

Southern York County School District Instructional Plan

Course/Subject: Concert Band

Grade Level: 7 and 8

Textbook(s)/Instructional Materials Used: *Foundations for Superior Performance* by Jeff King and Richard Williams, ISBN # 978-0849770074, Kjos Music Company(1997)

Dates: 1st Quarter

Stage 1 – Desired Results

PA Standard(s)/Assessment Anchors Addressed:

9.1: Production, Performance and Exhibition of Dance, Music, Theatre and Visual Arts

9.1.8.A: Know and use the elements and principles of each art form to create works in the arts and humanities. (duration, intensity, pitch, timbre)

9.1.8.B: Recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce, review and revise original works in the arts. (Sing, play an instrument, read and notate music, compose and arrange, improvise)

9.1.8.C: Identify and use comprehensive vocabulary within each of the arts forms.

9.1.8.D: Demonstrate knowledge of at least two styles within each art form through performance or exhibition of unique works.

9.1.8.E: Communicate a unifying theme or point of view through the production of works in the arts.

9.1.8.G: Explain the function and benefits of rehearsal and practice sessions.

9.1.8.H: Demonstrate and maintain materials, equipment and tools safely at work and performance spaces.

9.1.8.I: Know where arts events, performances and exhibitions occur and how to gain admission.

9.1.8.J: Incorporate specific uses of traditional and contemporary technologies within the design for producing, performing and exhibiting works in the arts or the works of others.

9.1.8.K: Incorporate specific uses of traditional and contemporary technologies in furthering knowledge and understanding in the humanities.

9.2: Historical and Cultural Context

9.2.8.A: Explain the historical, cultural and social context of an individual work in the arts.

9.2.8.B: Relate works in the arts chronologically to historical events (e.g. 10,000 B.C. to present).

9.2.8.C: Relate works in the arts to varying styles and genre and to the periods in which they were created (e.g., Bronze Age, Ming Dynasty, Renaissance, Classical, Modern, Post-Modern, Contemporary, Futuristic, others).

9.2.8.D: Analyze a work of art from its historical and cultural perspective

9.2.8.E: Analyze how historical events and culture impact forms, techniques, and purposes of works in the arts (e.g., Gilbert and Sullivan operettas)

9.2.8.F: Know and apply appropriate vocabulary used between social studies and the arts and humanities.

9.2.8.G: Relate works in the arts to geographic regions

9.2.8.I: Identify, explain and analyze philosophical beliefs as they relate to works in the arts (e.g., classical architecture, rock music, Native American dance, contemporary American musical theatre).

9.2.8.J: Identify, explain and analyze historical and cultural differences as they relate to works in the arts (e.g., plays by Shakespeare, works by Michelangelo, ethnic dance and music).

9.2.8.K: Identify, explain and analyze traditions as they relate to works in the arts.

9.2.8.L: Identify, explain and analyze common themes, forms and techniques from works in the arts (e.g. Copland and Graham's *Appalachian Spring* and Miller's *The Gleaners*)

9.3: Critical Response

9.3.8.C: Identify and classify styles, forms, types and genre within art forms.

9.3.8.E: Interpret and use various types of critical analysis in the arts and humanities.

9.4: Aesthetic Response

9.4.8.C: Describe how the attributes of the audience's environment influence aesthetic responses

Understanding(s):
Students will understand

Essential Question(s):

<p>Tone Production 9.1.8.A; 9.1.8.B; 9.1.8.K; 9.2.8.K; 9.3.8.E</p> <ol style="list-style-type: none"> How posture plays a role in proper tone production How breath support plays a role in proper tone production. How a proper embouchure plays a role in tone production. <i>Vocabulary:</i> tone, embouchure <p>Reading Music: 9.1.8.A; 9.1.8.B; 9.1.8.C; 9.1.8.K; 9.2.8.K</p> <ol style="list-style-type: none"> How developing their overall music reading skills and will lead to greater success in band; both individually and as an entire ensemble. <i>Vocabulary:</i> musical staff, time signature, clef, key signature, pitch <p>Musicianship 9.1.8.A; 9.1.8.B; 9.1.8.C; 9.1.8.D; 9.1.8.G; 9.3.8.C</p> <ol style="list-style-type: none"> How reading and understanding music expression markings plays a role in their overall musicianship How stylistic interpretation plays a role in their overall musicianship. <i>Vocabulary:</i> dynamic, tempo, articulation, style <p>Historical and Cultural Contexts 9.2.8.A; 9.2.8.B; 9.2.8.C; 9.2.8.D; 9.2.8.E; 9.2.8.F; 9.2.8.G; 9.2.8.I; 9.2.8.J; 9.2.8.L; 9.3.8.B</p> <ol style="list-style-type: none"> Where and when a piece originated. How historical events, culture, and philosophical beliefs can impact forms, techniques and purposes of a piece of music. <p>Performance Etiquette 9.2.8.K; 9.4.8.C</p> <ol style="list-style-type: none"> What the expectations are of the audience and performers through study of concert etiquette What the differences are between a marching band performance and a concert band performance. How to perform outside (marching band) and inside (concert band). <i>Vocabulary:</i> ensemble, etiquette 	<p>Tone Production</p> <ul style="list-style-type: none"> What does proper posture look like? How do we attain proper posture? What does a proper breath look/sound/feel like? What exercises can we use to improve our breath support? What is an embouchure? What is the ideal embouchure for me? <p>Reading Music:</p> <ul style="list-style-type: none"> What is the musical staff? What is a time signature? Which clef does your instrument use? What is the key signature for the Key of Bb (concert)? What are the pitches for your Bb Concert Scale? How do you count and perform the rhythms of whole, half, quarter, and eighth notes? <p>Musicianship</p> <ul style="list-style-type: none"> What does each dynamic marking mean? What does each tempo marking mean? What does each articulation marking mean? What does each style marking mean? Why did the composer add each marking? How do we perform the given markings? In what style should a certain piece of music be played? How do we interpret the style of a piece? <p>Historical and Cultural Contexts</p> <ul style="list-style-type: none"> Who is the composer of a certain piece of music? Where is the composer of a certain piece from? In which musical era was a certain piece of music composed? <p>Performance Etiquette</p> <ul style="list-style-type: none"> What are the audience's expectations at a concert (in both marching band and concert band)? What is expected of us as performers in a concert/performance (in both marching band and concert band)? What is proper concert etiquette as an audience member?
<p>Learning Objectives: <i>Students will know...</i></p> <p>Tone Production</p> <ul style="list-style-type: none"> Proper and Improper Posture for playing an instrument. Proper and Improper breathing. Proper embouchure formation. 	<p><i>Students will be able to:</i></p> <p>Tone Production</p> <ul style="list-style-type: none"> Identify, Distinguish, Assess and Critique proper and improper posture for playing an instrument.

Reading Music

- Musical notation and how to interpret that notation.

Musicianship

- Expression markings in music and their importance to the music.
- Interpretation of musical style for a variety of musical works.

Historical and Cultural Contexts

- When and where a specific piece of music originates.
- The impact on form, techniques and purpose of a particular piece of music historical events, culture, and philosophical beliefs play.

Performance Etiquette

- What is expected of them and the audience at any concert.
- What to expect at both concert and marching band performances.

- Connect their assessment of posture to the performer's overall tone production.
- Identify, Distinguish, Assess and Critique proper and improper breathing techniques for playing a wind instrument.
- Connect their assessment of posture/breathing/embouchure to the performer's overall tone production.
- Analyze the formation of their embouchure and its effects on tone production.

Reading Music:

- Identify musical notation in their music.
- Identify and interpret music in 4/4; 3/4; 2/4 time.
- Identify and interpret the pitch sets and key signatures for Bb concert scale.
- Identify and interpret the duration of whole, half, quarter, and eighth notes.

Musicianship

- Identify expression markings in music.
- Analyze the expression markings in the music and hypothesize why the composer used those specific markings.
- Apply concepts learned to play any passage using the expression markings.
- Analyze several aspects of a piece of music to determine its style.

Historical and Cultural Contexts

- Identify the composer of a piece of music.
- Identify the nationality of the composer of a piece of music.
- Identify the musical era in which a piece of music was composed.
- Analyze how the composer's nationality, musical era, culture, and philosophical beliefs can impact a specific piece of music.

Performance Etiquette

- Hypothesize what audience members expect in concerts/performances.
- Identify proper concert etiquette by a performer.
- Identify proper concert etiquette by an audience member.

Dates: 2nd Quarter

Stage 1 – Desired Results

PA Core State Assessments/Standards:

9.1: Production, Performance and Exhibition of Dance, Music, Theatre and Visual Arts

9.1.8.A: Know and use the elements and principles of each art form to create works in the arts and humanities. (duration, intensity, pitch, timbre)

- 9.1.8.B: Recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce, review and revise original works in the arts. (Sing, play an instrument, read and notate music, compose and arrange, improvise)
- 9.1.8.C: Identify and use comprehensive vocabulary within each of the arts forms.
- 9.1.8.D: Demonstrate knowledge of at least two styles within each art form through performance or exhibition of unique works.
- 9.1.8.E: Communicate a unifying theme or point of view through the production of works in the arts.
- 9.1.8.F: Explain works of others within each art form through performance or exhibition.
- 9.1.8.G: Explain the function and benefits of rehearsal and practice sessions.
- 9.1.8.H: Demonstrate and maintain materials, equipment and tools safely at work and performance spaces.
- 9.1.8.I: Know where arts events, performances and exhibitions occur and how to gain admission.
- 9.1.8.J: Incorporate specific uses of traditional and contemporary technologies within the design for producing, performing and exhibiting works in the arts or the works of others.
- 9.1.8.K: Incorporate specific uses of traditional and contemporary technologies in furthering knowledge and understanding in the humanities.

9.2: Historical and Cultural Context

- 9.2.8.A: Explain the historical, cultural and social context of an individual work in the arts.
- 9.2.8.B: Relate works in the arts chronologically to historical events (e.g. 10,000 B.C. to present).
- 9.2.8.C: Relate works in the arts to varying styles and genre and to the periods in which they were created (e.g., Bronze Age, Ming Dynasty, Renaissance, Classical, Modern, Post-Modern, Contemporary, Futuristic, others).
- 9.2.8.D: Analyze a work of art from its historical and cultural perspective
- 9.2.8.E: Analyze how historical events and culture impact forms, techniques, and purposes of works in the arts (e.g., Gilbert and Sullivan operettas)
- 9.2.8.F: Know and apply appropriate vocabulary used between social studies and the arts and humanities.
- 9.2.8.G: Relate works in the arts to geographic regions
- 9.2.8.H: Identify, describe and analyze the work of Pennsylvania Artists in music
- 9.2.8.I: Identify, explain and analyze philosophical beliefs as they relate to works in the arts (e.g., classical architecture, rock music, Native American dance, contemporary American musical theatre).
- 9.2.8.J: Identify, explain and analyze historical and cultural differences as they relate to works in the arts (e.g., plays by Shakespeare, works by Michelangelo, ethnic dance and music).
- 9.2.8.K: Identify, explain and analyze traditions as they relate to works in the arts.
- 9.2.8.L: Identify, explain and analyze common themes, forms and techniques from works in the arts (e.g. Copland and Graham's *Appalachian Spring* and Miller's *The Gleaners*)

9.3: Critical Response

- 9.3.8.C: Identify and classify styles, forms, types and genre within art forms.
- 9.3.8.E: Interpret and use various types of critical analysis in the arts and humanities.

9.4: Aesthetic Response

- 9.4.8.C: Describe how the attributes of the audience's environment influence aesthetic response

Understanding(s):

Students will understand...

Tone Production

9.1.8.A; 9.1.8.B; 9.1.8.K; 9.2.8.K; 9.3.8.E

1. How posture plays a role in proper tone production
2. How breath support plays a role in proper tone production.

Reading Music:

9.1.8.A; 9.1.8.B; 9.1.8.C; 9.1.8.K; 9.2.8.K

1. How developing their overall music reading skills and will lead to greater success in band; both individually and as an entire ensemble.

Vocabulary: musical staff, time signature, clef, key signature, pitch, chromatic scale

Musicianship

Essential Question(s):

Tone Production:

- What does proper posture look like?
- How do we attain proper posture?
- What does a proper breath look/sound/feel like?
- What exercises can we use to improve our breath support?

Reading Music:

- What is the musical staff?
- What is a time signature?
- Which clef does your instrument use?
- What is the key signature for the Key of Eb (concert)? What are the pitches for your Eb Concert Scale?
- What is a chromatic scale?

<p>9.1.8.A; 9.1.8.B; 9.1.8.C; 9.1.8.D; 9.1.8.E; 9.1.8.G; 9.3.8.C</p> <ol style="list-style-type: none"> How reading and understanding music expression markings plays a role in their overall musicianship How stylistic interpretation plays a role in their overall musicianship. <p><i>Vocabulary:</i> dynamic, tempo, articulation, style</p> <p>Historical and Cultural Contexts 9.2.8.A; 9.2.8.B; 9.2.8.C; 9.2.8.D; 9.2.8.E; 9.2.8.F; 9.2.8.G; 9.2.8.I; 9.2.8.J; 9.2.8.L; 9.3.8.B</p> <ol style="list-style-type: none"> Where and when a piece originated. How historical events, culture, and philosophical beliefs can impact forms, techniques and purposes of a piece of music. <p>Performance Etiquette 9.2.8.K; 9.4.8.C</p> <ol style="list-style-type: none"> What the expectations are of the audience and performers through study of concert etiquette How to perform in a small ensemble. <p><i>Vocabulary:</i> ensemble, etiquette</p>	<ul style="list-style-type: none"> How do you count and perform the rhythm of dotted quarter eighth? <p>Musicianship:</p> <ul style="list-style-type: none"> What does each dynamic marking mean? What does each tempo marking mean? What does each articulation marking mean? What does each style marking mean? What does it mean to play in a “march” style (a la John Philip Sousa)? Why did the composer add each marking? How do we perform the given markings? In what style should a certain piece of music be played? How do we interpret the style of a piece? <p>Historical and Cultural Contexts</p> <ul style="list-style-type: none"> Who is the composer of a certain piece of music? Where is the composer of a certain piece from? In which musical era was a certain piece of music composed? <p>Performance Etiquette:</p> <ul style="list-style-type: none"> What are the audience’s expectations at a concert? What is expected of us as performers in a concert/performance? What is proper concert etiquette as an audience member? What added musical responsibilities to we have when playing in a small ensemble?
<p>Learning Objectives: <i>Students will know...</i></p> <p>Tone Production</p> <ul style="list-style-type: none"> Proper and Improper Posture for playing an instrument. Proper and Improper breathing. <p>Reading Music:</p> <ul style="list-style-type: none"> Musical notation and how to interpret that notation. <p>Musicianship</p> <ul style="list-style-type: none"> Expression markings in music and their importance to the music. Interpretation of musical style for a variety of musical works. <p>Historical and Cultural Contexts</p> <ul style="list-style-type: none"> When and where a specific piece of music originates. The impact on form, techniques and purpose of a particular piece of music historical events, culture, and philosophical beliefs play. <p>Performance Etiquette</p> <ul style="list-style-type: none"> What is expected of them and the audience at any concert. 	<p><i>Students will be able to:</i></p> <p>Tone Production</p> <ul style="list-style-type: none"> Identify, Distinguish, Assess and Critique proper and improper posture for playing an instrument. Connect their assessment of posture to the performer’s overall tone production. Identify, Distinguish, Assess and Critique proper and improper breathing techniques for playing a wind instrument. Connect their assessment of posture/breathing/embouchure to the performer’s overall tone production. <p>Reading Music:</p> <ul style="list-style-type: none"> Identify musical notation in their music. Identify and interpret music in 4/4; 3/4; 2/4 time Identify and interpret the pitch sets and key signatures for Eb concert scales. Identify and interpret the pitch set for the Bb Chromatic Scale. Identify and interpret the duration of whole, half, quarter, and eighth notes.

- What to expect at concert performances.
- Small ensemble performance guidelines.

Musicianship

- Identify expression markings in music.
- Analyze the expression markings in the music and hypothesize why the composer used those specific markings.
- Apply concepts learned to play any passage using the expression markings.
- Analyze several aspects of a piece of music to determine its style.
- Explain how to play in a march style (a la John Philip Sousa)?

Historical and Cultural Contexts

- Identify the composer of a piece of music.
- Identify the nationality of the composer of a piece of music.
- Identify the musical era in which a piece of music was composed.
- Analyze how the composer's nationality, musical era, culture, and philosophical beliefs can impact a specific piece of music.

Performance Etiquette

- Hypothesize what audience members expect in concerts/performances.
- Identify proper concert etiquette by a performer.
- Identify proper concert etiquette by an audience member.
- Compare aspects of performing in small and large performing ensembles.

Dates: 3rd Quarter

Stage 1 – Desired Results

PA Core State Assessments/Standards:

9.1: Production, Performance and Exhibition of Dance, Music, Theatre and Visual Arts

9.1.8.A: Know and use the elements and principles of each art form to create works in the arts and humanities. (duration, intensity, pitch, timbre)

9.1.8.B: Recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce, review and revise original works in the arts. (Sing, play an instrument, read and notate music, compose and arrange, improvise)

9.1.8.C: Identify and use comprehensive vocabulary within each of the arts forms.

9.1.8.D: Demonstrate knowledge of at least two styles within each art form through performance or exhibition of unique works.

9.1.8.E: Communicate a unifying theme or point of view through the production of works in the arts.

9.1.8.G: Explain the function and benefits of rehearsal and practice sessions.

9.1.8.H: Demonstrate and maintain materials, equipment and tools safely at work and performance spaces.

9.1.8.I: Know where arts events, performances and exhibitions occur and how to gain admission.

9.1.8.J: Incorporate specific uses of traditional and contemporary technologies within the design for producing, performing and exhibiting works in the arts or the works of others.

9.1.8.K: Incorporate specific uses of traditional and contemporary technologies in furthering knowledge and understanding in the humanities.

9.2: Historical and Cultural Context

9.2.8.A: Explain the historical, cultural and social context of an individual work in the arts.

9.2.8.B: Relate works in the arts chronologically to historical events (e.g. 10,000 B.C. to present).

9.2.8.C: Relate works in the arts to varying styles and genre and to the periods in which they were created (e.g., Bronze Age, Ming Dynasty, Renaissance, Classical, Modern, Post-Modern, Contemporary, Futuristic, others).

9.2.8.D: Analyze a work of art from its historical and cultural perspective

9.2.8.E: Analyze how historical events and culture impact forms, techniques, and purposes of works in the arts (e.g., Gilbert and Sullivan operettas)

9.2.8.F: Know and apply appropriate vocabulary used between social studies and the arts and humanities.

9.2.8.G: Relate works in the arts to geographic regions

9.2.8.I: Identify, explain and analyze philosophical beliefs as they relate to works in the arts (e.g., classical architecture, rock music, Native American dance, contemporary American musical theatre).

9.2.8.J: Identify, explain and analyze historical and cultural differences as they relate to works in the arts (e.g., plays by Shakespeare, works by Michelangelo, ethnic dance and music).

9.2.8.K: Identify, explain and analyze traditions as they relate to works in the arts.

9.2.8.L: Identify, explain and analyze common themes, forms and techniques from works in the arts (e.g. Copland and Graham's *Appalachian Spring* and Miller's *The Gleaners*)

9.3: Critical Response

9.3.8.C: Identify and classify styles, forms, types and genre within art forms.

9.3.8.E: Interpret and use various types of critical analysis in the arts and humanities.

9.4: Aesthetic Response

9.4.8.C: Describe how the attributes of the audience's environment influence aesthetic responses

Understanding(s):

Students will understand...

Tone Production

9.1.8.A; 9.1.8.B; 9.1.8.K; 9.2.8.K; 9.3.8.E

1. How posture plays a role in proper tone production
2. How breath support play a role in proper tone production.

Reading Music:

9.1.8.A; 9.1.8.B; 9.1.8.C; 9.1.8.K; 9.2.8.K

1. How developing their overall music reading skills and will lead to greater success in band; both individually and as an entire ensemble.

Vocabulary: time signature, clef, key signature, pitch

Musicianship

9.1.8.A; 9.1.8.B; 9.1.8.C; 9.1.8.D; 9.1.8.G; 9.3.8.C

1. How reading and understanding music expression markings plays a role in their overall musicianship
2. How stylistic interpretation plays a role in their overall musicianship.

Vocabulary: dynamic, tempo, articulation, style

Historical and Cultural Contexts

9.2.8.A; 9.2.8.B; 9.2.8.C; 9.2.8.D; 9.2.8.E; 9.2.8.F; 9.2.8.G; 9.2.8.I; 9.2.8.J; 9.2.8.L; 9.3.8.B

1. Where and when a piece originated.
2. How historical events, culture, and philosophical beliefs can impact forms, techniques and purposes of a piece of music.

Performance Etiquette

9.2.8.K; 9.4.8.C

Essential Question(s):

Tone Production:

- What does proper posture look like?
- How do we attain proper posture?
- What does a proper breath look/sound/feel like?
- What exercises can we use to improve our breath support?

Reading Music:

- What is a time signature?
- What is the key signature for the Key of Ab (concert)? What are the pitches for your Ab Concert Scale?
- How do you count and perform the rhythm of four sixteenth notes; two sixteenths and an eighth; an eighth and two sixteenth; sixteenth eighth sixteenth; and dotted eighth sixteenth?

Musicianship:

- What does each dynamic marking mean?
- What does each tempo marking mean?
- What does each articulation marking mean?
- What does each style marking mean?
- Why did the composer add each marking?
- How do we perform the given markings?
- In what style should a certain piece of music be played? How do we interpret the style of a piece?

Historical and Cultural Contexts

- Who is the composer of a certain piece of music?
- Where is the composer of a certain piece from?
- In which musical era was a certain piece of music composed?

<p>1. What the expectations are of the audience and performers through study of concert etiquette <i>Vocabulary:</i> ensemble, etiquette</p>	<p>Performance Etiquette:</p> <ul style="list-style-type: none"> ▪ What are the audience’s expectations at a concert? ▪ What is expected of us as performers in a concert/performance? ▪ What is proper concert etiquette as an audience member?
<p>Learning Objectives: <i>Students will know...</i></p> <p>Tone Production</p> <ul style="list-style-type: none"> ▪ Proper and Improper Posture for playing an instrument. ▪ Proper and Improper breathing. <p>Reading Music:</p> <ul style="list-style-type: none"> ▪ Musical notation and how to interpret that notation. ▪ Vocabulary: cut time, alla breve <p>Musicianship</p> <ul style="list-style-type: none"> ▪ Expression markings in music and their importance to the music. ▪ Interpretation of musical style for a variety of musical works. <p>Historical and Cultural Contexts</p> <ul style="list-style-type: none"> ▪ When and where a specific piece of music originates. ▪ The impact on form, techniques and purpose of a particular piece of music historical events, culture, and philosophical beliefs play. <p>Performance Etiquette</p> <ul style="list-style-type: none"> ▪ What is expected of them and the audience at any concert. ▪ What to expect at concert performances. 	<p><i>Students will be able to:</i></p> <p>Tone Production</p> <ul style="list-style-type: none"> ▪ Identify, Distinguish, Assess and Critique proper and improper posture for playing an instrument. ▪ Connect their assessment of posture to the performer’s overall tone production. ▪ Identify, Distinguish, Assess and Critique proper and improper breathing techniques for playing a wind instrument. ▪ Connect their assessment of posture/breathing/embouchure to the performer’s overall tone production. <p>Reading Music:</p> <ul style="list-style-type: none"> ▪ Identify musical notation in their music. ▪ Identify and interpret music in 4/4; 3/4; 2/4 time; 2/2 (cut time, alla breve) ▪ Identify and interpret the pitch sets and key signatures for Ab concert scales. ▪ Identify and interpret the duration of four sixteenth notes; two sixteenths and an eighth; an eighth and two sixteenths; sixteenth eighth sixteenth; and dotted eighth sixteenth notes. <p>Musicianship</p> <ul style="list-style-type: none"> ▪ Identify expression markings in music. ▪ Analyze the expression markings in the music and hypothesize why the composer used those specific markings. ▪ Apply concepts learned to play any passage using the expression markings. ▪ Analyze several aspects of a piece of music to determine its style. <p>Historical and Cultural Contexts</p> <ul style="list-style-type: none"> ▪ Identify the composer of a piece of music. ▪ Identify the nationality of the composer of a piece of music. ▪ Identify the musical era in which a piece of music was composed. ▪ Analyze how the composer’s nationality, musical era, culture, and philosophical beliefs can impact a specific piece of music. <p>Performance Etiquette</p> <ul style="list-style-type: none"> ▪ Hypothesize what audience members expect in concerts/performances. ▪ Identify proper concert etiquette by a performer.

- Identify proper concert etiquette by an audience member.

Dates: 4th Quarter

Stage 1 – Desired Results

PA Core State Assessments/Standards:

9.1: Production, Performance and Exhibition of Dance, Music, Theatre and Visual Arts

9.1.8.A: Know and use the elements and principles of each art form to create works in the arts and humanities. (duration, intensity, pitch, timbre)

9.1.8.B: Recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce, review and revise original works in the arts. (Sing, play an instrument, read and notate music, compose and arrange, improvise)

9.1.8.C: Identify and use comprehensive vocabulary within each of the arts forms.

9.1.8.D: Demonstrate knowledge of at least two styles within each art form through performance or exhibition of unique works.

9.1.8.E: Communicate a unifying theme or point of view through the production of works in the arts.

9.1.8.G: Explain the function and benefits of rehearsal and practice sessions.

9.1.8.H: Demonstrate and maintain materials, equipment and tools safely at work and performance spaces.

9.1.8.I: Know where arts events, performances and exhibitions occur and how to gain admission.

9.1.8.J: Incorporate specific uses of traditional and contemporary technologies within the design for producing, performing and exhibiting works in the arts or the works of others.

9.1.8.K: Incorporate specific uses of traditional and contemporary technologies in furthering knowledge and understanding in the humanities.

9.2: Historical and Cultural Context

9.2.8.A: Explain the historical, cultural and social context of an individual work in the arts.

9.2.8.B: Relate works in the arts chronologically to historical events (e.g. 10,000 B.C. to present).

9.2.8.C: Relate works in the arts to varying styles and genre and to the periods in which they were created (e.g., Bronze Age, Ming Dynasty, Renaissance, Classical, Modern, Post-Modern, Contemporary, Futuristic, others).

9.2.8.D: Analyze a work of art from its historical and cultural perspective

9.2.8.E: Analyze how historical events and culture impact forms, techniques, and purposes of works in the arts (e.g., Gilbert and Sullivan operettas)

9.2.8.F: Know and apply appropriate vocabulary used between social studies and the arts and humanities.

9.2.8.G: Relate works in the arts to geographic regions

9.2.8.I: Identify, explain and analyze philosophical beliefs as they relate to works in the arts (e.g., classical architecture, rock music, Native American dance, contemporary American musical theatre).

9.2.8.J: Identify, explain and analyze historical and cultural differences as they relate to works in the arts (e.g., plays by Shakespeare, works by Michelangelo, ethnic dance and music).

9.2.8.K: Identify, explain and analyze traditions as they relate to works in the arts.

9.2.8.L: Identify, explain and analyze common themes, forms and techniques from works in the arts (e.g. Copland and Graham's *Appalachian Spring* and Miller's *The Gleaners*)

9.3: Critical Response

9.3.8.A: Know and use the critical process of the examination of works in the arts and humanities: Compare and Contrast; Analyze; Interpret; Form and test hypotheses; Evaluate/form judgements)

9.3.8.B: Analyze and interpret specific characteristics of works in the arts within each art form (e.g., pentatonic scales in Korean and Indonesian music).

9.3.8.C: Identify and classify styles, forms, types and genre within art forms

9.3.8.D: Evaluate works in the arts and humanities using a complex vocabulary of critical response.

9.3.8.E: Interpret and use various types of critical analysis in the arts and humanities.

9.3.8.F: Apply the process of criticism to identify characteristics among works in the arts.

9.4: Aesthetic Response

9.4.8.B: Compare and contrast informed individual opinions about the meaning of works in the arts to others

9.4.8.C: Describe how the attributes of the audience's environment influence aesthetic response

<p>Understanding(s): <i>Students will understand...</i></p> <p>Tone Production 9.1.8.A; 9.1.8.B; 9.1.8.K; 9.2.8.K; 9.3.8.E</p> <ol style="list-style-type: none"> How posture plays a role in proper tone production How breath support plays a role in proper tone production. <p>Reading Music: 9.1.8.A; 9.1.8.B; 9.1.8.C; 9.1.8.K; 9.2.8.K</p> <ol style="list-style-type: none"> How developing their overall music reading skills and will lead to greater success in band; both individually and as an entire ensemble <p><i>Vocabulary:</i> time signature, clef, key signature, pitch</p> <p>Musicianship 9.1.8.A; 9.1.8.B; 9.1.8.C; 9.1.8.D; 9.1.8.G; 9.3.8.C</p> <ol style="list-style-type: none"> How reading and understanding music expression markings plays a role in their overall musicianship How stylistic interpretation plays a role in their overall musicianship. <p><i>Vocabulary:</i> dynamic, tempo, articulation, style</p> <p>Historical and Cultural Contexts 9.2.8.A; 9.2.8.B; 9.2.8.C; 9.2.8.D; 9.2.8.E; 9.2.8.F; 9.2.8.G; 9.2.8.I; 9.2.8.J; 9.2.8.L; 9.3.8.B</p> <ol style="list-style-type: none"> Where and when a piece originated. How historical events, culture, and philosophical beliefs can impact forms, techniques and purposes of a piece of music. <p>Performance Etiquette 9.2.8.K; 9.4.8.C</p> <ol style="list-style-type: none"> What the expectations are of the audience and performers through study of concert etiquette <p><i>Vocabulary:</i> ensemble, etiquette</p> <p>Critical Response 9.3.8.A; 9.3.8.D; 9.3.8.F; 9.3.8.G</p> <ol style="list-style-type: none"> What parameters are used by professional judges to adjudicate a music festival. How to critique a performance of our ensemble in a formal setting such as a music festival. How to compare the criticism of a musical performance between more than one judge (or critic). <p><i>Vocabulary:</i> critique, criteria</p>	<p>Essential Question(s):</p> <p>Tone Production:</p> <ul style="list-style-type: none"> What does proper posture look like? How do we attain proper posture? What does a proper breath look/sound/feel like? What exercises can we use to improve our breath support? <p>Reading Music:</p> <ul style="list-style-type: none"> What is a time signature? What is the key signature for the Key of F (concert)? What are the pitches for your F Concert Scale? What is a chromatic scale? How do you count and perform the rhythm of eighth note triplet; quarter note triplet? <p>Musicianship:</p> <ul style="list-style-type: none"> What does each dynamic marking mean? What does each tempo marking mean? What does each articulation marking mean? What does each style marking mean? Why did the composer add each marking? How do we perform the given markings? In what style should a certain piece of music be played? How do we interpret the style of a piece? <p>Historical and Cultural Contexts</p> <ul style="list-style-type: none"> Who is the composer of a certain piece of music? Where is the composer of a certain piece from? In which musical era was a certain piece of music composed? <p>Performance Etiquette:</p> <ul style="list-style-type: none"> What are the audience's expectations at a concert? What is expected of us as performers in a concert/performance? What is proper concert etiquette as an audience member? <p>Critical Response</p> <ul style="list-style-type: none"> Which musical criteria are used by judges to critique our performance? How do we use the same criteria to evaluate our own performance (on a daily basis)? How can evaluation/criticism differ from person to person?
<p>Learning Objectives: <i>Students will know...</i></p> <p>Tone Production</p>	<p><i>Students will be able to:</i></p> <p>Tone Production</p>

- Proper and Improper Posture for playing an instrument.
- Proper and Improper breathing.

Reading Music:

- Musical notation and how to interpret that notation.
- Vocabulary: cut time, alla breve

Musicianship

- Expression markings in music and their importance to the music.
- Interpretation of musical style for a variety of musical works.

Historical and Cultural Contexts

- When and where a specific piece of music originates.
- The impact on form, techniques and purpose of a particular piece of music historical events, culture, and philosophical beliefs play.

Performance Etiquette

- What is expected of them and the audience at any concert.
- What to expect at concert performances.

- Identify, Distinguish, Assess and Critique proper and improper posture for playing an instrument.
- Connect their assessment of posture to the performer's overall tone production.
- Identify, Distinguish, Assess and Critique proper and improper breathing techniques for playing a wind instrument.
- Connect their assessment of posture/breathing/embouchure to the performer's overall tone production.

Reading Music:

- Identify musical notation in their music.
- Identify and interpret music in 4/4; 3/4; 2/4 time; 2/2 (cut time, alla breve); 6/8
- Identify and interpret the pitch sets and key signatures for F concert scales.
- Identify and interpret the duration of eighth note triplet; quarter note triplet.

Musicianship

- Identify expression markings in music.
- Analyze the expression markings in the music and hypothesize why the composer used those specific markings.
- Apply concepts learned to play any passage using the expression markings.
- Analyze several aspects of a piece of music to determine its style.

Historical and Cultural Contexts

- Identify the composer of a piece of music.
- Identify the nationality of the composer of a piece of music.
- Identify the musical era in which a piece of music was composed.
- Analyze how the composer's nationality, musical era, culture, and philosophical beliefs can impact a specific piece of music.

Performance Etiquette

- Hypothesize what audience members expect in concerts/performances.
- Identify proper concert etiquette by a performer.
- Identify proper concert etiquette by an audience member.