

# Long Term Plan: High School Band

<b>COURSE OVERVIEW &amp; TIMING</b>	
This section is designed to help you see the flow of your units/topics across the entire school year.	
<b>Unit</b>	<b>Unit Length</b>
Unit 0: Investment and Culture Building: Musical Identity	1 week
Unit 1: Fundamentals of Sound and Southern Heritage Classic Competition	4 weeks
Unit 2: Expanding Range Technique and Pine Bluff Homecoming Parade	5 weeks
Unit 3: Major Scales in Thirds/Arpeggios and Rust College Competition	3 weeks
Unit 4: Redefining Tone and Intonation and Christmas Program	6 weeks
Unit 5: Blend/Balance and Concert Assessment Music	6 weeks
Unit 6: Music of the Past and Present: Comparing Compositional Techniques	3 weeks
Unit 7: Rhythm/Minor Scales and Concert Assessment Performance	3 weeks
Unit 8: Chromatic Scale and Spring Concert Concert/Summative	3 weeks

<b>UNIT 0: Investment and Culture Building: Musical Identity</b>	<b>UNIT 1 LENGTH: 1 Week</b>
<p>Unit 0: Musical Identity is a time to spend building teamwork and culture within the High School Band the premier performing ensemble at Earle High School. The class is made up of students in 9-12 grade and through this unit all students are introduced/reminded of expectations in the course and our big goals within the class. Students are re-familiarized with the ASBOA rubric and also discover their own musical identity and goals within this course.</p> <p>End of Unit: Students will be able to articulate vision, big goals, personal goals, and academic goals. Students will discover and identify different types of music from various genres and be able to define critical aspects of listening to music as well as aesthetic response. Students will not only discover the music that has shaped them into the people they are today, but the people around them as well.</p> <p>Essential Questions:</p> <ol style="list-style-type: none"> <li>1. How is personal preference for music developed?</li> <li>2. Why should we respect music if we do not like the way it sounds?</li> <li>3. How does music elicit emotion?</li> </ol>	

<b>Learning Goals</b>	CA.3.IMI-IV.1 Identify examples of a varied repertoire of music C.4.IMI-IV.1 Describe characteristics (e.g., setting, plot, historical significance) of program music C.4.IMI-IV.2 Identify the role and function of Instrumental Music in life-long learning C.4.IMI-IV.3 Identify musical traditions from a variety of cultures
<b>Spiraling</b>	<ul style="list-style-type: none"> <li>• Identify dynamics, tempo, instruments</li> <li>• Describe the aesthetic of a piece of music using critical aspects</li> <li>• Compare and Contrast pieces that use the same musical elements, but have different aesthetic</li> </ul>
<b>Remedial (R) Enrichment (E)</b> (to be completed <i>after</i> receiving diagnostic assessment results)	<ul style="list-style-type: none"> <li>• Performing and describing music through musical symbols.</li> <li>• Evaluating musical performances.</li> </ul>

<b>UNIT 1: Fundamentals of Sound and Southern Heritage Classic Competition</b>	<b>UNIT 1 LENGTH: 4 Weeks</b>
<p>Unit 1: During this unit students will review and familiarize themselves with fundamental tone exercises to create a uniform, full, consistent and well-controlled sound. Students will perform Major Scales, and Tone control exercises that will have to be passed off throughout the unit. Students will be introduced to the ASBOA Rubric, specifically focusing on the Fundamental Technique half (Specifically Tone, Correct Notes, Rhythm). Students will be able to articulate the specific steps of a practice routine. Also the music and movements focused on during this unit will be used for the Southern Heritage Classic Competition at the end of this unit.</p> <p>End of this unit: Students will be able to perform tone chorales gaining an average score of excellent in the tone row of the ASBOA rubric. Students will be able to articulate and demonstrate the qualities of Superior and Poor Tone and the effects on their section and band's performance. Students will be able to practice effectively during and after school by following practice Students will be able to grow from their diagnostic score one row on the overall band score at the Southern Heritage Classic Performance.</p> <p>Essential Questions:</p> <ol style="list-style-type: none"> <li>1. If practice makes perfect, what makes perfect practice?</li> <li>2. How does the style of music and overall performance of a band affect the audience/listener?</li> </ol>	

<b>Learning Goals</b>	<p>ST.1.IMI-IV.1 Demonstrate characteristic <i>tone</i> quality in practical <i>registers</i> using moderate <i>dynamic</i> levels</p> <p>ST.1.IMI-IV.2 Demonstrate accurate <i>intonation</i> (e.g., <i>tubing length</i>, <i>alternate fingerings</i>, individual instruments, <i>instrumental pitch tendencies</i>, <i>chords</i>)</p> <p>ST.1.IMI-IV.6 Perform instrument-specific technique builders (e.g., <i>lip slurs</i> for brass, <i>arpeggios</i>, <i>thirds</i>, <i>etudes</i>, <i>chorales</i>, <i>tonguing</i> and <i>slurring patterns</i>, double stops for percussion, <i>octaves</i>)</p> <p>ST.1.IMI-IV.7 <i>Sight-read</i> simple music literature</p> <p>CA.3.IMI-IV.4 Evaluate a <i>performance</i>, <i>arrangement</i>, or <i>improvisation</i> by comparing to exemplary models</p>
<b>Spiraling</b>	<p>CA.3.IMI-IV.1 Identify examples of a varied repertoire of music</p> <p>C.4.IMI-IV.2 Identify the role and function of Instrumental Music in life-long learning</p> <p>C.4.IMI-IV.6 Demonstrate <i>esprit de corps</i></p> <p>ST.1.IMI-IV.4 Perform <i>scales</i> by memory (e.g., <i>major</i>, <i>minor</i>, <i>chromatic</i>)</p> <p>ST.1.IMI-IV.5 Perform <i>rudiments</i> by memory (e.g., single stroke roll, long roll, five stroke roll, seven stroke roll, nine stroke roll, flam, paradiddle)</p>
<b>Remedial (R) Enrichment (E)</b> (to be completed <i>after</i> receiving diagnostic assessment results)	<p>ST.1.IMI-IV.2 Demonstrate accurate <i>intonation</i> (e.g., <i>tubing length</i>, <i>alternate fingerings</i>, individual instruments, <i>instrumental pitch tendencies</i>, <i>chords</i>) - (E)</p> <p>CA.3.IMI-IV.3 Develop criteria for evaluating individual and group musical <i>performances</i> – (R)</p>

**UNIT 2: Expanding Range Technique and Pine Bluff Homecoming Parade**

**UNIT 2 LENGTH: 5 Weeks**

Unit 2: During this unit students will expand their range and explore proper intonation within each range. The band will be expanding to the next grade level of music (grade 2.5-3) and will therefore be expanding their range as an ensemble. Also, individual students will be able to track through this unit their ability to maintain proper tuning and range building. Students will also prepare for their next performance at the Pine Bluff Homecoming Parade. They will revisit their scores from the previous performance and give a diagnosis of what areas need immediate attention and what areas do not. Students will develop their own criteria and discuss and write about who determines a superior performance.

By the end of this unit: Students will be able to have tracked and see an increase in their individual range. Also the band will be able to perform music that is a grade level higher than last year. This increase in grade level will allow for more flexibility with musicality, but also increase with difficulty. Students will be able to not only be familiar with ASBOA rubric, but also articulate areas of growth for themselves and the ensemble.

#### Essential Questions

1. What Criteria do we use to evaluate a performance?
2. Who and what decide what makes a performance a "great" performance?

<b>Learning Goals</b>	<p>ST.1.IMI-IV.2 Demonstrate accurate <i>intonation</i> (e.g., <i>tubing length, alternate fingerings</i>, individual instruments, <i>instrumental pitch tendencies, chords</i>)</p> <p>ST.1.IMI-IV.4 Perform <i>scales</i> by memory (e.g., <i>major, minor, chromatic</i>)</p> <p>ST.1.IMI-IV.5 Perform <i>rudiments</i> by memory (e.g., single stroke roll, long roll, five stroke roll, seven stroke roll, nine stroke roll, flam, paradiddle)</p> <p>ST.1.IMI-IV.6 Perform instrument-specific technique builders (e.g., <i>lip slurs</i> for brass, <i>arpeggios, thirds, etudes, chorales, tonguing and slurring patterns</i>, double stops for percussion, <i>octaves</i>)</p>
<b>Spiraling</b>	<p>ST.1.IMI-IV.7 <i>Sight-read</i> simple music literature</p> <p>CA.3.IMI-IV.4 Evaluate a <i>performance, arrangement, or improvisation</i> by comparing to exemplary models</p> <p>ST.1.IMI-IV.1 Demonstrate characteristic <i>tone</i> quality in practical <i>registers</i> using moderate <i>dynamic</i> levels</p>
<b>Remedial (R) Enrichment (E)</b> (to be completed <i>after</i> receiving diagnostic assessment results)	<p>C.4.IMI-IV.2 Identify the role and function of instrumental music in lifelong learning</p> <p>CE.2.IMI-IV.4 Perform fundamental elements and principles of <i>phrasing</i> and <i>expression</i> (E)  <i>tempi</i> (e.g., <i>grave, lento, andante, moderato, allegro, presto</i>)  <i>expressive markings</i> (e.g., <i>cantabile, dolce, grandioso, maestoso</i>)  <i>articulations</i> (e.g., <i>tenuto, staccato, legato, accents, marcato</i>)  <i>dynamics</i> [e.g., <i>crescendo, decrescendo, pianissimo (pp), piano (p), mezzo piano (mp), mezzo forte (mf), forte (f), fortissimo (ff)</i>]</p>

**UNIT 3: Major Scales/Thirds Rust College Parade and Band Competition**

**UNIT 3 LENGTH: 3 Weeks**

Unit 3: During this unit students will prepare all music from throughout marching band season and use the ASBOA rubric to grade each song and reflect on the aesthetic of each song. Students will vote and pick songs based on what will make the most meaningful performance. This will all lead up to the final marching band performance of the year: The Rust College Parade and Band Competition. Students will memorize all major scales and perform them diatonically and

By the end of this unit: Students will be able to quickly and concisely evaluate and analyze a performance in a rehearsal and then rationalize which pieces will be most appropriate at an event, but also how to pair pieces together. Students will use the rubric and reflect on each song and decide which songs are more meaningful for a performance given specific constraints. Students will perform all major scales by memory in thirds and diatonically.

**Essential Questions**

1. What makes a significant and meaningful performance?

<p><b>Learning Goals</b></p>	<p>ST.1.IMI-IV.6 Perform instrument-specific technique builders (e.g., <i>lip slurs</i> for brass, <i>arpeggios</i>, <i>thirds</i>, <i>etudes</i>, <i>chorales</i>, <i>tonguing</i> and <i>slurring patterns</i>, double stops for percussion, <i>octaves</i>)</p> <p>CE.2.IMI-IV.1 Perform music of contrasting styles (e.g., <i>marches</i>, <i>suites</i>, <i>overtures</i>, <i>Baroque</i>, <i>Romantic</i>, <i>Classical</i>)</p> <p>CE.2.IMI-IV.2 <i>Improvise</i> simple <i>rhythmic</i> and <i>melodic</i> variations in a specific style and <i>meter</i></p> <p>CE.2.IMI-IV.3 Perform to achieve a characteristic <i>ensemble</i> sound (e.g., <i>blend</i>, <i>balance</i>, <i>intonation</i>)</p> <p>CE.2.IMI-IV.4 Perform fundamental elements and principles of <i>phrasing</i> and <i>expression</i>  <i>tempi</i> (e.g., <i>grave</i>, <i>lento</i>, <i>andante</i>, <i>moderato</i>, <i>allegro</i>, <i>presto</i>)  <i>expressive markings</i> (e.g., <i>cantabile</i>, <i>dolce</i>, <i>grandioso</i>, <i>maestoso</i>)  <i>articulations</i> (e.g., <i>tenuto</i>, <i>staccato</i>, <i>legato</i>, <i>accents</i>, <i>marcato</i>)  <i>dynamics</i> [e.g., <i>crescendo</i>, <i>decrescendo</i>, <i>pianissimo</i> (<i>pp</i>), <i>piano</i> (<i>p</i>), <i>mezzo piano</i> (<i>mp</i>), <i>mezzo forte</i> (<i>mf</i>), <i>forte</i> (<i>f</i>), <i>fortissimo</i> (<i>ff</i>)]</p> <p>CA.3.IMI-IV.1 Identify examples of a varied <i>repertoire</i> of music (e.g., <i>classical</i>, <i>pop</i>, <i>jazz</i>, <i>marches</i>)</p> <p>CA.3.IMI-IV.2 Demonstrate understanding of music <i>notation</i> and <i>symbols</i> by reading and performing music</p> <p>CA.3.IMI-IV.5 Exhibit proper <i>etiquette</i> in rehearsal, <i>performances</i>, and audience settings</p> <p>ST.1.IMI-IV.4 Perform <i>scales</i> by memory (e.g., <i>major</i>, <i>minor</i>, <i>chromatic</i>)</p> <p>ST.1.IMI-IV.5 Perform <i>rudiments</i> by memory (e.g., single stroke roll, long roll, five stroke roll, seven stroke roll, nine stroke roll, flam, paradiddle)</p>
<p><b>Spiraling</b></p>	<p>ST.1.IMI-IV.1 Demonstrate characteristic <i>tone</i> quality in practical <i>registers</i> using moderate <i>dynamic</i> levels</p> <p>ST.1.IMI-IV.2 Demonstrate accurate <i>intonation</i> (e.g., <i>tubing length</i>, <i>alternate fingerings</i>, individual instruments, <i>instrumental pitch tendencies</i>, <i>chords</i>)</p>
<p><b>Remedial (R) Enrichment (E)</b> (to be completed <i>after</i> receiving diagnostic assessment results)</p>	<p>CA.3.IMI-IV.4 Evaluate a <i>performance</i>, <i>arrangement</i>, or <i>improvisation</i> by comparing to exemplary models (R)</p> <p>ST.1.IMI-IV.6 Perform instrument-specific technique builders (e.g., <i>lip slurs</i> for brass, <i>arpeggios</i>, <i>thirds</i>, <i>etudes</i>, <i>chorales</i>, <i>tonguing</i> and <i>slurring patterns</i>, double stops for percussion, <i>octaves</i>) (E) → ONLY ARPEGGIOS</p>

**UNIT 4: Redefining Tone/Intonation and Christmas Program****UNIT 4 LENGTH: 6 Weeks**

Unit 4: Students return to the idea of significant and meaningful performances by listening to and evaluating the scores and music of several Christmas and holiday music favorites and creating a Christmas program. Students will take in account the various events that will take place and plan out music that they can successfully learn in six weeks and also perform a successful program. Students will spend time working on tone and intonation by comparing their row scores to their diagnostic.

By the end of this unit: Students will grow one row on the Tone and Intonation rubric row compared to diagnostic and first unit relating to tone and intonation. Students will have successfully picked pieces for a Christmas program and evaluate the significance of each performance piece.

**Essential Questions**

1. What makes a significant and meaningful performance?

<b>Learning Goals</b>	CA.3.IMI-IV.1 Identify examples of a varied <i>repertoire</i> of music (e.g., <i>classical, pop, jazz, marches</i> ) CA.3.IMI-IV.2 Demonstrate understanding of music <i>notation</i> and <i>symbols</i> by reading and performing music CA.3.IMI-IV.5 Exhibit proper <i>etiquette</i> in rehearsal, <i>performances</i> , and audience settings
<b>Spiraling</b>	CE.2.IMI-IV.1 Perform music of contrasting <i>styles</i> (e.g., <i>marches, suites, overtures, Baroque, Romantic, Classical</i> ) CE.2.IMI-IV.2 <i>Improvise</i> simple <i>rhythmic</i> and <i>melodic</i> variations in a specific <i>style</i> and <i>meter</i> CE.2.IMI-IV.3 Perform to achieve a characteristic <i>ensemble</i> sound (e.g., <i>blend, balance, intonation</i> ) CE.2.IMI-IV.4 Perform fundamental elements and principles of <i>phrasing</i> and <i>expression</i> <i>tempi</i> (e.g., <i>grave, lento, andante, moderato, allegro, presto</i> ) <i>expressive markings</i> (e.g., <i>cantabile, dolce, grandioso, maestoso</i> ) <i>articulations</i> (e.g., <i>tenuto, staccato, legato, accents, marcato</i> ) <i>dynamics</i> [e.g., <i>crescendo, decrescendo, pianissimo (pp), piano (p), mezzo piano (mp), mezzo forte (mf), forte (f), fortissimo (ff)</i> ]
<b>Remedial (R) Enrichment (E)</b> (to be completed <i>after</i> receiving diagnostic assessment results)	ST.1.IMI-IV.6 Perform instrument-specific technique builders (e.g., <i>lip slurs</i> for brass, <i>arpeggios, thirds, etudes, chorales, tonguing and slurring patterns</i> , double stops for percussion, <i>octaves</i> ) (E) → ONLY ARPEGGIOS

**UNIT 5: Blend/Balance and Concert Assessment****UNIT 5 LENGTH: 6 Weeks**



Unit 5: Making the transition from marching to concert music it is important to revisit tone and make the transition to proper blend and balance across the ensemble. Students will perform in not only large group, but also smaller groups (quintet, quartet, and trios) in order to experiment with blend and balance. Students will listen to 7 pieces of music and choose which three pieces they would like to perform for Concert Assessment. Students will revisit the criteria used when judged at concert assessment and create a individual plan for the ensemble on how and what to practice when.

At the end of this unit: Students are able to perform chorales and balance exercises in major and minor keys with superior tone and intonation, and excellent blend and balance. Students will be able use criteria to evaluate and prepare for their concert assessment.

Essential Questions:

1. Does a public performance need to happen to make a performance meaningful?
2. What Criteria is used when evaluating a performance?

	<p>ST.1.IMI-IV.7 <i>Sight-read</i> simple music literature</p> <p>CE.2.IMI-IV.3 Perform to achieve a characteristic <i>ensemble</i> sound (e.g., <i>blend, balance, intonation</i>)</p> <p>CE.2.IMI-IV.4 Perform fundamental elements and principles of <i>phrasing</i> and <i>expression</i>  <i>tempi</i> (e.g., <i>grave, lento, andante, moderato, allegro, presto</i>)  <i>expressive markings</i> (e.g., <i>cantabile, dolce, grandioso, maestoso</i>)  <i>articulations</i> (e.g., <i>tenuto, staccato, legato, accents, marcato</i>)  <i>dynamics</i> [e.g., <i>crescendo, decrescendo, pianissimo (pp), piano (p), mezzo piano (mp), mezzo forte (mf), forte (f), fortissimo (ff)</i>]</p>
<b>Spiraling</b>	<p>ST.1.IMI-IV.5 Perform <i>rudiments</i> by memory (e.g., single stroke roll, long roll, five stroke roll, seven stroke roll, nine stroke roll, flam, paradiddle)</p> <p>ST.1.IMI-IV.6 Perform instrument-specific technique builders (e.g., <i>lip slurs</i> for brass, <i>arpeggios, thirds, etudes, chorales, tonguing</i> and <i>slurring patterns</i>, double stops for percussion, <i>octaves</i>)</p>
<b>Remedial (R) Enrichment (E)</b> (to be completed <i>after</i> receiving diagnostic assessment results)	<p>ST.1.IMI-IV.1 Demonstrate characteristic <i>tone</i> quality in practical <i>registers</i> using moderate <i>dynamic</i> levels</p> <p>ST.1.IMI-IV.2 Demonstrate accurate <i>intonation</i> (e.g., <i>tubing length, alternate fingerings</i>, individual instruments, <i>instrumental pitch tendencies, chords</i>)</p> <p>ST.1.IMI-IV.3 Demonstrate <i>vertical alignment</i> within an <i>ensemble</i>  <i>internalizing beat</i>  following conductor (e.g., <i>preparatory beat, tempo changes, meter</i>)  <i>varied meters</i> (e.g., <i>simple, compound, asymmetrical</i>)  <i>rhythmic patterns</i> (e.g., <i>dotted eighth and sixteenth notes, syncopation, triplets</i>)  <i>meter changes</i> (e.g., to ) 42</p>

Unit 6: Students will perform popular music and compare and contrast the dynamics, tempo, instrumentation, and aesthetic of each piece of music to the pieces that they are learning for their concert assessment. Students will decide what music can tell us about cultures and societies and see if these themes connect over time or if they do not. Students will also look at controversial music and decide if this music should be censored or not.

At the end of this unit: Students will be able to articulate the dynamics, tempo, instruments, and aesthetic of popular and classical music. Students will define what the word controversial means and how this applies to every day life as well as music. Students will compare and contrast controversial classical music along with controversial popular music. Students will discuss the implications of censorship within music.

**Essential Questions**

1. What can music tell us about a culture or society?
2. Should we ever censor musical expression?

<p><b>Learning Goals</b></p>	<p>CE.2.IMI-IV.1 Perform music of contrasting <i>styles</i> (e.g., <i>marches, suites, overtures, Baroque, Romantic, Classical</i>)</p> <p>CE.2.IMI-IV.2 <i>Improvise</i> simple <i>rhythmic</i> and <i>melodic</i> variations in a specific <i>style</i> and <i>meter</i></p> <p>C.4.IMI.3 Identify musical traditions from a variety of cultures</p> <p>C.4.IMI.4 Identify musical traditions that relate to other arts and other disciplines (e.g., <i>Baroque, Romantic, non-Western</i>)</p>
<p><b>Spiraling</b></p>	<p>ST.1.IMI-IV.1 Demonstrate characteristic <i>tone</i> quality in practical <i>registers</i> using moderate <i>dynamic</i> levels</p> <p>ST.1.IMI-IV.2 Demonstrate accurate <i>intonation</i> (e.g., <i>tubing length, alternate fingerings, individual instruments, instrumental pitch tendencies, chords</i>)</p>
<p><b>Remedial (R) Enrichment (E)</b> (to be completed <i>after</i> receiving diagnostic assessment results)</p>	<p>C.4.IMI-IV.1 Describe characteristics (e.g., setting, plot, historical significance) of program music</p> <p>C.4.IMI-IV.2 Identify the role and function of Instrumental Music in life-long learning</p>

**UNIT 7: Rhythm/Minor Scales and Concert Assessment**  
Performance

**UNIT 7 LENGTH: 3 Weeks**

Unit 7: Students will complete rhythm pre and post-tests and explore simple and compound meter. Students will perform in not only large group, but also smaller groups (quintet, quartet, and trios) in order to experiment with rhythm and minor scales. Students will return to the three pieces of music and choose what areas of the ASBOA rubric the ensemble needs to focus on for Concert Assessment. Students will revisit the criteria used when judged at concert assessment and create an individual plan for the ensemble on how and what to practice when.

At the end of this unit: Students will receive an average of 80% or higher on their rhythm summative test including listening, creating, and analyzing rhythmic passages in simple or compound meter. Students will evaluate their rehearsals every day using the ASBOA rubric and provide critique for themselves as well as the ensemble. Students will perform as an individual or ensemble to receive an average of Excellent on the ASBOA rubric.

#### Essential Questions

1. What Criteria is used when evaluating a performance?

<p><b>Learning Goals</b></p>	<p>CE.2.IMI-IV.4 Perform fundamental elements and principles of <i>phrasing</i> and <i>expression</i>  <i>tempi</i> (e.g., <i>grave</i>, <i>lento</i>, <i>andante</i>, <i>moderato</i>, <i>allegro</i>, <i>presto</i>)  <i>expressive markings</i> (e.g., <i>cantabile</i>, <i>dolce</i>, <i>grandioso</i>, <i>maestoso</i>)  <i>articulations</i> (e.g., <i>tenuto</i>, <i>staccato</i>, <i>legato</i>, <i>accents</i>, <i>marcato</i>)  <i>dynamics</i> [e.g., <i>crescendo</i>, <i>decrescendo</i>, <i>pianissimo</i> (<i>pp</i>), <i>piano</i> (<i>p</i>), <i>mezzo piano</i> (<i>mp</i>), <i>mezzo forte</i> (<i>mf</i>), <i>forte</i> (<i>f</i>), <i>fortissimo</i> (<i>ff</i>)]</p> <p>ST.1.IMI-IV.4 Perform <i>scales</i> by memory (e.g., <i>major</i>, <i>minor</i>, <i>chromatic</i>)</p> <p>ST.1.IMI-IV.5 Perform <i>rudiments</i> by memory (e.g., single stroke roll, long roll, five stroke roll, seven stroke roll, nine stroke roll, flam, paradiddle)</p> <p>ST.1.IMI-IV.6 Perform instrument-specific technique builders (e.g., <i>lip slurs</i> for brass, <i>arpeggios</i>, <i>thirds</i>, <i>etudes</i>, <i>chorales</i>, <i>tonguing</i> and <i>slurring patterns</i>, double stops for percussion, <i>octaves</i>)</p>
<p><b>Spiraling</b></p>	<p>ST.1.IMI-IV.5 Perform <i>rudiments</i> by memory (e.g., single stroke roll, long roll, five stroke roll, seven stroke roll, nine stroke roll, flam, paradiddle)</p> <p>ST.1.IMI-IV.6 Perform instrument-specific technique builders (e.g., <i>lip slurs</i> for brass, <i>arpeggios</i>, <i>thirds</i>, <i>etudes</i>, <i>chorales</i>, <i>tonguing</i> and <i>slurring patterns</i>, double stops for percussion, <i>octaves</i>)</p>
<p><b>Remedial (R) Enrichment (E)</b> (to be completed <i>after</i> receiving diagnostic assessment results)</p>	<p>ST.1.IMI-IV.1 Demonstrate characteristic <i>tone</i> quality in practical <i>registers</i> using moderate <i>dynamic</i> levels</p> <p>ST.1.IMI-IV.2 Demonstrate accurate <i>intonation</i> (e.g., <i>tubing length</i>, <i>alternate fingerings</i>, individual instruments, <i>instrumental pitch tendencies</i>, <i>chords</i>)</p> <p>ST.1.IMI-IV.3 Demonstrate <i>vertical alignment</i> within an <i>ensemble</i>  <i>internalizing beat</i>  following conductor (e.g., <i>preparatory beat</i>, <i>tempo changes</i>, <i>meter</i>)  <i>varied meters</i> (e.g., <i>simple</i>, <i>compound</i>, <i>asymmetrical</i>)  <i>rhythmic patterns</i> (e.g., dotted eighth and sixteenth notes, <i>syncopation</i>, <i>triplets</i>)  <i>meter changes</i> (e.g., to ) 42  86</p>

Unit 8: Within this unit students will learn the notes of the chromatic scale and work on “just intonation”. Students will learn the notes that typically go out of tune within their instruments and learn the full range of their instrument. Students will create a spring concert program based on the music they have learned throughout the year and create not only the program, but also speeches to be given throughout the program. Students will complete their summative with an average of 80%.

At the end of this unit: Students will know every note of their instrument through use of the chromatic scale and intonation spectrum. Students will combine all of the skills they have learned throughout the year and be able to perform for their summative and spring concert.

#### Essential Questions

1. How can the selections of a concert affect an audience’s mood and perception?

<p><b>Learning Goals</b></p>	<p>ST.1.IMI-IV.1 Demonstrate characteristic <i>tone</i> quality in practical <i>registers</i> using moderate <i>dynamic</i> levels</p> <p>ST.1.IMI-IV.2 Demonstrate accurate <i>intonation</i> (e.g., <i>tubing length, alternate fingerings</i>, individual instruments, <i>instrumental pitch tendencies, chords</i>)</p> <p>ST.1.IMI-IV.3 Demonstrate <i>vertical alignment</i> within an <i>ensemble</i> <i>internalizing beat</i> following conductor (e.g., <i>preparatory beat, tempo changes, meter</i>) <i>varied meters</i> (e.g., <i>simple, compound, asymmetrical</i>) <i>rhythmic patterns</i> (e.g., <i>dotted eighth and sixteenth notes, syncopation, triplets</i>) <i>meter changes</i> (e.g., to ) 42 86</p> <p>ST.1.IMI-IV.4 Perform <i>scales</i> by memory (e.g., <i>major, minor, chromatic</i>)</p> <p>ST.1.IMI-IV.5 Perform <i>rudiments</i> by memory (e.g., <i>single stroke roll, long roll, five stroke roll, seven stroke roll, nine stroke roll, flam, paradiddle</i>)</p> <p>CE.2.IMI-IV.1 Perform music of contrasting <i>styles</i> (e.g., <i>marches, suites, overtures, Baroque, Romantic, Classical</i>)</p> <p>CE.2.IMI-IV.2 <i>Improvise</i> simple <i>rhythmic</i> and <i>melodic</i> variations in a specific <i>style</i> and <i>meter</i></p> <p>CE.2.IMI-IV.3 Perform to achieve a characteristic <i>ensemble</i> sound (e.g., <i>blend, balance, intonation</i>)</p> <p>CE.2.IMI-IV.4 Perform fundamental elements and principles of <i>phrasing</i> and <i>expression</i> <i>tempi</i> (e.g., <i>grave, lento, andante, moderato, allegro, presto</i>) <i>expressive markings</i> (e.g., <i>cantabile, dolce, grandioso, maestoso</i>) <i>articulations</i> (e.g., <i>tenuto, staccato, legato, accents, marcato</i>) <i>dynamics</i> [e.g., <i>crescendo, decrescendo, pianissimo (pp), piano (p), mezzo piano (mp), mezzo forte (mf), forte (f), fortissimo (ff)</i>]</p>
<p><b>Spiraling</b></p>	<p>C.4.IMI-IV.6 Demonstrate <i>esprit de corps</i></p> <p>ST.1.IMI-IV.6 Perform instrument-specific technique builders (e.g., <i>lip slurs</i> for brass, <i>arpeggios, thirds, etudes, chorales, tonguing and slurring patterns</i>, double stops for percussion, <i>octaves</i>)</p> <p>ST.1.IMI-IV.7 <i>Sight-read</i> simple music literature</p>

<b>Remedial (R)</b> <b>Enrichment (E)</b> (to be completed <i>after</i> receiving diagnostic assessment results)	CE.2.IMI-IV.2 <i>Improvise simple rhythmic and melodic variations in a specific style and meter</i> CA.3.IMI-IV.3 <i>Develop criteria for evaluating individual and group musical performances</i>
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