

Music Unit Plan

Title:

Teacher(s):

Grade(s):

School(s):

Purpose of this unit:

The purpose of this unit is to help students know what to listen for as individual musicians in order to help make a more professional sounding ensemble. It will give them opportunities to examine the effects of rhythm, pitch, and blend on a large ensemble. It will allow them opportunities to explore a variety of musical examples from around the world and from a variety of genres. It will help students to be able to have analytical approach to listening to all forms of music.

Other pertinent information: Standards:

1.4 Sight-read melodies in the treble or bass clef (level of difficulty: 1 on a scale of 1–6). *Listen to, Analyze, and Describe Music*

1.5 Analyze and compare the use of musical elements representing various genres, styles, and cultures, emphasizing tonality and intervals.

1.6 Describe larger musical forms (e.g., canon, fugue, suite, ballet, opera, oratorio).

2.3 Perform on an instrument a repertoire of instrumental literature representing various genres, styles, and cultures with expression, technical accuracy, tone quality, and articulation, by oneself and in ensembles (level of difficulty: 2 on a scale of 1–6).

Diversity of Music

3.3 Identify and describe distinguishing characteristics of musical genres and styles from a variety of cultures.

3.4 Perform music from diverse genres and cultures.

4.1 Use criteria to evaluate the quality and effectiveness of musical performances and compositions.

4.2 Apply criteria appropriate for the style or genre of music to evaluate the quality and effectiveness of performances, compositions, arrangements, and improvisations by oneself and others.

Derive Meaning

4.3 Compare and contrast the differences between one performance of a specific musical work and another performance of the same work.

Stage 1: Instructional Context

Prompt 1: What are the physical factors of the school and classroom?

The school we are working in is a middle school made up entirely of seventh and eighth graders. The ethnic majority of the school is white (non-Hispanic), representing nearly half of the school population. The other half of the school population consists of Hispanic students (18%), Asian American students (13%), African American students (11%), and American Indian, Alaska Native, Filipino, and Pacific Islander students make up the last 6%. About one out of every ten students is classified as either being an English Learner or as having a disability. One out of every four students has been classified as socioeconomically disadvantaged. While this statistic has many implications in terms of the students' general well being, including their educational outlook, it is an aspect that our section of the education program can mitigate by the nature of our students' classroom experience (as we will present later).

Our particular class has 31 seventh graders, all participating in band class for the first time. Most of the students are white, but there are four Hispanic students, three Asian American students, and one African American student. There are three English Learners in our class who range from L2 to L4, and one student who has a minor mental disability. The classroom is set up in two long arched rows with the percussion instruments set up behind the second row so that all students are facing, and can easily see, the teacher/conductor. The rows are spaced out enough that the teacher can easily walk between and have access to each student. There is no set curriculum for the junior high band program, as long as each of the state standards is met each quarter. Because of this, there is great freedom in developing unit plans, but there is also great responsibility to cover all of the important aspects of their music education.

Prompt 2: What are the intellectual and academic development levels of this class?

These students are from a variety of cultural backgrounds and life experiences. The learning material is appropriately directed at their age range in terms of depth and ability. Because these students have a variety of levels of ability and personal interest, they tend to retain a variety of different sections of instructional information. It is beneficial to help the students recognize aspects of the music that go beyond what you hear when you walk in the door. Students need to become aware of socio-political events that occurred around the times of certain works and how those affected not only music, but other forms of art. This is also a wonderful way to connect music education with other classes.

History and Social Studies classes may be studying events at the beginning of the 20th century and looking at how many of the people were looking at new (and at the time, radical) ideas about politics and societal status and this could help students understand the sometimes unusual harmonic and rhythmic orientation of the music at that time. Math students (those who find math to be their "favorite" subject) can find endless practical examples in music, from the simple, such as the division of notes to represent different time values, to the complex equations that represent the progression of a harmonic series in different physical forms (strings, brass, etc.) A well rounded education is a quality education, and tying information together in different classes is a good way to help students look beyond their textbooks for practical examples and applications.

This class is made up primarily of students receiving A's, B's, and C's in their other classes. There are three students, however, who are failing several of their classes and will need to be encouraged to challenge themselves, both in band and in their other subjects. All three of these students are perfectly capable of meeting

and excelling beyond the academic and behavioral expectations, but they are lacking the support and inner drive that they need to progress forward. We have two students who have been identified as having Attention Deficit Disorder, and special care is required to keep them interested and engaged in the learning process. Because most of the language in band is communicated through musical symbols and gestures, the English Learners are able to understand most of what is occurring in class, particularly the L4 student. We do need to remember to repeat very specific directions a time or two with great clarity. Time should be made for extra questions or brief moments for the teacher to offer one-on-one attention to the EL students.

Prompt 3: What are the collective language development characteristics of this class?

As previously mentioned, this class is multilingual, but it has very few difficulties with instruction, lectures, and discussions in English. The students should at least have the ability to understand what their teacher says and react on it. Even if they do not speak English very well, they should be able to interact with their teacher and peers. However, for music classes, it is a little different. Without any high level of language skills, students and teachers can interact with each other through music; this is one of the great benefits of music.

To determine students' levels of proficiency for a music class, I would try to make a conversation with them for a while (about 30 minutes), which consists of questions and answers about musical terms, such as tempo marking, key signatures, time signatures, dynamics, notes and rests, expressions, structure and forms, and conducting terms. If students understand musical terms, there would be no problem to work with others in the class, because music is told as another language which makes everyone be able to interact with each other. Even if some students do not understand what their teacher says, once they start playing music, they could figure out what is going on easily.

Prompt 4: What are the social dynamics of this class?

A junior high band class is in itself is a social entity, a team, a community. Though everyone in the class may be learning how to play their individual instrument, they will be expected to play together as an ensemble. The structure of the class has to involve social interaction in order to accomplish the end result of a successful performance. It is important to find out what the individual students' skills are and what knowledge they may have about music or their instrument prior to starting the school year. This information is used to determine where students could be assigned to sit in the classroom. It is beneficial to the learning environment if the students that understand the material and/or are good players sit next to students that are having some trouble. This way they can ask each other questions or get feedback when given the opportunity to do so. It is also important to seat students together that have varying personalities. This way they can learn from each other how to behave appropriately around people with different ways of thinking/doing.

Although a band class can have a very structured formation setting, there are plenty of opportunities for students to intermingle with each other. These are opportunities for social development. Such examples would consist of sectionals where groups of students that play like instruments (i.e. saxophones, trombones, percussion, brass etc.) would rehearse together and work out key issues of their playing. They could also discuss how their section contributes to the ensemble. Another example would be to form smaller instrumental ensembles that are teacher or student led. Setting up in a mixed formation is another way to vary their social interaction by placing them around people that they would not normally sit next to. Students can also get involved socially by helping organize events that the ensemble takes part in throughout the school year. This could be an opportunity to utilize strengths in students who are not necessarily the "star" players.

It is vital for the success of an ensemble for the teacher to be aware of social conflicts so that they can be remedied. Having the students look at their class as being a team can help this aspect. Implementing teamwork strategies and a sense of unity can encourage a positive learning environment. As the students interact with each other in a variety of ways they develop their socialization skills.

Prompt 5: What socio-economic and cultural factors characterize this class?

The socio-economic and cultural factors can play a large role in a band class, but it can also be a nearly void issue as the students become one body, putting all differences aside to speak a common language - music. Instruments are expensive and, because of low incomes, many students in the class will rely on the school to rent an instrument. Fortunately, our school is able to help the students facilitate this process, and though it means the students will probably get an instrument that is fairly poor in quality, it also means that these students will have an opportunity to learn and to play music that they would not have had otherwise. When the school is able to provide the necessary materials for the students, economic standing becomes a mute point for Middle School bands (it becomes a different story for High School groups).

Music is an incredible language that ties together people of many cultures and backgrounds, and I believe it can do so even in the Middle School. The band teacher must be sensitive to students of all backgrounds, but must also show the class that they form an ensemble that relies on all parts in order to be successful. In the band, every member is important and can bring whatever level of musical understanding they have to the table. The music classroom may be an excellent place for children to explore and share their own cultural backgrounds as they could share with the group some of the music from their own culture. Since our class has several cultures represented (Mexican, Chinese, and Korean), as well as some different languages (Spanish, Mandarin, and Korean), we have an incredible opportunity to expose this class to music from around the world by utilizing the little “experts” we have within our own class. Though Western music has been spread around the world, there is no ‘right’ musical genre, so the band classroom is a unique place in which all cultures can be explored without a superior or inferior influence. In fact, Western music, in the last century or so, has integrated musical elements from all around the world in order to make use of the beautiful sounds created by all the children of the world. Let’s utilize this in showing our students the splendor of music from around the world!

Stage 2: Big Ideas/Enduring Outcomes

Prompt 1: What Standards will this Unit Address?

- 2.3 Perform on an instrument a repertoire of instrumental literature representing various genres, styles, and cultures with expression, technical accuracy, tone quality, and articulation, by oneself and in ensembles. (level of difficulty: 2 on scale of 1-6)
- 4.1 Use criteria to evaluate the quality and effectiveness of musical performances and compositions.

Prompt 2: What Big Ideas Characterize This Unit?

- 1. Content: Cohesive rhythm, pitch, and blend are important elements of music especially in regards to ensemble playing.
- 2. Inquiry: A successful performance depends on the ability of a group to demonstrate good ensemble playing, including right pitch, rhythm, and balance.
- 3. Nature: Ensemble performance techniques and important elements of playing for an audience in order to effectively communicate the composer's intent.

Prompt 3: What Enduring Outcomes will Students Acquire? (Include a connected set of memory, analytical, creative and practical outcomes)

- 1. Students will learn what good pitch, rhythm, and balance are for ensemble playing, and be able to recall them while performing. <memory>
- 2. Students will be able to play pieces together as a group. They will be able to recognize and apply these concepts without the need (or with little need) for verbal directions. <practical/creative>
- 3. Students evaluate the presence of, or absence of, these elements of good ensemble playing in other performances (whether it's a school band, a professional recording, or a live concert.) <analytical>

Stage 3: Assessment of Student Learning

*Prompt 1: What evidence and applicable tasks will indicate the outcomes have been met? (Complete the table)
Identify which assessments are diagnostic (D), formative (F), and summative assessments(S).*

	Enduring Outcome	Assessment/ Evidence	Task	D	F	S
Analytical	Students evaluate the presence of, or absence of, important elements of ensemble playing when listening to a group performance (themselves or others)	Accurate identification of the elements: pitch, rhythm, and blend	-Listen to group performances -Discussions identifying key elements -Worksheets -Note-taking	X	X	X
Practical/ Creative	Students will be able to play pieces together as a group. They will be able to recognize and apply the concepts of pitch, rhythm, and balance without the need (or with little need) for verbal directions	Accurate application of these musical concepts in a performance	-Play various repertoire, incorporating key elements of good ensemble playing -Play as whole group -Recording individual performances -Small ensemble (4-6 Ss) playing/practicing -Performance of small ensemble pieces		X	X
Memory	Students recall what the three key elements of good ensemble playing are and how they fit into a musical performance	-Accurate recall of specific elements about the music -Accurate identification of pitches and rhythms	-Teacher asks students applicable questions throughout the rehearsal -Pitch and Rhythm Worksheet -Pitch and Rhythm Quiz	X	X	

Prompt 2: Attach actual sample diagnostic, formative and summative assessments.

Beginning Band Assessment

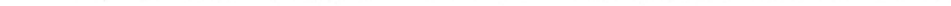
#1-3 Write out the count of each rhythm under the notes.

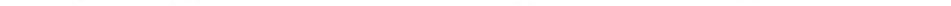
1. 

2. 

[illegible]

4-5 On the staff, write in your own composition! Use only eighth note, or larger, values. Use only; F, Bb, G, and Eb. Write the note name under each note. (Note: The key signature is provided)

4. 

5. 

6-7. Write the name of each note on the line under the note.

6. 
ex. Eb

7.

Prompt 3: By what criteria should the assessment product be evaluated; and what levels of mastery should be used to determine quality, proficiency, performance, or understanding? (Attach rubrics and/or other applicable evaluation criteria)

See rubric document attachment.

Stage 4: Design Your Instructional Blueprint

Lessons* (Attach complete Lesson Plans for major lessons)	Student Learning Objectives	Essential Questions	Instructional Strategies/Tasks to Support Differentiation (Include a balance of <i>analytical</i> , <i>creative</i> , and <i>practical</i> activities)	Formative Assessments
<p>1. Introduction to Ensemble Playing</p> <p>Introduction of first three pieces.</p>	<p>-Students will have a basic understanding of the elements of ensemble playing</p> <p>-Students will have a basic understanding of why these elements are important.</p>	<p>What is an ensemble?</p> <p>What are the key elements of ensemble playing?</p> <p>Is an ensemble different than a band or a group?</p>	<p><i>1. Music playing while students enter room and brief discussion of what they hear (Engage, Explore, and Expand)</i></p> <p><i>2. Ask students: What is an ensemble? What do they know about ensembles?</i></p> <p><i>3. Discuss the choirs (or families) of an ensemble and the unique characteristics that each brings to the music.(Explore & Explain)</i></p> <p><i>4. Warm ups: Play up and down the Bb scale in long tones (whole notes,) then in half notes, then in quarter notes.</i></p> <p><i>4. Introduce B B Rock, Galactic Episode, and Chorale Theme from Beethoven's 9th Symphony. (Explore)</i></p> <p><i>5. Have students put the music for B B Rock on their music stands and clap the rhythms from measures 1 through 8 in time with conductor. (review as needed) (Explore, Explain, and Extend)</i></p> <p><i>6. Point out the drum pattern at measure 5(through 12) and let them know that although it is a "cool" drum lick, if it is overbearing in volume it will defeat the purpose. Point out that it comes back from 29 through 36. (Explore, Explain, and Extend)</i></p> <p><i>7. Point out the melody (played by Clarinet, Alto Saxophone, and Trumpet) at measure 5. Point out the melody at 29 and briefly discuss the idea of a variation of a melody.(Explore, Explain & Extend)</i></p> <p><i>8. After answering any questions about the piece, play through it. (review as needed)(Extend)</i></p> <p><i>9. Have students put Galactic Episode music on their stands. "Talk through" the piece pointing out the time and tempo changes as well as the ritardando followed by a fermata at measures 19 and 20. Play through Galactic Episode. (review as needed) (Explore, Explain and Extend)</i></p> <p><i>10. Have students put Chorale Theme from Beethoven's 9th Symphony up</i></p>	<p>- Teacher asks if students know this piece. (Informal Diagnostic)</p> <p>- Do they have an idea of how many people are playing? (Informal Diagnostic)</p> <p>- Do they know all of the notes of the pieces? (Do they think they know them, actual aural assessment will be done during "run through.") (Informal Diagnostic)</p> <p>-Can the students accurately clap their rhythms? (Diagnostic/Formative)</p> <p>-Can most of the students make sense of the notes pitch and duration? (Formative for Teacher)</p> <p>-Can the students follow the conductor? (formative for Teacher)</p>

			<p><i>on the music stands.</i></p> <p><i>11. Briefly discuss the breath marks, accidentals, and ties. (Explore, Explain and Extend)</i></p> <p><i>12. Play through the piece. “Has anyone ever heard that piece before?” “Do you remember when or where?” (Extend)</i></p>	
<p>2.</p> <p>Introduction to Ensemble Rhythm</p>	<p>-Students will understand why rhythms must be executed together precisely in an ensemble.</p>	<p>What happens if the rhythms are not played together?</p> <p>How can different sections play in rhythm when they have different parts?</p>	<p><i>1. Music playing while students enter room and brief discussion of what they hear (Engage, Explore, & Expand)</i></p> <p><i>2. Hand out music for Talis Canon and Beethoven’s Theme from Symphony No.7. (Engage)</i></p> <p><i>3. Warm ups (Bb scale just like lesson #1) (Explore)</i></p> <p><i>4. Play through the music from lesson #1 (review sections as needed) (Explore and Expand)</i></p> <p><i>5. Introduce Talis Canon and talk briefly about what a canon is and how to make the entrances in the given example. (Do It! Book, pg.37)(Engage, Explain, Explore)</i></p> <p><i>6. Play through with students’ attention on conductor for entrances.(review as needed) (Explore and Extend)</i></p> <p><i>Introduce Theme from Beethoven’s Symphony No.7 and review repeats, and first and second endings. (Engage, Explain)</i></p> <p><i>7. Clap rhythms one time through first eight measures. (Explore)</i></p> <p><i>8. Play through piece. (Explore)</i></p>	<p>-Teacher asks if students know this piece of music. (Informal Diagnostic)</p> <p>-Teacher listens to scale for accuracy in pitch and duration. (Informal Formative/Diagnostic)</p> <p>-Teacher notes who misses conducted entrances. (Formative/ Diagnostic)</p> <p>-Teacher has single and groups of students clap their rhythms together for informal evaluation and corrections as needed.</p>
<p>3.</p> <p>Introduction to Ensemble Pitch</p>	<p>-Students will know how to listen to each other and adjust their pitch as needed.</p> <p>-Student will be able to distinguish between good and bad intonation and be able to adjust accordingly.</p> <p>Students will know what instrument to match their pitch to.</p>	<p>Who do the ensemble members listen to for pitch reference?</p> <p>Why is the lowest sounding instrument important for pitch reference?</p>	<p><i>1. Music playing while students enter room and brief discussion of what they hear (listening examples: good and bad examples of intonation) (Engage, Explore, & Expand)</i></p> <p><i>2. Students play warm ups. (focus on matching pitches)</i></p> <p><i>3. Students learn about tuning to the lowest pitch (Tuba, Baritone, or Trombone) as tuning to the “fundamental frequency”. (Engage, Explore)</i></p> <p><i>4. Students play through all five pieces stopping for corrections and fine tuning. Also listening to their pitch compared to the low reference instrument.</i></p>	<p>-Teacher asks if students know this piece. (Informal/Diagnostic)</p> <p>-Teacher keeps track of intonation issues (mark in daily log for ongoing items to be addressed) (Formative)</p> <p>-Teacher marks score for areas that need particular work. (Formative)</p>

<p>4. Introduction to Ensemble Blend</p>	<p>-Students will know the standard hierarchy of blend in an ensemble.</p>	<p>What should determine the blend of the ensemble?</p> <p>How is it achieved?</p>	<ol style="list-style-type: none"> <i>1. Music playing while students enter room and brief discussion of what they hear (Engage, Explore, & Expand)</i> <i>2. Discuss blend issues and perform demonstration of melody vs harmonic/rhythmic support.</i> <i>3. Students play warm ups. (focusing on good blend, i.e. high frequencies not too loud, low frequencies not too quiet)</i> <i>4. Students play through all five pieces keeping in mind the previous lessons of rhythm, pitch and blend.</i> <i>5. Students play through all pieces again to record and listen for rhythm, pitch and blend.</i> <i>6. Class briefly discusses the result of the recording and what members can do to help improve the sound.</i> 	<p>-Teacher asks if students know this piece. (Informal/Diagnostic)</p> <p>-Teacher pays attention to who responds to questions on proper blend. (Formative/Diagnostic)</p> <p>-Teacher plays attention to who is utilizing the information on the elements of an ensemble.</p>
<p>5. Introduction to Genres</p>	<p>-Students will understand the term genre.</p> <p>-Students will be able to identify the different genres.</p>	<p>What is a genre?</p> <p>What musical characteristics make each genre different?</p>	<ol style="list-style-type: none"> <i>1. Music relating to genre is playing while students enter room and brief discussion of what they hear (Engage, Explore, & Expand)</i> <i>2. Warm-Ups to work on tuning, pitch accuracy, rhythmic unity, and tone quality.</i> <i>3. Introduce the concept of genre explaining the different types of genre and the characteristics that make them different.</i> <i>4. Students and teacher fill out chart on the board. Students brainstorm and name all of the various genres they can think of and anything they know about the music from that genre. Students can share what they know, but also what they think to be true. Teacher writes all facts and assumptions on the chart to be discussed (and corrected, if needed) in greater depth in the next three lessons. (Explore, & Expand)</i> <i>5. Relate the important concepts of ensemble elements to the different genres.</i> <i>6. Review “B B Rock”, “Galactic Episode,” “Chorale Theme from Beethoven’s 9th Symphony” and point out the different genres they are categorized under. As pieces are rehearsed remind them of the key elements previously discussed and call attention to adjustments that</i> 	<p>-Chart to be filled out with students’ current knowledge (Diagnostic Assessment)</p> <p>-Teacher Daily Assessment for warm-ups and all pieces played (Informal, Formative)</p>

			<i>need to be made as well as moments of success.</i>	
6. Ensemble Elements Across the Genres:	<p>-Students will be able to identify the difference between classical, patriotic and American folk genres.</p> <p>-Students will be able to apply the ensemble elements to designated pieces.</p>	<p>What is classical music?</p> <p>What is patriotic music?</p> <p>What is American folk music?</p> <p>How can we play better as an ensemble?</p>	<ol style="list-style-type: none"> 1. <i>Music relating to classical genre is playing while students enter room and brief discussion of what they hear (Engage, Explore, & Expand)</i> 2. <i>Warm-Ups to work on tuning, pitch accuracy, rhythmic unity tone quality.</i> 3. <i>Explore and Explain the need for the ensemble elements in the music of the different genres of classical, patriotic, and American folk.</i> 4. <i>Rehearse* “Chorale Theme from Beethoven’s 9th Symphony” and ask students if they remember what its genre is [classical] and what qualifies it to be so. Add to genre chart if needed. (Engage & Expand)</i> 5. <i>Introduce “America the Beautiful” and ask students if they can establish what type of genre it is [patriotic] and what qualifies it to be so. Add to genre chart if needed. (Engage & Expand)</i> 6. <i>Introduce “Oh, Susanna” and ask students if they can establish what type of genre it is [American folk] and what qualifies it to be so. Add to genre chart if needed. (Engage & Expand)</i> 7. <i>Brief discussion about pieces and the implementation of good ensemble elements during rehearsal and between pieces (Evaluate)</i> <p><i>* As pieces are rehearsed remind them of the key elements previously discussed and call attention to adjustments that need to be made as well as moments of success.</i></p>	<p>-Teacher asks students questions about the pieces and about proper ensemble playing</p> <p>-Chart to be added to with students’ current knowledge</p> <p>-Teacher Daily Assessment for warm-ups and all pieces played (Informal, Formative)</p>
7. Ensemble Elements Across the Genres:	<p>-Students will be able to identify the difference between ballad, pop, and modern genres.</p> <p>-Students will be able to apply the ensemble</p>	<p>What is a ballad?</p> <p>What is pop music?</p> <p>What is modern music?</p> <p>What is the difference between pop and</p>	<ol style="list-style-type: none"> 1. <i>Music relating to pop genre is playing while students enter room and brief discussion of what they hear (Engage, Explore, & Expand)</i> 2. <i>Warm-Ups to work on tuning, pitch accuracy, rhythmic unity, and tone quality.</i> 3. <i>Explore and Explain the need for the ensemble elements in the music of the different genres of ballad, pop, and modern.</i> 4. <i>Introduce “Aura Lee” and ask</i> 	<p>-Teacher Daily Assessment for warm-ups and all pieces played (Informal, Formative)</p> <p>-Teacher asks students questions about the genres of music to assess their ability to listen to, analyze, and</p>

	<p>elements to designated pieces</p>	<p>modern music?</p> <p>What is a sub-genre?</p> <p>How can we play better as an ensemble?</p>	<p><i>students if they can establish what its genre is [ballad] and what qualifies it to be so. Add to genre chart if needed. (Engage & Expand)</i></p> <p>5. <i>Rehearse* “Galactic Episode” and ask students if they can establish what type of genre it is [modern] and discuss the differences between modern and pop music. Add to genre chart if needed. (Engage & Expand)</i></p> <p>6. <i>Introduce a popular piece and ask the students what specific qualities make it pop. Briefly discuss what other sub genres there are within the genre of pop. Add to genre chart if needed. (Engage & Expand)</i></p> <p>7. <i>Brief discussion about pieces and the implementation of good ensemble elements during rehearsal and between pieces (Evaluate)</i></p>	<p>verbalize what they hear</p> <p>-Teacher asks students questions about the pieces and about proper ensemble playing</p>
<p>8. Ensemble Elements Across the Genres:</p>	<p>-Students will be able to identify the difference between the subgenres of jazz</p> <p>-Students will be able to apply the ensemble elements to designated pieces</p>	<p>What is jazz?</p> <p>What are the sub-genres of jazz?</p> <p>How do the sub-genres of jazz differ?</p> <p>What is improvisation?</p> <p>How can we play better as an ensemble?</p>	<p>1. <i>Music relating to jazz genre is playing while students enter room and brief discussion of what they hear (Engage, Explore, & Expand)</i></p> <p>2. <i>Warm-Ups to work on tuning, pitch accuracy, rhythmic unity tone quality.</i></p> <p>3. <i>Explore and Explain the need for the ensemble elements in the music of the different genres of jazz- including blues and swing-and rock.</i></p> <p>4. <i>Introduce “American Patrol” and state that this is in the sub-genre of jazz [swing] and ask what qualifies it to be so. Add to genre chart if needed. (Engage & Expand)</i></p> <p>5. <i>Introduce “Bottom Bass Boogie” and ask students if they can establish what type of genre it is [blues] and what qualifies it to be so. Add to genre chart if needed. (Engage & Expand)</i></p> <p>6. <i>Introduce improvisation in the form of “call and response” in the key of F.</i></p> <p>7. <i>Rehearse* “B B Rock” and ask students what qualities make it rock. Add to genre chart if needed. (Engage & Expand)</i></p> <p>8. <i>Play and Rehearse pieces to be performed and recorded on Day 16 of Unit (Expand, Explain, & Evaluate)</i></p>	<p>-Teacher Daily Assessment for warm-ups and all pieces played (Informal, Formative)</p> <p>-Teacher asks students questions about the genres of music to assess their ability to listen to, analyze, and verbalize what they hear</p> <p>-Teacher asks students questions about the pieces and about proper ensemble playing</p>

9. Rehearsal of the pieces	<p>-Through rehearsal of the pieces, students will gain sensitivity to the elements of ensemble playing.</p> <p>-Students will perform the pieces with greater skill and precision.</p>	<p>What can I do to improve my ability to perform the pieces?</p> <p>How can we play better as an ensemble?</p>	<ol style="list-style-type: none"> 1. <i>Music playing while students enter room and brief discussion of what they hear (Engage, Explore, & Expand)</i> 2. <i>Warm-Ups to work on tuning, pitch accuracy, rhythmic unity</i> 3. <i>Play and Rehearse pieces to be performed and recorded on Day 16 of Unit – BB Rock, Beethoven’s Ninth, Galactic Episode, and Talis Canon (Expand, Explain, & Evaluate)</i> 4. <i>Brief discussion about pieces and the implementation of good ensemble elements during rehearsal and between pieces (Evaluate)</i> 	<p>-Teacher Daily Assessment (Informal, Formative)</p> <p>-Teacher asks students questions about the pieces and about proper ensemble playing</p>
10. Introduction to Cultures	<p>-Students will explore and think critically about the music of other cultures and how the cultural music still requires the elements of ensemble playing.</p> <p>-Students will learn new ways of incorporating new rhythms of music into forms they already know</p> <p>-Students will perform their music with greater skill and precision.</p>	<p>How is the music from other countries and cultures different from the genres of Western music?</p> <p>How do the elements of ensemble playing fit in with the music of different cultures?</p> <p>What can we learn about ensemble playing from the music of different cultures?</p> <p>How can we play better as an ensemble?</p>	<ol style="list-style-type: none"> 1. <i>Cultural music playing while students enter room. (Engage)</i> 2. <i>Students and teachers fill out chart on the board. Students brainstorm and name all of the various cultures they can think of and anything they know about the music from that culture. Students can share what they know, but also what they think to be true. Teacher writes all facts and assumptions on the chart to be discussed (and corrected, if needed) in greater depth in the next two lessons. (Explore, & Expand)</i> 3. <i>Explore and Explain the need for the ensemble elements in the music of other cultures as well.</i> 4. <i>Warm-Ups to work on tuning, but also to learn and play new rhythms (rhythms from cultures to be discussed in the next two days)</i> 5. <i>Play and Rehearse pieces to be performed and recorded on Day 16 of Unit (Expand, Explain, & Evaluate)</i> 6. <i>Brief discussion about pieces and the implementation of good ensemble elements during rehearsal and between pieces (Evaluate)</i> 	<p>-Chart to be filled out with students’ current knowledge (Diagnostic Assessment)</p> <p>-Teacher Daily Assessment for warm-ups and all pieces played (Informal, Formative)</p>
11. More Cultures	<p>-Students will explore and think critically about the music of other cultures and how the cultural music still requires the elements of</p>	<p>What are the main characteristics of African, European Folk, and Middle Eastern music?</p>	<ol style="list-style-type: none"> 1. <i>Cultural music (from Africa) playing while students enter room. (Engage)</i> 2. <i>Brief discussion with the students of what they hear. Students should think critically and Teacher should add their observations to the chart on the wall and make any corrections (to previous assumptions)</i> 	<p>-Teacher Daily Assessment for warm-ups and all pieces played (Informal, Formative)</p> <p>-Teacher asks students questions about the</p>

	<p>ensemble playing.</p> <p>-Students will have a greater understanding of African, European Folk, and Middle Eastern music.</p> <p>-Students will perform their music with greater skill and precision.</p>	<p>What can we learn about ensemble playing from the music of these cultures?</p> <p>How can we play better as an ensemble?</p>	<p><i>necessary. Ask students what they hear in terms of ensemble elements (Engage, Explore, & Expand).</i></p> <p>3. <i>Students sight-read and briefly work on “African Folk Song,” “Scarborough Fair,” and “Hatikvah.” After/during each piece, teacher and students discuss what they hear as characteristics of the music. Discuss how these characteristics differ from the Western genres learned about previously.</i></p> <p>4. <i>If possible, discuss how some of these musical characteristics reflect other aspects of the cultures (have the students learned about any of these cultures yet?) – (Extend).</i></p> <p>5. <i>Play and Rehearse pieces to be performed and recorded on Day 16 of Unit (Expand, Explain, & Evaluate)</i></p>	<p>cultural music to assess their ability to listen to, analyze, and verbalize what they hear</p> <p>-Teacher asks students questions about the pieces and about proper ensemble playing</p>
<p>12. More Culture</p>	<p>-Students will explore and think critically about the music of other cultures and how the cultural music still requires the elements of ensemble playing.</p> <p>-Students will have a greater understanding of Indian, Asian, and Latin music.</p> <p>-Students will perform their music with greater skill and precision.</p>	<p>What are the main characteristics of Indian, Asian, and Latin music?</p> <p>How can we play better as an ensemble?</p>	<p>1. <i>Cultural music (from India) playing while students enter room. (Engage)</i></p> <p>2. <i>Brief discussion with the students of what they hear. Students should think critically and Teacher should add their observations to the chart on the wall and make any corrections (to previous assumptions) necessary. Ask students what they hear in terms of ensemble elements (Engage, Explore, & Expand).</i></p> <p>3. <i>Students sight-read and briefly work on “La Cucaracha.” After/during this piece, teacher and students discuss what they hear as characteristics of the music. Discuss how these characteristics differ from the Western genres learned about previously.</i></p> <p>4. <i>Play and Rehearse “Sakura,” one of the pieces to be recorded on Day 16, and discuss the cultural characteristics of this piece. How are the students’ thoughts about this piece different from before, now that they realize its cultural origin?</i></p> <p>5. <i>If students have experience to share, discuss how some of these musical characteristics reflect</i></p>	<p>-Teacher Daily Assessment for warm-ups and all pieces played (Informal, Formative)</p> <p>-Teacher asks students questions about the cultural music to assess their ability to listen to, analyze, and verbalize what they hear</p> <p>-Teacher asks students questions about the pieces and about proper ensemble playing</p>

			<p><i>other aspects of the cultures (have the Hispanic and Asian students share any knowledge or experiences they may have with the cultures and with the music from these cultures?) – (Extend).</i></p> <p>6. With the time left, Play and Rehearse pieces to be performed and recorded on Day 16 of Unit (Expand, Explain, & Evaluate)</p>	
<p>13. Rehearsal of the pieces, focusing on ensemble elements</p>	<p>-Students will review the pieces and gain sensitivity needed to perform and express musical elements</p> <p>-Students will check and improve their playing and skills to have better rhythm, pitch, and blend as an ensemble.</p>	<p>How can we play better as an ensemble?</p> <p>Which elements could be improved in each piece?</p> <p>What piece is most difficult and how can we overcome that?</p>	<p>1. Music playing while students enter room and brief discussion of what they hear (Engage, Explore, & Expand)</p> <p>2. Warm-Ups to work on tuning, pitch accuracy, rhythmic unity</p> <p>3. Play and Rehearse pieces to be performed and recorded on Day 16 of Unit – BB Rock, Beethoven’s Ninth, Galactic Episode, Sakura, and Talis Canon (Expand, Explain, & Evaluate)</p> <p>4. Check and focus more on the rhythm, pitch, and blend as an ensemble while playing (Explore & Evaluate)</p> <p>5. Brief discussion about pieces and the implementation of good ensemble elements during rehearsal and between pieces (Evaluate)</p>	<p>-Teacher Daily Assessment (Informal, Formative)</p> <p>-Teacher asks students questions about how the performance of each piece was in terms of rhythm, pitch and blend</p>
<p>14. Rehearsal of the pieces, reviewing genres</p>	<p>-Students will review the pieces and gain sensitivity needed to perform and express musical elements</p> <p>-Students will remember the various genres and the characteristics of each by reviewing and playing</p>	<p>How can we play better as an ensemble?</p> <p>What characteristics does each genre have?</p> <p>How can we better express those characteristics in our own performance?</p>	<p>1. Music playing while students enter room and brief discussion of what they hear (Engage, Explore, & Expand)</p> <p>2. Warm-Ups to work on tuning, pitch accuracy, rhythmic unity</p> <p>3. Play and Rehearse pieces to be performed and recorded on Day 16 of Unit – BB Rock, Beethoven’s Ninth, Galactic Episode, Sakura, and Talis Canon (Expand, Explain, & Evaluate)</p> <p>4. Brief discussion about each genre of each piece and the difference among genres and pieces (Evaluate)</p>	<p>-Teacher Daily Assessment (Informal, Formative)</p> <p>-Teacher asks questions about the different characteristics of each genre and piece</p>
<p>15. Rehearsal of the pieces, reviewing cultures</p>	<p>- Students will review the pieces and gain sensitivity needed to perform and express musical elements</p> <p>-Students will remember the</p>	<p>How can we play better as an ensemble?</p> <p>How can we express the characteristics of each culture in</p>	<p>1. Music playing while students enter room and brief discussion of what they hear (Engage, Explore, & Expand)</p> <p>2. Warm-Ups to work on tuning, pitch accuracy, rhythmic unity</p> <p>3. Play and Rehearse pieces to be performed and recorded on Day 16 of Unit – BB Rock, Beethoven’s Ninth, Galactic</p>	<p>-Teacher Daily Assessment (Informal, Formative)</p> <p>-Teacher asks questions about musical characteristics in each culture</p>

	music of African, European Folk, Middle Eastern, Indian, Asian, and Latin American music	our performance?	<i>Episode, Sakura, and Talis Canon (Expand, Explain, & Evaluate)</i> 4. <i>Brief discussion about each culture of each piece and the difference among cultures and pieces (Evaluate)</i>	
16. Performance, recording, and analysis	<p>-Students will perform the whole pieces as a small concert</p> <p>-The performance will be recorded and after that, students will listen to and analyze it</p>	<p>How can we evaluate our performance?</p> <p>What is the difference between the previous recording and today's recording?</p> <p>What are the best and worst elements of our performance?</p>	1. <i>Perform whole pieces without interruptions- BB Rock, Beethoven's Ninth, Galactic Episode, Sakura, and Talis Canon (Expand, Explain, & Evaluate)</i> 2. <i>Record the performance and listen together (Explore)</i> 3. <i>Evaluate and discuss the recording, comparing to the previous recording (Evaluate)</i>	<p>-Teacher assesses their performance using expanded version of Teacher Daily Assessment</p> <p>-Students discuss and write about the improvements they hear and the areas they believe to still have room for growth.</p>