and weak beats in a meter (pulse). These include a stress on a normally unstressed beat or a rest where one would normally be stressed. "If a part of the measure that is usually unstressed is accented, the rhythm is considered to be syncopated."¹ Counting Method – use of a specific counting method such as “1 and 2 and, or Du de Du de, etc” to figure out rhythms</p>	

<p>Instructional Strategies Lecture Performance Monitor Facilitate Model and Demonstrate</p>
<p>Customizing Learning/ Differentiation Special Needs - students will act as peer coaches to support students with special needs Gifted Learners - will model for and support the rest of the students and will be offered the opportunity to expand their own understanding of the material</p>
<p>Formative Assessments Play testing Evaluation of Concert Performance in writing</p>
<p>Interdisciplinary Connections Math – counting, etc. Choral Music – use of similar rhythmic techniques</p>
<p>Resources Foundations for Superior Performance in Band – Williams and King – Kjos Music Publisher Various SH Level (Grade 2.5 to 5) Concert Band Music I Recommend Band Method by James Ployhar</p>
<p>Suggested Activities for Inclusion in Lesson Planning Weekly use of metronome for rhythmic accuracy Discussion of counting methods with exercises and examples to apply those methods Sight-reading exercises to introduce basic and complex rhythms Daily analysis of difficult rhythms in music being studied at the time Assessment of rhythmic skills through students finding upbeats and downbeats, strong and weak beats, etc.</p>
<p>Unit Timeline Ongoing</p>

Audubon Public Schools
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Written By: Lee DeLoach, Band Director
Approved: June, 2017

Course Title: Senior High Band

Unit Name: Musical Expression

Grade Level: 9-12

Content Statements In this unit, students will explore the concept of Musical Expression as it pertains to Instrumental Music.	NJSLS: 1.1-1.5 Companion Standards: RST 9-12.5
Overarching Essential Questions What is Musical Expression in band?	Overarching Enduring Understandings Musical Expression is the ability to perform with expression on one’s instrument, attempting to “convey” something through music, whether it is an emotion, a storyline, etc.
Unit Essential Questions How does music affect emotions? How does music bring us together? What makes a musical performance expressive?	Unit Enduring Understandings Music taps into our souls, and connects us on a deep level. Music conveys emotion indescribable by words. Music evokes different and unique emotions based on personal experiences.
Unit Rationale Students must understand how important musical expression is to the performance of a piece of music. The emotions, plot, storyline, and whatever else involved needs to be brought out through the musical instrument, using whatever techniques available to do so (breath support, dynamics, phrasing, vibrato, tempo markings, etc.)	Unit Overview Students will reinforce the importance of musical expression in music, and how to apply it in various situations and types of music in the band idiom.
Authentic Learning Experiences Students will be able to listen to all types of music with a keen ear for musical expression, feeling the same emotions as the performer, and understanding what the performer is attempting to “say” through his/her music.	
21st Century Skills and Themes Critical Thinking and Problem Solving – interpret and analyze places to express musically in music. Collaboration – all band activities are collaborative in nature	

<p>Accessing and Analyzing Information – performing music, evaluating the expressive side of the music, and using techniques learned to perform with more emotion and expression.</p>
<p>Unit Learning Targets/Scaffolding to CPIs This unit continues to develop the student’s knowledge of musical expression, and helps them develop a sense of musical emotion when performing.</p>
<p>Key Terms. Expression – a thought communicated through – music. Dynamics – how loud or soft the music is performed in various situations. Phrasing – the ability to connect small passages into longer passages with some order to them, with proper breath support, etc. Vibrato – adding a slight “shake” to the tone for beauty of sound.</p>
<p>Instructional Strategies Lecture Performance Monitor Facilitate Model and Demonstrate</p>
<p>Customizing Learning/ Differentiation Special Needs - students will act as peer coaches to support students with special needs Gifted Learners - will model for and support the rest of the students and will be offered the opportunity to expand their own understanding of the material</p>
<p>Formative Assessments Play testing Evaluation of Concert Performance in writing</p>
<p>Interdisciplinary Connections English/Literature – the ability to recognize expression in English and great works of literature by different authors by using some techniques learned in music (climax, plot, etc).</p>
<p>Resources Foundations for Superior Performance in Band – Williams and King – Kjos Music Publisher Various SH Level (Grade 2.5 to 5) Concert Band Music Various Individual Technique books for specific instrument</p>
<p>Suggested Activities for Inclusion in Lesson Planning Discussion of musical expression and examples</p>

Recording of student performances as well as use of professional performances as a listening guide to enhance musical expression. Compare/contrast various performances of one work through listening activities, analyzing musical expression of individual instruments as well as large groups.
Unit Timeline Ongoing

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Written By: Lee DeLoach, Band Director
Approved: June, 2017

Course Title: Senior High Band Unit Name: Music Notation & Theory
Grade Level: 9-12

<p>Content Statements In this unit, students will continue to explore the concept of Music Notation/Theory as it pertains to Instrumental Music.</p>	<p>NJSLS: 1.2-1.4</p> <p>Companion Standards: RST 9-12.5</p>
<p>Overarching Essential Questions What is Music Theory/Notation?</p>	<p>Overarching Enduring Understandings Music Theory and Notation are the study of music composition and its structure - how music is written and composed, and the ability to understand music notation and its elements.</p>
<p>Unit Essential Questions Is understanding music theory necessary in order to understand music? Does all music have structure?</p>	<p>Unit Enduring Understandings The science and math of music is found in the study of music theory. The knowledge of the structure of music contributes to a higher level of musicianship.</p>

<p>Unit Rationale Students must be able to read and write basic and more complex music notation, and understand how it relates to their specific situation in an ensemble. Students must have a basic understanding of music theory.</p>	<p>Unit Overview Students will be able to identify time signatures (4/4,3/4,6/8,2/4,cuttime as well as 5/4, 3/2, 12/8 and more complex). Students will be able to identify key signatures. Students will be able to identify and apply concepts such as sharps, naturals, flats, repeat signs, endings, pickup notes, fermatas, key changes, tempos, dynamics. Students will be able to name lines and spaces in their specific clef.</p>
<p>Authentic Learning Experiences Students will be able to read basic and more complex music notation out of the classroom in areas such as community music groups, church music groups, internet applications, etc.</p>	
<p>21st Century Skills and Themes Critical Thinking and Problem Solving – interpret and analyze music notation and theory Collaboration – all band activities are collaborative in nature Accessing and Analyzing Information – reading basic music with all of its markings, performing that music, then evaluating the success or failure of following those markings accurately, then adjusting for future performance. Effective Oral and Written Communication – writing music and verbally describing music notation</p>	
<p>Unit Learning Targets/Scaffolding to CPIs This unit develops the student’s knowledge of music notation and theory, and teaches the skills needed to apply that knowledge when performing various pieces of music on their specific instrument and in an ensemble setting.</p>	
<p>Key Terms. Key Signatures – sharps and flats that relate to the music composition being performed. Dynamics – the softness or loudness of a musical tone or ensemble tone. Time Signatures – the setting of time according to the number of beats per measure and what type of note gets one beat in a measure. Notation – the writing of music and how it is notated on the page.</p>	
<p>Instructional Strategies Lecture Performance Monitor Facilitate Model and Demonstrate</p>	
<p>Customizing Learning/ Differentiation Special Needs -</p>	

<p>students will act as peer coaches to support students with special needs</p> <p>Gifted Learners - will model for and support the rest of the students and will be offered the opportunity to expand their own understanding of the material</p>
<p>Formative Assessments</p> <p>Play testing</p> <p>Evaluation of Concert Performance in writing</p>
<p>Interdisciplinary Connections</p> <p>Physics (Dynamics)– discussion of sound waves, etc.</p> <p>Math – counting of both time and note value.</p>
<p>Resources</p> <p>Foundations for Superior Performance in Band – Williams and King – Kjos Music Publisher</p> <p>Various SH Level (Grade 2.5 to 5) Concert Band Music</p> <p>Various Individual Technique books for specific instrument</p> <p>I Recommend for Band by James Ployhar</p>
<p>Suggested Activities for Inclusion in Lesson Planning</p> <p>Weekly use of exercises stressing music notation</p> <p>Discussion of Music Notation and Theory daily</p> <p>Daily analysis of music notation and theory in music being studied</p> <p>Assessment involving various music notation and theory skills.</p>
<p>Unit Timeline</p> <p>Ongoing</p>

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Written By: Lee DeLoach, Band Director
Approved: June, 2017

Course Title: Senior High Band Unit Name: Listening and Analysis Grade Level: 9-12

<p>Content Statements</p> <p>In this unit, students will continue to explore the concept of Listening and Analysis as it pertains to Instrumental Music.</p>	<p>NJSLS:</p> <p>1.1-1.5</p> <p>Companion Standards:</p>
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	RST 9-12.5
Overarching Essential Questions What is Listening an Analysis in band?	Overarching Enduring Understandings Listening and Analysis is used to individually evaluate a person’s own tone, intonation, and accuracy, as well as blending within an ensemble.
Unit Essential Questions What makes a performance sound great? What keeps a musician listening? How would a self-recording benefit your musical growth?	Unit Enduring Understandings Listening and self-evaluation are necessary in the development of musicianship. Strong aural skills come from multiple listening experiences
Unit Rationale Students must understand how important listening is in the band setting, using it to adjust intonation and rhythmic accuracy individually, as well as blending in an ensemble situation. Students must also be able to evaluate their own personal playing by listening to themselves via recordings or performance, and also using professional recordings as a guide.	Unit Overview Students will reinforce the importance of listening and evaluation, and how to apply it to the band situation. They will develop both individual listening skills, and skills within an ensemble. They will also learn how to use recordings to help develop their listening skills.
Authentic Learning Experiences Students will be able to listen to music outside of the school setting (TV, radio, CD, mp3, etc) and evaluate things such as blend, intonation, rhythmic accuracy, tone quality, etc. using the listening skills they learned in band.	
21st Century Skills and Themes Critical Thinking and Problem Solving – interpret and analyze intonation, blend, etc. Collaboration – all band activities are collaborative in nature Accessing and Analyzing Information – performing music, evaluating their tone, intonation, accuracy, etc., and adjusting as needed to blend within the ensemble	
Unit Learning Targets/Scaffolding to CPIs This unit develops the student’s knowledge of listening skills, and helps them develop a “musical” ear for music in various forms (both ensemble and individual)	
Key Terms. Aural – relating to the ear or sense of hearing. Intonation – the ability to play in tune on one’s instrument	
Instructional Strategies Lecture	

Performance Monitor Facilitate Model and Demonstrate
Customizing Learning/ Differentiation Special Needs - students will act as peer coaches to support students with special needs Gifted Learners - will model for and support the rest of the students and will be offered the opportunity to expand their own understanding of the material
Formative Assessments Play testing Evaluation of Concert Performance in writing
Resources Foundations for Superior Performance in Band – Williams and King – Kjos Music Publisher Various SH Level (Grade 2.5 to 5) Concert Band Music Various Individual Technique books for specific instrument I Recommend for Band by James Ployhar
Suggested Activities for Inclusion in Lesson Planning Discussion of listening skills with exercises and examples Daily listening skills used in music being studied Recording of student performances as well as use of professional performances as a listening guide.
Unit Timeline Ongoing

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Written By: Lee DeLoach, Band Director
Approved: June. 2017

Course Title: Senior High Band

Unit Name: Articulation

Grade Level: 9-12

Content Statements In this unit, students will explore the concept of Articulation as it pertains to Instrumental Music.	NJSLS: 1.1-1.2
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	<p>Companion Standards:</p> <p>RST 9-12.5</p>
<p>Overarching Essential Questions What is articulation?</p>	<p>Overarching Enduring Understandings Articulation is the beginning of all tone production on various instruments.</p>
<p>Unit Essential Questions Is articulation necessary? Is music articulation and language related?</p>	<p>Unit Enduring Understandings Articulation is essential to starting a tone properly. Articulation impacts all six elements of music. Proper articulation dictates proper execution of musical style.</p>
<p>Unit Rationale Students must understand the basic concept of articulation in music and the important role it plays in the successful performance of a piece of music in a “band” situation on their various instruments.</p>	<p>Unit Overview Students will reinforce basic tonguing techniques and the various articulation styles (tu, du, etc). Students will also continue to define articulation styles such as accents, slurs, staccato, legato, marcato, and tenuto. Students will be able to demonstrate proper articulation on their instruments. Brass will learn the concept of double-tonguing and triple-tonguing as well.</p>
<p>Authentic Learning Experiences Students will be able to identify various articulation styles when listening to music and the different styles associated with them (jazz, classical, etc)</p>	
<p>21st Century Skills and Themes Critical Thinking and Problem Solving – interpret various articulation styles Collaboration – all band activities are collaborative in nature Accessing and Analyzing Information – finding the various articulations in a piece of music, analyzing them and how they relate to the music with the rest of the ensemble.</p>	
<p>Unit Learning Targets/Scaffolding to CPIs This unit develops the student’s knowledge of articulation in music, and teaches the techniques of learning articulations properly, as well as the importance of proper articulation in an ensemble (band) setting. The students will be prepared to perform basic articulations on their instrument.</p>	
<p>Key Terms Tenuto – long style of articulation, holding notes for full value</p>	

<p>Marcato – march like articulation, shorter in length</p> <p>Staccato – very short articulation</p> <p>Slur – connection of notes through breath support, no tongue</p> <p>Accents – a stronger tongue attack than normal, various lengths</p> <p>Legato – connected style of playing, smooth</p> <p>Double, Triple Tongue – brass concept (du goo, tu key, dud uGu, tutu)</p>
<p>Instructional Strategies</p> <p>Lecture</p> <p>Performance</p> <p>Monitor</p> <p>Facilitate</p> <p>Model and Demonstrate</p>
<p>Customizing Learning/ Differentiation</p> <p>Special Needs - students will act as peer coaches to support students with special needs</p> <p>Gifted Learners - will model for and support the rest of the students and will be offered the opportunity to expand their own understanding of the material</p>
<p>Formative Assessments</p> <p>Play testing</p> <p>Evaluation of Concert Performance in writing</p>
<p>Interdisciplinary Connections</p> <p>Math – length of notes, etc</p> <p>Choral Music – use of similar articulation techniques through voice</p>
<p>Resources</p> <p>Foundations for Superior Performance in Band – Williams and King – Koss Music Publisher</p> <p>Various SH Level (Grade 2.5 to 5) Concert Band Music</p> <p>I Recommend Band Method – James Plusher</p>
<p>Suggested Activities for Inclusion in Lesson Planning</p> <p>Weekly use of exercises stressing the various articulation styles</p> <p>Discussion of articulation methods with exercises and examples to apply those methods</p> <p>Sight-reading exercises to introduce basic articulations</p> <p>Daily analysis of articulations in music being studied at the time</p> <p>Comparin of various articulation methods</p>
<p>Unit Timeline</p> <p>Ongoing</p>

