

DELAWARE VALLEY SCHOOL DISTRICT

PLANNED INSTRUCTION

A PLANNED COURSE FOR:

Second Year Elementary Instrumental Music/Band

Grade Level: 4 and 5

Date of Board Approval: 2019

DELAWARE VALLEY SCHOOL DISTRICT

Planned Instruction

Title of Planned Instruction: Elementary Instrumental Music/Band – Second Year

Subject Area: Instrumental Music/Band

Grade(s): 4 and 5

Course Description:

Elementary Instrumental Music/Band – Second Year is intended for students in the fifth grade and more advanced fourth grade students who wish to play a band instrument, which includes the woodwind, brass, and percussion families. In this graded course students will continue to build upon the skills, technique, notation, pitches, and musical concepts learned in their first year of playing an instrument. These students will progress, according to their abilities, to a more advanced level by learning the fundamentals and technique associated with their respective instrument in a cumulative one to two year period. Students will continue to learn how to read music and will understand the music theory involved. Students will receive one small group instruction class weekly.

As a second year band, commonly referred to as cadet band, students will apply the fundamentals and technique learned with their respective instruments to a band rehearsal setting. Students will learn how to play their respective instrumental parts in concert band music and will recognize how the various instrumental parts work in combination to form a concert piece. Students will continue to gain experience playing together as a group, as well as playing individually, and will enjoy/appreciate the benefits of both. Personal responsibility and teamwork will be emphasized in small group instruction and band rehearsals. The band will participate in public performances during the school year, in addition to smaller concerts and assemblies as they arise. These performances will be a culmination of the concepts, notation, technique, and musical skills learned throughout the year(s). The cadet band will have one – two full band rehearsals per week throughout the school year. Attendance is expected at small group instruction, rehearsals, and performances.

Time/Credit for the Course: Second year of instruction – full year

Revised by: Mr. Ryan Curchoe

DELAWARE VALLEY SCHOOL DISTRICT

Curriculum Map

1. Marking Period One -Overview with time range in days: 45

Review of all material learned within the first year of instrumental instruction and continued application in combination with new notation, pitches, technique, and musical concepts to new music. Ongoing.

Marking Period One -Goals:

Understanding of:

- Basic guidelines of sight reading music.
- Reinforcement of numerical counting of rhythms.
- Instrument maintenance
- Key signatures including how to read, interpret, and apply key signature to scales or music played on respective instruments.
- Various tempos, including allegro, moderato, andante, and allegretto and will play music including these tempos.
- Various dynamics, including crescendo and decrescendo, as indicated in written music.
- Eighth rests and eighth notes and will play music that include these rhythms
- Articulations, including slurs, staccato, and tenuto notes and will be able to recognize and demonstrate them in addition to previously learned articulations.
- Recognition and observation of repeat signs, 1st and 2nd endings, D.C. al Fine.
- Basic scales, arpeggios, and chords and will be able to play the concert B flat major scale. Students will work to play additional scales in accordance to their respective instruments.
- In addition to scales, working on improvisation using the notes of a specific scale.
- Improvisation of rhythms
- Students will have been introduced to and will work to produce new pitches, notation, and fingerings specific to their respective instruments, and will play music that include these notes. (Clarinets beginning work above the break into the Clarion register)
- Students will have been introduced to and will work to produce pitches with good tone, forming a correct embouchure, and with correct hand placements. Tone production will vary according to particulars of instruments.

2. Marking Period Two -Overview with time range in days: 45

A continuation of the first marking period, as well as learning additional dynamics, tempos, rhythms, time signature, notation, technique, and musical concepts, and the application of everything learned to date to reading and performance of new musical pieces. Ongoing.

Marking Period Two -Goals:

Understanding of:

- Dynamics, including mezzo piano and mezzo forte.
- Tempo markings, including rallentando, ritardando, and “a tempo.”
- Sixteenth notes. Students will be introduced to, will recognize, and be able to count and play perform sixteenth note rhythms, and will play songs/exercises that include these rhythms.
- Cut time signature. Students will be introduced to, will have an understanding of, and will work on playing and counting music with a cut time signature.
- Concept of syncopation and be able to recognize and play syncopated rhythms.
- Intervals between pitches, beginning with scales and arpeggios.
- Recognition and observation of D.S. al Fine.
- Students will have been introduced to and will work to play new pitches, notations, and fingerings specific to their respective instruments, and will play music that include these notes.
- Continuing to work on improvisation
- Continuing on additional pitches

3. Marking Period Three -Overview with time range in days: 45

A continuation of the first two marking periods in addition to learning new rhythms, scales, time signature, technique, and notation, all of which may be incorporated within songs/exercises and concert band music. Ongoing.

Marking Period Three -Goals

Understanding of:

- Sixteenth note and eighth note combination rhythms and students will correctly count these rhythms within the music using numerical counting.
- Additional major scales according to students’ respective instruments.
- Enharmonic notes and the chromatic scale. Students will recognize these notes within written music. Students will work to play a chromatic scale at least one octave, playing sharp pitches ascending and flat pitches descending.
- 6/8 time signature. Students will be introduced to, will have an understanding of, and will work on playing and counting music with a 6/8 time signature.
- Concepts of melody and counter melody.
- Students will have been introduced to and will work to play new pitches, notations, and fingerings specific to their respective instruments, and will play music that includes these notes.

4. Marking Period Four –Overview with time range in days: 45

A continuation of the first three marking periods in addition to learning new rhythms, scales, time signature, technique, and notation, all of which may be incorporated within songs/exercises and concert band music. Students will be introduced to a variety of musical styles and genres written for their specific instruments and/or for concert band, and they will develop an appreciation of this music. Students will have enjoyed playing music together as a group/band, as well as playing individually, and will

enjoy/appreciate the benefits of both, developing a sense of personal responsibility and teamwork. Ongoing.

Marking Period Four -Goals:

Understanding of:

- Major and minor scales and the differences between them. Students will work to play additional major and minor scales according to their respective instruments.
- Additional tempos and tempo changes, such as accelerando and will play music including said terms.
- Recognition and observation of measure repeat signs and D.S. alCoda.
- Students will be introduced to, will understand, and will work to count and play/perform the following rhythms: dotted eighth note and sixteenth note combination, eighth note triplets, and students will play music that include these rhythms. Students will be able to count said rhythms numerically.
- Students will have been introduced to and will work to play new pitches, notations, and fingerings specific to their respective instruments. Certain instruments will be introduced to alternate fingerings and work to play songs/exercises in which these fingerings are necessary.
- Percussion students will recognize and play various rhythms and drum rudiments, using proper hand positions, technique, and counting on several percussion instruments.
- Students will develop through playing/performance an appreciation and understanding for various styles of music, music from around the world and the cultures associated with this music, the composers who wrote the music they played.
- Students will have played/performed a variety of music from different time periods.
- Students will become comfortable with playing music written for specific instruments, and playing their respective instrumental part in conjunction with several other parts simultaneously.
- Students will complete a home performance/reflection project.
- Students will become comfortable with membership in a large band/performing group and will play in various concerts/performances throughout the school year.

DELAWARE VALLEY SCHOOL DISTRICT

UNIT #1: Review of First Year of Instrument Instruction

Big Idea # 1: It is important for students entering into their second year of learning how to play a band instrument to have a solid foundation in which to build upon. A thorough review is necessary in order to prepare to learn new notation, pitches, technique, and musical concepts.

Essential Questions:

- What specific music notation and rhythms can be recalled?
- Can students correctly apply various time signatures, key signatures, dynamics, tempos, and repeat signs learned in the first year of instruction?
- Are students able to read and demonstrate numerous pitches/notes and their correct fingerings previously learned in the first year of instruction?
- Can students demonstrate proper technique learned for their specific instruments?
- Have any bad habits formed over the first year in terms of embouchure, posture, or holding of instrument?
- What parts of a student's instrument need regular maintenance to keep it working properly?

Concepts:

- Interpretation of music notation and rhythms when reading/performing music.
- Musical performance.
- Sight reading skills
- Routine instrument maintenance

Competencies:

- Perform printed notation with proper rhythms, pitches, and technique.
- Demonstrate continued development of technical ability on a student's specific instrument.
- Sight reading skills will improve.
- Perform music of different styles and genres that incorporate skills and interpretations learned to date.
- Use correct posture, hand position(s), and embouchure according to specific instrument's needs.
- Proper care and maintenance according to each instrument's needs.

DELAWARE VALLEY SCHOOL DISTRICT

Curriculum Plan

Unit #1: Review of First Year of Instrument Instruction **Time Range in Days:** Ongoing

Standard(s):

Pennsylvania Academic Standards for Arts and Humanities

Standards Addressed:

9.1.5.A, 9.1.5.B, 9.1.5.C, 9.1.5.D, 9.1.5.E, 9.1.5.G, 9.1.5.H, 9.1.5.I, 9.2.5.A, 9.2.5.G, 9.2.5.I, 9.2.5.L, 9.3.5.A, 9.4.5.C

Anchor(s): R4.A.2.1.2; R5.A.2.1.2; M4.A.3.2.2; M4.A.1.1.1; M4.A.1.1.2, M4.D.1.1.1, M4.D.1.1.3; M5.A.1.3.3; M5.D.1.1.2; M5.D.1.2.1

Overview: A review of the fundamental musical concepts of pitches, rhythms, notation, and technique will determine what can be recalled by students and will be applied to help students better comprehend the reading, notation, and performance of music on their specific instruments.

Focus Question(s):

- Can the student read music notation?
- Can the student correctly play specific pitches learned in the first year of instruction?
- Can the student demonstrate proper technique for the specific instrument?
- Can the student care for the instrument properly?

Goals:

- Students will be able to demonstrate an understanding of music notation and rhythms both verbally and through performance.
- Students will correctly recall how to play specific pitches learned in the first year of instruction using proper technique.
- Students will improve sight reading skills based on previously learned concepts and technique
- Students will demonstrate proper maintenance specific to their instrument.

Objectives:

- Students will recall and successfully play pitches learned on their specific instrument using correct fingerings and technique. (DOK 1, 2)

- Students will be able to demonstrate rhythms learned in their first year of instruction through performance and counting verbally and numerically. (DOK 2)
- Students will be able to recognize and apply various time signatures and key signatures within pieces of music and focus exercises. (DOK 1, 4)
- Students will be able to recall various tempos, dynamics, articulations, repeat signs and will be able to apply them to music performance. (DOK 1, 4)
- Students will be able to demonstrate proper care for instruments:
 - Woodwinds will demonstrate proper reed and cork care
 - Brass will demonstrate proper valve and slide care (including cleaning and applying grease to tuning and valve slides) (DOK 1, 2)

Core Activities and Corresponding Instructional Methods:

- Teacher and student demonstrations
- Individual performance and/or demonstration of music selection
- Echoing between teacher and students and between students and students
- Playing music of varying difficulties that include specific notation, pitches, rhythms, technique, dynamics, tempos, time signatures, key signatures, articulations, repeat signs, all previously learned in first year of instruction.
- Students and teacher will choose several songs/exercises from the first instruction book and play together as a group to use as a continued review.
- Students and teacher will select several songs/exercises from the beginning pages of the second instruction book to sight read individually and/or as a group to improve sight reading skills and the application of concepts learned to date.
- Daily emphasis on rehearsal techniques that develop solid fundamental musicianship.
- Demonstration and guidance with instrument care

Assessments:

Diagnostic: group discussion, individual performance, group performance, teacher observation with individual response/correction

Formative: individual performance, group performance, weekly progress/recall through performance in class and practice at home, sight reading

Summative: student demonstration/teacher evaluation, evaluation of specific music assignment, group instruction attendance, band rehearsal attendance, class participation

Extensions:

- Students will practice specific songs/exercises in first and second lesson book, with/without CD/online accompaniment, in class and by practicing at home as a continuation of the review.

- Students will look over a new song/exercise prior to sight reading it and will refer to lesson book to look up any forgotten concepts.
- Students will sight read specific songs/exercises individually and/or as a group. Sight reading requires students to interpret what they are reading, recall what has been previously learned, and apply such information to the music as they are playing.
- Students will practice at home an amount of time determined by the teacher to reinforce the recognition and observance of skills and concepts learned in the first year of instruction.
- Students will show proper care techniques, such as reed care, cork care, oiling valves, and cleaning and reapplying grease to tuning slides with guidance from the teacher.

Correctives:

- Students will refer to fingering chart in lesson book for any pitches/notes or fingerings forgotten from the first year of instruction.
- Students will continue to work on sight reading skills by playing specific songs/exercises individually and/or as a group.
- Students will listen to accompaniment CD's before playing songs/exercises, and will then play songs with CD accompaniment.
- Students will practice at home an amount of time determined by the teacher to reinforce the recognition and observance of skills and concepts learned in the first year of instruction.

Materials and Resources:

- Student's instrument
- Reeds, valve oil, slide grease
- Sound Innovations, Book 1 and CD's or online. Alfred Music, 2010.
- Tradition of Excellence, Book 1. ,2016. Kjos Music Company
- Sound Innovations, Book 2 and CD's or online. Alfred Music, 2011.
- Tradition of Excellence, Book 2. ,2016. Kjos Music Company
- Various comprehensive band method instruction books.
- Concert band music.
- Metronome
- Tuner
- Smart Board
- Audio and video recordings
- Music staff paper

DELAWARE VALLEY SCHOOL DISTRICT

UNIT #2: Accidentals and Sight Reading

Big Idea # 1: Accidentals appear frequently within written music. It is important for students to recognize this notation as it occurs and to understand that accidentals are not a part of the key signature/structure of a song, and must be performed correctly.

Essential Questions:

- What do accidentals look like in music?
- In what ways do accidentals alter music as compared to a key signature?
- Can students perform music that includes accidentals?
- What is the duration of an accidental?

Concepts:

- Interpretation of music notation and rhythms when reading/performing music.
- Musical performance.

Competencies:

- Interpretation of music notation when reading/performing music.
- Music analysis.
- Musical performance.

Big Idea #2: Sight reading is a skill that needs continuous development with musicians. Sight reading increases a student's level of interpretation of symbols, notation, rhythms, technique, and vocabulary within the music.

Essential Questions:

- Can students correctly identify and apply the following elements within a piece of music prior to playing this piece for the first time? Key signature, time signature, tempo marking, accidentals, dynamics, unusual or complicated rhythms, observation of all signs.
- Can students improve sight reading skills through performance of new music with varying degrees of difficulty?

Concepts:

- Interpretation of music notation and rhythms when reading/performing music.
- Music performance.

Competencies:

- Interpretation of music notation when reading/performing music.
- Music analysis.
- Musical performance.

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Curriculum Plan

Unit #2: Accidentals and Sight Reading

Time Range in Days: 40 minutes/one small group instruction per week/ongoing

Standard(s):

Pennsylvania Academic Standards for Arts and Humanities

Standards Addressed:

9.1.5.A; 9.1.5.B; 9.1.5.C; 9.3.5.A

Anchor(s): R5.A.2.1.2; R5.A.2.2.2; R5.A.2.3.1; R5.B.3.3.4; M5.D.1.2.1

Overview: Students will understand and observe accidentals as they appear in written music, Students will work to improve sight reading skills by following basic guidelines before reading/playing a piece of music for the first time.

Focus Question(s):

- Does the student understand the meaning of accidentals?
- Is the student able to differentiate between accidentals and sharps, flats, or naturals which are part of the key signature?
- Can the student correctly play music that includes accidentals?
- Does the student understand the basic guidelines to follow when studying a new piece of music prior to playing the music for the first time?
- Is the student able to apply these guidelines to a new piece of music?

Goals:

- Students will be able to correctly identify accidentals within a piece of music and will play these notes correctly when performing this music.
- Students will improve sight reading skills based on observance of the specific elements prior to playing a piece of music for the first time: observance of key signature, time signature, tempo marking, accidentals, dynamics, unusual or complicated rhythms and rests, observation of all signs within the music to indicate repeat signs and articulations.

Objectives:

- Students will be able to recognize and interpret accidentals within a piece of music (DOK 1, 2)
- Students will be able to correctly interpret a key signature and will apply the key signature to notation when playing/performing a piece of music. (DOK 3, 4)
- Students will be able to improve sight reading skills through analysis of specific elements prior to playing a piece of music for the first time. These include recognition of key signature, time signature, tempo marking, accidentals, dynamics, unusual or complicated rhythms and rests, observation of all signs within the music to indicate repeat signs and articulations. Sight reading skills will improve when observation of these areas are applied to the performance of a piece of music. (DOK 1, 2, 4)

Core Activities and Corresponding Instructional Methods:

- Teacher and student discussion of accidentals.
- Teacher and student demonstrations.
- Students will study specific songs/exercises, measure by measure, and will identify any accidentals that appear within the music next to affected notation.
- Students may circle accidentals as need to serve as a visual reminder as students play the music.
- Sight reading/playing music of varying difficulties that include specific notation, pitches, rhythms, technique, dynamics, tempos, time signatures, key signatures, articulations, repeat signs.
- Students and teacher will select several songs/exercises from first and second instruction book or concert band music to sight read individually and/or as a group to improve sight reading skills and the application of concepts learned to date.
- Teacher will have students briefly look at new music and play it together as a group without stopping. A discussion of sight reading will follow including how and why any mistakes were made.
- Daily emphasis on rehearsal techniques that develop solid fundamental musicianship.

Assessments:

Diagnostic: group discussion, individual performance, group performance, teacher observation with individual response/correction.

Formative: individual performance, group performance, weekly progress/recall through performance in class and practice at home; sight reading.

Summative: student demonstration/teacher evaluation, evaluation of specific music

assignment, group instruction attendance, band rehearsal attendance, class participation, concert performance

Extensions:

- Students will discontinue circling accidentals in music, will work on recalling where accidentals are located within the music, and will correctly play these accidentals as they occur.
- Students will use online or CD accompaniment individually and/or as a group in class and in practicing at home.
- Students will work to improve sight reading skills by playing music never played in class/band rehearsal, using any type of music and/or new songs/exercises in instruction book.
- Students will practice at home an amount of time determined by the teacher to reinforce the recognition and observance of what was learned in this unit.

Correctives:

- Students and teacher will play specific songs/exercises in instruction book and band music that include accidentals, individually/as a group, with/without CD or online accompaniment, in class and by practicing at home.
- Students will listen to accompaniment via CD or online before playing songs/exercises as a group in class and in practicing at home.
- Students will make a chart of specific areas to observe prior to playing a piece of music for the first time. Students will refer to the chart as needed when preparing to sight read music.
- Students will practice at home an amount of time determined by the teacher to reinforce the recognition and observance of what was learned in this unit.

Materials and Resources:

- Student's instrument
- Reeds, valve oil, slide grease
- Sound Innovations, Book 1 and CD's or online. Alfred Music, 2010.
- Tradition of Excellence, Book 1. ,2016. Kjos Music Company
- Sound Innovations, Book 2 and CD's or online. Alfred Music, 2011.
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DELAWARE VALLEY SCHOOL DISTRICT

UNIT #3: Tempos and Dynamics

Big Idea # 1: It is important for students to not only know the meanings of tempos and dynamic levels, but to interpret and correctly perform them within the music. In addition, students need to develop an understanding of style. This will help students understand what the composer is trying to portray or express within the music.

Essential Questions:

- What are tempos?
- How do tempos enhance or change the emotion of a song?
- Can students play pieces of music with correct tempos?
- What are dynamics?
- How can dynamics change how a song is interpreted?
- When and why are crescendos and decrescendos indicated?
- Can students play music with dynamic levels indicated using proper intonation and breath control?

Concepts:

- Interpretation of music symbols when reading/performing music.
- Musical performance.
- Sight reading skills.

Competencies:

- Interpretation of music symbols when reading/performing music.
- Music analysis.
- Musical performance.
- Improvement of sight reading skills.

DELAWARE VALLEY SCHOOL DISTRICT

Curriculum Plan

Unit #3: Tempos and Dynamics

Time Range in Days: 40 minutes/one small group instruction per week/ongoing

Standard(s):

Pennsylvania Academic Standards for Arts and Humanities

Standards Addressed:

9.1.5.A; 9.1.5.B; 9.1.5.C; 9.1.5.E; 9.1.5.G; 9.2.5.A; 9.2.5.C; 9.3.5.A; 9.4.5.A

Anchor(s): R5.A.1.1; R5.A.1.6; R5.A.2.1.2; R5.A.2.3.1; R5.A.2.6.1

Overview: Students will understand the meaning of and will correctly interpret and perform music with various tempo markings and dynamic levels.

Focus Question(s):

- Does the student know the various tempo markings and can the student correctly identify these tempos when listening to a recording?
- Can the student correctly play and interpret music that includes tempo markings and dynamics?
- Does the student understand the varying degrees of dynamics and is the student able to produce these dynamic levels using a proper embouchure, breath control, and good intonation or proper stick and mallet technique for percussion?
- Is the student able to understand the meaning of a piece of music through listening and performing?

Goals:

- Students will have a working knowledge of various tempo markings and will recognize and be able to play music that include these tempos.
- Students will be able to identify the dynamic markings of forte, mezzo forte, and piano and will improve in playing music with these dynamic levels.
- Students will practice to create crescendos and decrescendos as indicated in their music concentrating on having a proper embouchure and using good breath control.
- Students will understand and observe the terms ritardando and rallentando, within a piece of music.

Objectives:

- Students will recognize and observe the indicated tempo of a piece of music. (DOK 1, 2)
- Students will recognize and be able to differentiate between the dynamic levels in a piece of music. (DOK 1, 3)
- Students will understand and correctly interpret crescendos and decrescendos as they occur in music. (DOK 1, 2)
- Students will demonstrate an understanding of tempo change terms such as ritardando and rallentando and will be able to determine when and why they are to be applied to a piece of music. Students will be able to correctly perform music that includes a ritardando or rallentando. (DOK 2, 3)
- Students will observe and correctly interpret/perform the following tempo change indicators: accelerando and “a tempo,” and will be able to differentiate between the two terms. (DOK 1, 2, 3)

Core Activities and Corresponding Instructional Methods:

- Teacher and student discussion of tempos in music, including pronunciation, English translation, and how it is applied to music.
- Teacher guided discussion/review of tempo markings and their pronunciations learned to date including allegro, moderato, andante. Introduction of new tempo markings adagio, allegretto, maestoso.
- Students will play as a group, songs/exercises in second instruction book that have tempos listed at beginning of song, particularly adagio, allegretto, maestoso. Students will determine the correct speed/tempo of the song and will play the music as indicated using a metronome set at the appropriate speed.
- Students will perform songs from the second instruction book using accompaniment CD's or online accompaniment to form a better understanding of tempo speeds.
- Students will use foot tapping or hand clapping while performing a piece of music to reinforce the tempo/speed of each song.
- Discussion of dynamics in music, including pronunciation, English translation, and how they are applied in music. These include forte, mezzo forte, mezzo piano, and piano.
- Students will listen to examples of music from instruction book that include dynamics and will work to correctly identify the dynamic levels within the music. Students will play songs/exercises in second instruction book with/without CD or online accompaniment, as well as band music that have dynamic markings indicated. Students will work to perform these pieces with the correct dynamic levels.
- Students will be introduced to crescendos and decrescendos within music, their pronunciation, and their purpose in music performance. Students will provide examples of crescendos and decrescendos that occur in daily life.
- Students will listen to examples of music that involve crescendos and decrescendos and will describe their function in a piece of music.
- Students will play songs/exercises and band music that include crescendos and decrescendos, working to control their sound levels using proper breath support.

- Students will listen to examples of music that involve a ritardando or rallentando and will describe their function within a piece of music. Discussion of the pronunciation of each.
- Students, with teacher guidance, will play songs/exercises or concert band music correctly that include the term ritardando or rallentando, or their abbreviations.
- Students will observe and correctly interpret/perform the following tempo change indicators: accelerando and “a tempo.” Teacher will discuss with class the function of the tempo changes.
- Daily emphasis on rehearsal techniques that develop solid fundamental musicianship.

Assessments:

Diagnostic: group discussion, individual performance, group performance, teacher observation with individual response/correction.

Formative: individual performance, group performance, weekly progress/recall through performance in class and practice at home, sight reading.

Summative: student demonstration/teacher evaluation, evaluation of specific music assignment, group instruction attendance, band rehearsal attendance, class participation, concert performance.

Extensions:

- Students will listen to recorded music that provide examples of the various tempo markings to achieve a better understanding in terms of speed for how fast/slow a piece should be performed.
- Students will continue to review tempos by writing the name of each tempo on separate note cards. Students will determine the correct order of the tempos from slow to fast and will provide song examples of each tempo.
- Students will practice at home an amount of time determined by the teacher to reinforce the recognition and observance of what was learned in this unit.
- Students will insert dynamics to songs/exercises that have no dynamics written and will provide an explanation of why these dynamics are used in certain areas of the music.
- Students will sight read music with various tempo and dynamic indicators, working to improve their sight reading skills.

Correctives:

- Students and teacher will play songs/exercises in instruction book and band music that indicate tempo markings, using a metronome to reinforce proper speed required for each song.
- Students will listen to online accompaniment or CD's that have tempo markings before playing songs/exercises as a group in class and in practicing at home.

- Students will listen to online accompaniment or CD's that have dynamic markings before playing songs/exercises as a group in class and in practicing at home.
- Students will perform a song individually using correct dynamic levels, and tempo change indicators with feedback and support from other class members.

Materials and Resources:

- Student's instrument
- Reeds, valve oil, slide grease
- Sound Innovations, Book 1 and CD's or online. Alfred Music, 2010.
- Tradition of Excellence, Book 1. ,2016. Kjos Music Company
- Sound Innovations, Book 2 and CD's or online. Alfred Music, 2011.
- Tradition of Excellence, Book 2. ,2016. Kjos Music Company
- Various comprehensive band method instruction books.
- Concert band music.
- Metronome
- Tuner
- Smart Board
- Audio and video recordings
- Music staff paper

DELAWARE VALLEY SCHOOL DISTRICT

UNIT #4: Time Signatures

Big Idea # 1: Music has been written throughout history in various styles/genres. Performance of music includes the observation of the time signature before a piece is played in order to understand the overall rhythmic spirit of the music.

Essential Questions:

- What time signatures can the student identify?
- Can student explain what both top and bottom numbers represent?
- Is the student capable of performing music written in various time signatures, using correct counting for each?
- How does a time signature affect the overall rhythmic feel of a song?

Concepts:

- Interpretation of music notation and rhythms when reading/performing music.
- Musical performance.
- Observation of time signatures and its corresponding rhythmic counting.

Competencies:

- Interpretation of music notation and rhythms when reading/performing music with different time signatures.
- Music analysis.
- Musical performance
- Improvement of sight reading skills

DELAWARE VALLEY SCHOOL DISTRICT

Curriculum Plan

Unit #4: Time Signatures

Time Range in Days: 40 minutes/one small group instruction per week/ongoing

Standard(s):

Pennsylvania Academic Standards for Arts and Humanities

Standards Addressed:

9.1.5.A; 9.1.5.B; 9.1.5.C; 9.1.5.D; 9.1.5.G; 9.2.5.A; 9.2.5.C; 9.3.5.A

Anchor(s):

R5.A.1.1; R5.A.2.1.2; M5.A.1.3.3; M5.A.2.1.1; M5.A.2.1.2; M5.B.2.2.3

Overview: Students will be able to identify new time signatures, cut time (alla breve), and 6/8 time. They will be able to explain various note values in accordance with each time signature and will be able to differentiate between the cut time, 6/8 time, and the traditional 4/4 time signatures. Students will work to perform music that utilizes these time signatures, using correct counting of rhythms accordingly.

Focus Question(s):

- Does the student recognize various time signatures and can the student correctly identify note values and counting for each of these time signatures?
- Can the student correctly perform and interpret music with different time signatures?
- Can the student analyze and correctly apply the appropriate note values to music that includes a cut time or 6/8 time signature?

Goals:

- Students will be able to correctly identify note values within a piece of music according to its time signature.
- Students will understand cut time, will recognize it in its various forms, and will be able to correctly count and play music with this time signature.
- Students will be able to identify the 6/8 time signature and will understand the differences when compared to cut time or 4/4 time.

- Students will be able to correctly count and perform music written in various time signatures.

Objectives:

- Students will recognize the indicated time signature at the beginning of a piece of music. (DOK 1)
- Students will be able to recognize and apply through performance various time signatures within pieces of music. (DOK 1, 4)
- Students will compare cut time (alla breve) to the traditional 4/4 time signature and will determine the meaning of the bottom number of each, as well as the beats per measure. (DOK 3)
- Students will determine the correct notation values for music written in cut time (alla breve). (DOK 3)
- Students will compare the 6/8 time signature to the traditional 4/4 time signature and to cut time and will determine the meaning of the bottom number of each, as well as the beats per measure and its note values. (DOK 3)
- Students will determine the correct notation values for music written in the 6/8 time signature. (DOK 3)
- Students will be able to correctly identify, count, and perform music written in the traditional 4/4, 3/4, and 2/4 time signatures, as well as the cut time and 6/8 time signatures. (DOK 1, 2)

Core Activities and Corresponding Instructional Methods:

- Teacher guided discussion/review of time signatures learned to date including 4/4, 3/4, and 2/4, with a review of how to count each time signature, and the rhythmic feel each time signature produces within the music.
- Explanation of cut time signature, meaning of each number, including beats per measure and how note values are affected.
- Students will make a chart of these time signatures and their note values to use for reference. Comparison of meaning of bottom numbers in 4/4 and cut time signatures.
- Students will observe specific songs/exercises in second instruction book which are written in a cut time signature. Students will tap one foot, clap and count out loud the rhythms/ measures in each of these pieces prior to playing the music.
- Emphasis will be made to always check the time signature before performing a piece of music.
- Students will write counting underneath measures of songs/exercises written in cut time, and will then play said songs on respective instruments, using a metronome to reinforce counting.

- Students will look at specific songs/exercises in lesson book written in the 6/8 time signature and will determine how many beats each note receives. Students will clap and count out loud the rhythms/measures prior to playing the music. Students may play with/without CD accompaniment.
- Students will write counting underneath the notation of songs written in 6/8 time, counting six beats per measure, and will then play these songs on respective instruments, using a metronome to reinforce counting.
- After students have become comfortable playing/counting in the 6/8 time signature, the teacher will introduce students to a different way to count in the 6/8 time, using only two beats per measure, rather than six beats.
- Daily emphasis on rehearsal techniques that develop solid fundamental musicianship.

Assessments:

Diagnostic: group discussion, class performance, individual performance, teacher observation with student response/corrections.

Formative: observation of band rehearsals, small group instruction classes, weekly progress/recall through playing in band rehearsals and practice at home, sight reading

Summative: student demonstration/teacher evaluation and discussion at next rehearsal/group sectional, group instruction attendance, band rehearsal attendance, class participation, concert performances.

Extensions:

- Students will continue writing down counting and will indicate where beats are emphasized in each measure before playing songs written in cut time.
- Students will play songs/exercises within second instruction book individually and/or as a group, with/without CD accompaniment, concentrating on tapping the foot to the beat.
- Students will sight read new concert band music, songs/exercises that include the cut time or 6/8 time signature.

Correctives:

- Students will practice at home an amount of time determined by the teacher to reinforce the recognition and observance of what was learned in this unit.
- Students will continue to concentrate on tapping the foot to the beat and will use a metronome to reinforce the beat location.

- Students will play songs/exercises within second instruction book individually and/or as a group, with/without CD accompaniment, concentrating on tapping the foot to the beat.

Materials and Resources:

- Student's instrument
- Reeds, valve oil, slide grease
- Sound Innovations, Book 1 and CD's or online. Alfred Music, 2010.
- Tradition of Excellence, Book 1. ,2016. Kjos Music Company
- Sound Innovations, Book 2 and CD's or online. Alfred Music, 2011.
- Tradition of Excellence, Book 2. ,2016. Kjos Music Company
- Various comprehensive band method instruction books.
- Concert band music.
- Metronome
- Tuner
- Smart Board
- Audio and video recordings
- Music staff paper

DELAWARE VALLEY SCHOOL DISTRICT

UNIT #5: Key Signatures and Scales

Big Idea # 1: It is important for students to observe and recognize key signatures at the beginning of and within a piece of music because key signatures help to determine the overall structure of a piece of music. There are numerous key signatures, and students should be able to determine the names of the key signatures so they may successfully perform music.

Essential Questions:

- What is a key signature?
- How can a student determine the name of a key signature and its corresponding sharps or flats?
- What is the role of a key signature in music composition?

Concepts:

- Interpretation of music notation and rhythms when reading/performing music.
- Musical performance.
- Observation of key signatures and its particular notation.

Competencies:

- Interpretation of music notation and rhythms when reading/performing music.
- Music analysis.
- Musical performance.
- Improvement of sight reading skills.

Big Idea #2: Scales form the skeletal structure of a piece of music and act as a guide for proper notation within a song. When students become proficient performing various scales they will recognize the presence of scales within a piece of music and will see improvement in their playing. This will strengthen students' confidence in their performance on an instrument and will allow them to analyze the musical structure of a song quickly.

Essential Questions:

- What is a major scale?
- What is a minor scale?
- What is the function of intervals in scales?
- How are scales important to the structure of music?

Concepts:

- Interpretation of music notation and rhythms when reading/performing music.

- Musical performance.
- Knowledge of various scales and observation of key signatures

Competencies:

- Interpretation of music notation and rhythms when reading/performing music.
- Music analysis.
- Musical performance.
- Improvement of sight reading skills.

DELAWARE VALLEY SCHOOL DISTRICT

Curriculum Plan

Unit #5: Key Signatures and Scales

Time Range in Days: 40 minutes/one small group instruction per week/ongoing

Standard(s):

Pennsylvania Academic Standards for Arts and Humanities

Standards Addressed:

9.1.5.A; 9.1.5.B; 9.1.5.C; 9.1.5.G; 9.2.5.A; 9.2.5.C; 9.3.5.A; 9.3.5.E

Anchor(s):

R5.A.1.1; R5.A.2.1.2; M5.B.2.2.3

Overview: Students must work to recognize key signatures at the beginning of a piece of music and play the music correctly according to the specific sharps, flats, or naturals within that key signature. Students will be able to correctly play/perform major scales on their respective instruments and will be able to understand the importance of a scale (Major or minor) and its key signature in relation to the structure of a piece of music.

Focus Question(s):

- Does the student recall the order of sharps and flats in a key signature?
- Does the student observe the key signature when performing a piece of music?
- Can the student play major scales and minor scales?
- Does the student recognize the function of scales within the composition of music?

Goals:

- Key signatures and scale recognition will assist students to understand and observe the structure of a piece of music.
- When students become proficient performing various scales they will recognize scales within a piece of music. Their technical performance will advance because of improvement in fingering coordination, dexterity, muscle memory, overall timing, and intonation. This will strengthen students' confidence in their performance of an instrument and will allow them to analyze the musical structure of a song quickly.
- Students will be introduced to minor scales and will accurately play minor scales.

Objectives:

- Students will be able to identify and correctly apply key signatures to notation within a piece of music prior to its performance. (DOK 2, 4)
- Students will be able to recall and state the order of flats and sharps within a key signature and will work to correctly identify the names of key signatures. (DOK 1, 2)
- Students will be able to recognize and perform a concert B flat scale, with correct interpretation of the key signature. (DOK 1, 2, 3)
- Students will understand how scales are the basic building blocks of music composition. (DOK 1)
- Students will be able to differentiate between Major and minor scales. (DOK3)
- Students will improve sight reading skills through performance of new songs/exercises/concert music and identification of varying key signatures. (DOK 1, 2)

Core Activities and Corresponding Instructional Methods:

- Discussion of key signatures. Students will identify various key signatures in each song prior to playing a piece of music.
- Students will play specific songs/exercises in second instruction book, with/without CD accompaniment and concert band music with various key signatures, which may/may not include key signature changes, paying attention to notation affected by key change.
- Explanation of major scales in music including how they are structured, notation that scales begin and end on, what scales sound like using familiar solfege, and observation of key signatures in scales.
- Explanation of major scales, how they are structured, what note each scale begins and ends on, what scales sound like using familiar solfege as an example, and observation of key signatures in scales.
- Students will play a concert B flat scale as it appears in second instruction book individually on respective instruments with teacher making corrections as needed. Students will understand use of concert B flat scale as a warm-up scale.
- Analysis of various scales including concert E flat major scale, concert F major scale, concert A flat major scale, concert C major scale. Students will compare each scale in terms of key signature and intervals.
- Students will listen to recordings, teacher demonstration of natural minor scales, and compare songs and scales to major scales. Students will examine intervals between each note for a natural minor scale.
- Students will work to correctly play minor scales and will identify pieces of music written in a minor key signature.
- Students will study concert band music for respective instruments to determine key signature and to determine if any scales, or scale-wise movement, are included within

music. Students will determine what scale music is based on and will refer to the key signature for help.

- Daily emphasis on rehearsal techniques that develop solid fundamental musicianship.

Assessments:

Diagnostic: group discussion, individual performance, group performance, teacher observation with individual response/correction.

Formative: individual performance, group performance, weekly progress/recall through performance in class and practice at home; sight reading.

Summative: student demonstration/teacher evaluation, evaluation of specific music assignment, group instruction attendance, band rehearsal attendance, class participation, concert performance

Extensions:

- Students will work on playing various scales which appear in second instruction book at a progressively faster tempo in class and through practicing at home.
- Students will be assigned specific scales to learn, perform, and memorize.
- Students will study concert band music for respective instruments to determine key signature and to determine if any scales, or scale-wise movement, are included within music. Students will determine what scale music is based on and will refer to the key signature for help.
- Students will practice at home an amount of time determined by the teacher to reinforce the recognition and observance of what was learned in this unit.
- Students will work on improving sight reading skills by playing music with varying key signatures.

Correctives:

- Students may write flats, sharps, or natural signs next to affected notes as necessary from key signature or key change to serve as a visual reminder for students.
- Students will practice at home an amount of time determined by the teacher to reinforce the recognition and observance of what was learned in this unit.
- Students will play songs/exercises within second instruction book individually and/or as a group, with/without online or CD accompaniment, listening to determine if the music is in a major or minor key.

Materials and Resources:

- Student's instrument

- Student's instrument
- Reeds, valve oil, slide grease
- Sound Innovations, Book 1 and CD's or online. Alfred Music, 2010.
- Tradition of Excellence, Book 1. ,2016. Kjos Music Company
- Sound Innovations, Book 2 and CD's or online. Alfred Music, 2011.
- Tradition of Excellence, Book 2. ,2016. Kjos Music Company
- Various comprehensive band method instruction books.
- Concert band music.
- Metronome
- Tuner
- Smart Board
- Audio and video recordings
- Music staff paper

DELAWARE VALLEY SCHOOL DISTRICT

UNIT #6: Enharmonics and Chromatic Scales

Big Idea # 1: Enharmonics are two notes that are written differently, with different names, but sound the same and use the same fingering. Students must understand why enharmonic notes appear, recognize situations in music during which enharmonics occur, and accurately play the correct pitch for each note. A chromatic scale is a scale based on ascending and descending in one half step sequential intervals without omitting any notes and is the basis for all scales.

Essential Questions:

- What are enharmonics?
- Can students recall the enharmonic equivalents of notation previously learned?
- Can students perform music that include enharmonic notes?
- What is a chromatic scale?
- Can students correlate enharmonic notation within a chromatic scale to notation previously learned?
- Can students perform a chromatic scale(s)?

Concepts:

- Interpretation of music notation and rhythms when reading/performing music.
- Musical performance.
- Knowledge of various scales and observation of key signatures.

Competencies:

- Interpretation of music notation and rhythms when reading/performing music.
- Music analysis.
- Musical performance.
- Improvement of sight reading skills

DELAWARE VALLEY SCHOOL DISTRICT

Curriculum Plan

Unit #6: Enharmonics and Chromatic Scales

Time Range in Days: 40 minutes/one small group instruction per week/ongoing

Standard(s):

Pennsylvania Academic Standards for Arts and Humanities

Standards Addressed:

9.1.5.A; 9.1.5.B; 9.1.5.C; 9.1.5.G; 9.2.5.A; 9.2.5.C; 9.3.5.A; 9.3.5.E

Anchor(s):

R5.A.1.1; R5.A.2.1.2; M5.B.2.2.3

Overview: It is important that students understand the concept of enharmonics and can recognize and correctly play enharmonic notes, using correct fingerings, within a chromatic scale as well as concert band music.

Focus Question(s):

- Do students recognize the enharmonic equivalents of notation they have already learned how to play?
- Can students play a chromatic scale on respective instruments?

Goals:

- Students will be able to explain the concept of enharmonics and will be able to correctly identify enharmonic notes and their more common equivalents with a piece of music.
- Students will recognize and work to correctly perform a chromatic scale observing enharmonics that appear within the scale.

Objectives:

- Students will recall that a flat lowers a pitch one half step, while a sharp raises a pitch one half step, and will provide/perform examples of each, comparing the sounds. (DOK 1,2)
- Students will correctly identify the interval patterns between notations in a chromatic scale. (DOK 2)
- Students will understand that sounds in music have two names. Students will recall the correct fingering for a specific note and will apply this fingering to its enharmonic equivalent. (DOK 1,2)

- Students will design a chart using common note names and will add the enharmonic equivalents, utilizing both pitch names, to be used as a visual tool. (DOK 4)
- Students will determine enharmonic equivalents for notation previously learned and will be able to apply correct fingerings to these notes. (DOK 2, 4)
- Students will perform a chromatic scale, observing the enharmonic notes that appear when the scale ascends and descends. (DOK 2,3)
- Students will recognize and correctly perform/interpret enharmonic notes as they appear in songs/exercises from the second instruction book and in concert band music. (DOK 1, 3)

Core Activities and Corresponding Instructional Methods:

- Students and teacher will review various flat or sharp pitches/notes previously learned by students on respective instruments. Review will include that a flat lowers a pitch one half step, while a sharp raises a pitch one half step.
- Explanation of the concept of enharmonics. Discuss functions of enharmonic notes.
- Students will examine various enharmonic notes and determine the correct fingering and alternate name for each note.
- Students will listen to CD or online accompaniment for specific songs/exercises in second instruction book which include usage of enharmonics to listen for differences in pitch, and will then play these songs with/without CD or online accompaniment.
- Teacher will use keyboard as a visual aid to demonstrate a chromatic scale. Teacher should introduce a diagram of a piano keyboard to help students visualize a chromatic scale and/or enharmonic notes.
- Students and teacher will study a chromatic scale in second instruction book, note by note, to determine which notes the students recognize/remember. Students will work to correctly identify the notes by recalling the enharmonic equivalent.
- Students will use the fingering chart in second instruction book to look up how to play any notation they may not recall. This may include enharmonic notation.
- Students will individually play a chromatic scale in the second lesson book, beginning slowly to correctly play each note. Students will continue to work on the chromatic scale in class and in practice at home until they can successfully perform this scale at a moderate to fast tempo with little or no mistakes.
- Daily emphasis on rehearsal techniques that develop solid fundamental musicianship.

Assessments:

Diagnostic: group discussion, individual performance, group performance, teacher observation with individual response/correction.

Formative: individual performance, group performance, weekly progress/recall through performance in class and practice at home; sight reading.

Summative: student demonstration/teacher evaluation, evaluation of specific music assignment, group instruction attendance, band rehearsal attendance, class

participation, concert performance

Extensions:

- Students will work on recognition of enharmonic notes, including new pitches, and how to play these notes through practice of specific songs/exercises in second instruction book, with/without CD or online accompaniment, in class and through practice at home.
- Students may sing/play pitches in natural form, then sing/play the pitch after it has been altered by an accidental.
- Students will practice at home an amount of time determined by the teacher to reinforce the recognition and observance of what was learned in this unit.

Correctives:

- Students will refer to their enharmonic chart as necessary to recall alternate names of a pitch when practicing a piece of music in class or at home.
- Students will play songs/exercises in second instruction book which include new pitches/notations and their inharmonic equivalents with CD or online accompaniment. CD or online accompaniment will help students to hear the chromatic changes in the music.
- Students will study concert band music for respective instruments to determine if there are any enharmonic notes or chromatic passages. Students will determine if they recognize these notes by their specific note name and may circle affected notes to serve as a visual reminder.

Materials and Resources:

- Student's instrument
- Reeds, valve oil, slide grease
- Sound Innovations, Book 1 and CD's or online. Alfred Music, 2010.
- Tradition of Excellence, Book 1. ,2016. Kjos Music Company
- Sound Innovations, Book 2 and CD's or online. Alfred Music, 2011.
- Tradition of Excellence, Book 2. ,2016. Kjos Music Company
- Various comprehensive band method instruction books.
- Concert band music.
- Metronome
- Tuner
- Smart Board
- Audio and video recordings
- Music staff paper

DELAWARE VALLEY SCHOOL DISTRICT

UNIT #7: Articulations and Directional Symbols

Big Idea # 1: Performing on a musical instrument requires a musician to utilize proper technique and stylistic interpretation of the written music. This includes the knowledge of where to go within the music and the inclusion of specific articulations to express the composer's intent and musical expression.

Essential Questions:

- What specific directional symbols do students recall and are they able to correctly interpret them when performing a piece of music?
- What types of articulations do the students recognize?
- How do articulations affect the stylistic interpretation of a piece of music?
- Can students perform these articulations demonstrating proper technique learned for their respective instruments?

Concepts:

- Interpretation of music notation, rhythms, symbols, and articulations when reading/performing music.
- Musical performance.
- Sight reading skills.

Competencies:

- Perform printed notation with proper rhythms, pitches, and technique.
- Demonstrate continued development of technical ability on a student's specific instrument.
- Improvement of sight reading skills.
- Perform music of different styles and genres that incorporate skills and interpretations learned to date.

DELAWARE VALLEY SCHOOL DISTRICT

Curriculum Plan

Unit #7: Articulations and Directional Symbols

Time Range in Days: 40 minutes/one small group instruction per week/ongoing

Standard(s):

Pennsylvania Academic Standards for Arts and Humanities

Standards Addressed:

9.1.5.A; 9.1.5.B; 9.1.5.C; 9.1.5.E; 9.1.5.G; 9.2.5.A; 9.2.5.C; 9.3.5.A; 9.4.5.A

Anchor(s): R5.A.1.1; R5.A.1.6; R5.A.2.1.2; R5.A.2.3.1; R5.A.2.6.1

Overview: Students will understand the meaning of and will correctly follow directional symbols specific to a piece of music. Students will interpret and perform music with appropriate musical expression, including articulations where indicated within the music.

Focus Question(s):

- Can the students correctly play articulations as indicated within a piece of music?
- Can the students apply articulations to enhance the expression/interpretation of a piece of music?
- Do the students understand and are they capable of adequately performing various repeat signs and directional phrases that may appear in music?

Goals:

- Students will understand and observe various repeat signs and directional symbols/terms within a piece of music.
- Students will correctly perform music with specific directional repeat signs and terms.
- Students will use proper technique on respective instruments to correctly perform articulations within a piece of music to enhance musical interpretation and expression.

Objectives:

- Students will recall slurs and will perform slurs within a piece of music. (DOK 1,2)

- Students will be able to describe and correctly demonstrate staccato notes, recognize what they look like, and how they sound when played. (DOK 1, 2)
- Students will be able to describe and accurately demonstrate tenuto notes, recognize what they look like, and how they sound when played and will be able to differentiate between tenuto and staccato notes. (DOK 1, 2, 3)
- Students will be able to perform music which includes the application of staccato and/or tenuto notation using proper technique specific to respective instruments. (DOK 2, 4)
- Students will understand the meaning of the term legato and will be able to perform music indicated in a legato style. (DOK 1, 2)
- Students will describe the composers' intent to express emotion within a song and how the music is enhanced through use of articulations and playing styles. (DOK 2, 4)
- Students will be introduced to, will understand, and apply the articulation term simile when performing a song/exercise within the second instruction book or in a piece of concert band music. (DOK 2, 4)
- Students will recall what repeat signs look like in music and will identify what areas the music should repeat. (DOK 1, 2)
- Students will correctly identify, interpret, and apply the directional terms of D.S. al Fine, D.C. al Fine, D.C. al Coda, and measure repeat signs. (DOK 2, 3, 4)

Core Activities and Corresponding Instructional Methods:

- Discussion of directional terms of D.S. al Fine, D.C. al Fine, D.C. al Coda, and measure repeat signs, including pronunciation, English translation, and how they are applied in music.
- Students will listen to CD or online accompaniment of songs/exercises within second instruction book that include various repeat signs and/or directional terms. Students will read the music on their respective instruments when listening to the CD or online accompaniment in order to correctly follow the instructions for repeats.
- Students will choose a pitch on respective instruments and will play several notes, and will then play them as staccato notes.
- Students will choose a pitch on respective instruments and will play several notes, and will then play them as tenuto notes.
- Teacher and students will play specific songs/exercises individually and/or as a group from the second instruction book which include staccato notes and will recognize and correctly execute these notes.
- Teacher and students will play specific songs/exercises individually and/or as a group from the second instruction book which include tenuto notes and will recognize and correctly execute these notes. Students will compare staccato and tenuto notes.

- Students will work to improve their sight reading skills by playing music that include various articulations.
- Teacher will define and describe playing in a legato style and will show students where this articulation indicator is located within a piece of music.
- Students will be able to recognize and correctly perform sections of music or entire songs written in a legato style. Students will study concert band music to determine if any music is written in the legato style.

Assessments:

Diagnostic: group discussion, individual performance, group performance, teacher observation with individual response/correction.

Formative: individual performance, group performance, weekly progress/recall through performance in class and practice at home; sight reading.

Summative: student demonstration/teacher evaluation, evaluation of specific music assignment, group instruction attendance, band rehearsal attendance, class participation, concert performance

Extensions:

- Students will study concert band music to determine if any of the music is written with specific articulations indicated, and will identify which articulations students will play on respective instruments.
- Students will practice at home an amount of time determined by the teacher to reinforce the recognition and observance of what was learned in this unit.
- Students will play articulations within a song/exercise beginning slowly to play each articulation with proper technique. Students will continue to work on these articulations in class and in practice at home until they can successfully perform at a concert tempo with little or no mistakes.

Correctives:

- Students may circle repeat signs and directional terms to serve as a visual reminder when performing a piece of music
- Students will play articulations within a song/exercise beginning slowly to play each articulation with proper technique.
- Students may draw specific articulations above music within the second instruction book to help students reinforce the observation of specific markings above/below the music.

Materials and Resources:

- Student's instrument
- Reeds, valve oil, slide grease
- Sound Innovations, Book 1 and CD's or online. Alfred Music, 2010.
- Tradition of Excellence, Book 1. ,2016. Kjos Music Company
- Sound Innovations, Book 2 and CD's or online. Alfred Music, 2011.
- Tradition of Excellence, Book 2. ,2016. Kjos Music Company
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- Smart Board
- Audio and video recordings
- Music staff paper

DELAWARE VALLEY SCHOOL DISTRICT

UNIT #8: Rhythms: Eighth Rests, Syncopation, Sixteenth Notes

Big Idea # 1: Written music involves pitches and rhythms. Written music is very specific in terms of notation values and counting, and its performance as such. Students must understand that music is mathematical and includes the subdivision of musical beats within measures. Students must be able to accurately perform these rhythms using proper technique and a steady, continuous beat.

Essential Questions:

- What rhythms have the students learned to date?
- How do new rhythms compare to the more traditional rhythms already learned?
- Can students accurately subdivide the beat to create new rhythms?

Concepts:

- Interpretation of music symbols and rhythms when reading/performing music.
- Music performance.
- Sight reading skills.

Competencies:

- Interpretation of music notation when reading/performing music.
- Music analysis.
- Demonstrate continued development of technical ability on respective instruments.
- Improvement of sight reading skills.

Big Idea #2: Sixteenth notes are rhythms that involve the subdivision of a musical beat into quarters and are a fundamental rhythmic concept. Students' technical abilities and overall performance become advanced with the accurate performance of sixteenth note rhythms.

Essential Questions:

- What do sixteenth notes look like and how do they sound?
- How can students learn to accurately count sixteenth notes within music?
- Can students play/perform sixteenth notes on their respective instruments?

Concepts:

- Interpretation of music symbols and rhythms when reading/performing music.
- Music performance.
- Sight reading skills.

Competencies:

- Interpretation of music notation when reading/performing music.
- Music analysis.
- Demonstrate continued development of technical ability on respective instruments.
- Improvement of sight reading skills.

DELAWARE VALLEY SCHOOL DISTRICT

Curriculum Plan

Unit #8: Rhythms: Eighth Rests, Syncopation, Sixteenth Notes

Time Range in Days: 40 minutes/one small group instruction per week/ongoing

Standard(s):

Pennsylvania Academic Standards for Arts and Humanities

Standards Addressed:

9.1.5.A; 9.1.5.B; 9.1.5.C; 9.1.5.D; 9.1.5.G; 9.2.5.A; 9.2.5.C; 9.2.5.G; 9.3.5.A; 9.3.5.E

Anchor(s):

R5.A.1.1; R5.A.2.1.2; M5.A.1.3.3; M5.A.2.1.1; M5.A.2.1.2; M5.B.2.2.3

Overview: Rhythms involve not only sound but also rests. Rhythms include accurate subdivisions of musical beats with the emphasis of the beat on various notes. Sixteenth notes are a fundamental musical concept of rhythm which requires a steady beat to play/perform the subdivided notes with a correct concept of time.

Focus Question(s):

- What are sixteenth notes and what do they look like?
- How does syncopation vary from traditional rhythms?
- Are sixteenth notes, eighth rests, and syncopation affected by time signatures?
- Can students play/perform eighth rests, sixteenth notes and syncopated rhythms on their respective instruments with technical accuracy?
- Will students be able to properly count rhythms that include eighth rests, sixteenth notes, or syncopation?

Goals:

- Students will recognize eighth rests, will understand its time value, and will observe this rest when it appears in written music.
- Students will have an understanding of syncopation in music and will be able to identify the styles of music syncopation is most associated with.
- Students will be able to identify and properly count sixteenth notes and will recall the time value of sixteenth notes in relation to other notation. Students will tap their feet and use a metronome as an aural aid to counting accurately.

- Students will execute rhythms including eighth rests, sixteenth notes, and syncopation using an approved system of counting to accurately portray rhythmic patterns.

Objectives:

- Students will be able to correctly subdivide beats to include eighth notes and eighth rests. (DOK 2)
- Students will devise a system of counting that includes eighth rests, sixteenth notes, and syncopation that will accurately portray rhythmic patterns within the music. Students will utilize this counting when playing/performing music on respective instruments. (DOK 4)
- Students will analyze rhythms that exist within a syncopation, to gain an understanding of where the emphasis of a strong beat may be located, and placing accents on the correct beats or subdivisions of beats. (DOK 2, 4)
- Students will create their own syncopated rhythms and will perform these rhythms on their respective instruments. (DOK 2, 4)
- Students will recognize sixteenth note rhythms within music. (DOK 1)
- Students will determine how to divide one musical beat into quarters so that each sixteenth note receives one fourth of a beat, with four notes totaling one beat. (DOK 3)
- Students will count sixteenth notes, will determine how to count sixteenth notes in relation to tapping the foot, and compare counting with previously learned rhythms. (DOK 2, 3)
- Students will be able to accurately play/perform music that includes sixteenth note rhythms, using proper counting, on their respective instruments. (DOK 2, 3)

Core Activities and Corresponding Instructional Methods:

- Review of eighth notes and introduction to eighth rests, what they look like in music, their time value.
- Demonstration of eighth rests by playing specific songs/exercises in second instruction book, and counting eighth rests out loud.
- Clapping of eighth note and eighth rest patterns while counting out loud, tapping feet, and using a metronome to reinforce the concept of a musical beat.
- Students will play songs/exercises in second instruction book, with/without CD or online accompaniment, that include eighth rests.
- Students will clap sixteenth note rhythmic patterns while counting out loud, tapping feet, and using metronome to reinforce the concept of a musical beat.
- Students will write out counting underneath music that includes eighth rests, sixteenth notes, and syncopation.

Assessments:

Diagnostic: group discussion, individual performance, group performance, teacher observation with individual response/correction.

Formative: individual performance, group performance, weekly progress/recall through performance in class and practice at home; sight reading.

Summative: student demonstration/teacher evaluation, evaluation of specific music assignment, group instruction attendance, band rehearsal attendance, class participation, concert performance

Extensions:

- Students will search through their concert band music to observe if any pieces include eighth rests, and will work to count/play them correctly.
- Students will search through their concert band music to observe if any pieces include syncopation, and will identify where such rhythms are located.
- Discussion of styles of music that may include syncopation.
- Students will continue to write proper counting underneath measures that include sixteenth note rhythms and will work to play/perform at a progressively faster tempo through practice of specific songs/exercises and concert band music, in class and by practicing at home.
- Students will practice at home an amount of time determined by the teacher to reinforce the recognition and observance of what was learned in this unit.

Correctives:

- Teacher will make correlation to general music class with learning techniques of sixteenth notes.
- Students will listen to CD or online accompaniment and will then play specific songs/exercises in second instruction book that include eighth rests, sixteenth notes, and syncopation.
- CD and online will emphasize tempo and timing for sixteenth notes and eighth rests.
- Students will continue to write proper counting underneath measures that include sixteenth notes. Students and teacher will then play these pieces using a metronome to reinforce steady tempo and to assist students in counting and playing steady sixteenth notes.

Materials and Resources:

- Student's instrument
- Reeds, valve oil, slide grease
- Sound Innovations, Book 1 and CD's or online. Alfred Music, 2010.
- Tradition of Excellence, Book 1. ,2016. Kjos Music Company
- Sound Innovations, Book 2 and CD's or online. Alfred Music, 2011.
- Tradition of Excellence, Book 2. ,2016. Kjos Music Company
- Various comprehensive band method instruction books.
- Concert band music.
- Metronome
- Tuner

- Smart Board
- Audio and video recordings
- Music staff paper

DELAWARE VALLEY SCHOOL DISTRICT

UNIT #9: Rhythms: One Eighth and Two Sixteenth Notes Rhythm Pattern; Two Sixteenth and One Eighth Note Rhythm Pattern; Dotted Eighth and Sixteenth Note Rhythm Pattern, Eighth Note Triplets

Big Idea # 1: Written music is very specific in terms of notation values and counting, and its performance as such. Students must understand that music is mathematical and includes the subdivision of musical beats within measures. Eighth notes and sixteenth notes are rhythms that involve the subdivision of a musical beat into halves and quarters and are fundamental rhythmic concepts. Students' technical abilities and overall performance become more advanced with the accurate performance of eighth and sixteenth note rhythm combinations.

Essential Questions:

- What rhythms have the students learned to date?
- How do new rhythms compare to the more traditional rhythms already learned?
- Can students accurately subdivide the beat to create new rhythms?
- What do eighth and sixteenth notes look like and how do they sound?
- How can students learn to accurately count eighth and sixteenth notes within music?
- Can students play/perform eighth and sixteenth notes on their respective instruments?

Concepts:

- Interpretation of music symbols and rhythms when reading/performing music.
- Music performance.
- Sight reading skills.

Competencies:

- Interpretation of music notation when reading/performing music.
- Music analysis.
- Demonstrate continued development of technical ability on respective instruments.
- Improvement of sight reading skills.

DELAWARE VALLEY SCHOOL DISTRICT

Curriculum Plan

**Unit #9: Rhythms: Eighth and Two Sixteenth Notes Rhythm
Two Sixteenth and One Eighth Note Rhythm
Pattern; Dotted Eighth and Sixteenth Note Rhythm
Pattern, Eighth Note Triplets**

Time Range in Days: Pattern;
40 minutes/one small group
instruction per week/ongoing

Standard(s):

Pennsylvania Academic Standards for Arts and Humanities

Standards Addressed:

9.1.5.A; 9.1.5.B; 9.1.5.C; 9.1.5.D; 9.1.5.G; 9.2.5.A; 9.2.5.C; 9.2.5.G; 9.3.5.A; 9.3.5.E

Anchor(s):

R5.A.1.1; R5.A.2.1.2; M5.A.1.3.3; M5.A.2.1.1; M5.A.2.1.2; M5.B.2.2.3

Overview: Rhythms include accurate subdivisions of musical beats with the emphasis of the beat on various notes. Eighth and sixteenth notes in their various forms are a fundamental musical concept of rhythm which requires a steady beat to play/perform the subdivided notes with a correct concept of time.

Focus Question(s):

- What are eighth notes and sixteenth notes and what do they look like?
- How do eighth note triplets vary from traditional rhythms?
- Are sixteenth notes, eighth notes, and triplets affected by timesignatures?
- Can students play/perform eighth and sixteenth note combination rhythms, dotted eighth note rhythms, and triplets on their respective instruments with technical accuracy?
- Will students be able to properly count these rhythms?

Goals:

- Students will have an understanding of the dotted eighth and sixteenth note rhythm in music and will be able to identify this rhythm as it appears in concert band music.
- Students will be able to identify and properly count the eighth and two sixteenth notes combination rhythm and will recall the time value of the eighth and sixteenth notes in

relation to other notation. Students will tap their feet and use a metronome as an aural aid to counting accurately.

- Students will be able to identify and properly count the two sixteenth notes and an eighth note combination rhythm. Students will compare this rhythm and counting to the eighth and two sixteenth notes rhythm. Students will tap their feet and use a metronome as an aural aid to counting accurately.
- Students will compare these rhythms and counting to the traditional rhythm of four sixteenth notes and will determine the similarities and differences.
- Students will learn to recognize eighth note triplets and will understand it has a different subdivision of the beat when compared to traditional eighth notes and sixteenth notes.
- Students will have an understanding of the dotted eighth and sixteenth note rhythm in music and will be able to identify this rhythm as it appears in concert band music.

Objectives:

- Students will compare these rhythms and counting to the traditional rhythm of four sixteenth notes and will determine the similarities and differences. (DOK 3)
- Students will be able to correctly subdivide beats to include eighth notes and sixteenth notes. (DOK 2)
- Students will devise a system of counting that includes eighth notes, sixteenth notes, and dotted eighth notes that will accurately portray rhythmic patterns within the music. Students will utilize this counting when playing/performing music on respective instruments. (DOK 4)
- Students will analyze rhythms that exist within a piece of music prior to playing/performing this music. (DOK 4)
- Students will create their own rhythmic patterns and will perform these patterns on their respective instruments. (DOK 2, 4)
- Students will recognize triplet rhythms within music. (DOK 1)
- Students will determine how to divide one musical beat into quarters so that each sixteenth note receives one fourth of a beat, with four notes totaling one beat, while eighth notes receive one half of a beat. (DOK 3)
- Students will count dotted eighth note and sixteenth note rhythm pattern, will determine how to count this rhythm pattern in relation to tapping the foot, and compare counting with previously learned rhythms. (DOK 2, 3)
- Students will be able to accurately play/perform music that includes triplet rhythms, using proper counting, on their respective instruments and will understand it has a different subdivision of the beat when compared to traditional eighth notes and sixteenth notes. (DOK 2, 3)

Core Activities and Corresponding Instructional Methods:

- Review of eighth notes and introduction sixteenth notes, what they look like in music, their time value.
- Demonstration of eighth and two sixteenth note rhythm pattern by playing specific songs/exercises in second instruction book, and counting out loud.
- Clapping of eighth note and two sixteenth note patterns while counting out loud, tapping feet, and using a metronome to reinforce the concept of a musical beat.
- Students will play songs/exercises in second instruction book, with/without CD or online accompaniment, that include the eighth note and two sixteenth note rhythm combination and/or the two sixteenth notes and one eighth note rhythm pattern.
- Students will write out counting underneath music that includes eighth notes, sixteenth notes, dotted eighth and sixteenth notes, and triplets.
- Students will clap dotted eighth note and single sixteenth note rhythm pattern while counting out loud, tapping feet, and using metronome to reinforce the concept of a musical beat.
- Students will be introduced to the eighth note triplet rhythm pattern and will immediately realize the beat is evenly divided into thirds. Teacher and students will examine various ways to count the triplet rhythm.
- Teacher and students will work together on songs/exercises in second instruction book that use each of the combination rhythms in the written music. Students will identify before playing the music the location of the rhythms within the song and which specific rhythms are written.
- Echo and response on respective instruments when demonstrating rhythms.
- Students will play individually or as a group, songs/exercises in second instruction book that include combination rhythms and will listen to CD or online accompaniment of these songs to understand how these rhythm patterns sound.

Assessments:

Diagnostic: group discussion, individual performance, group performance, teacher observation with individual response/correction.

Formative: individual performance, group performance, weekly progress/recall through performance in class and practice at home; sight reading.

Summative: student demonstration/teacher evaluation, evaluation of specific music assignment, group instruction attendance, band rehearsal attendance, class participation, concert performance

Extensions:

- Students will draw the combination rhythm of one eighth note and two sixteenth notes linked together. Students will recall note values for each of these notes and will add them together to determine how many beat(s) the total rhythm pattern receives.
- Determine the similarities and differences between each rhythm.
- Students will continue to write the counting underneath music that includes eighth notes, sixteenth notes, dotted eighth and sixteenth notes, and triplets, until students are comfortable with the recognition of and performance of these rhythms.
- Students will work to play/perform at a progressively faster tempo through practice of specific songs/exercises and concert band music, in class and by practicing at home.
- Students will practice at home an amount of time determined by the teacher to reinforce the recognition and observance of what was learned in this unit.

Correctives:

- Teacher will make correlation to counting in general music class.
- Students will listen to CD or online accompaniment and will then play specific songs/exercises in second instruction book that include eighth and sixteenth notes combination rhythms, the dotted eighth and sixteenth note rhythm pattern, and triplets.
- CD or online accompaniment will emphasize tempo and timing for each of the combination rhythms.
- Students will continue to write proper counting underneath measures that include combination rhythms. Students and teacher will perform using a metronome to reinforce steady tempo and to assist students in counting and playing steady rhythms.

Materials and Resources:

- Student's instrument
- Reeds, valve oil, slide grease
- Sound Innovations, Book 1 and CD's or online. Alfred Music, 2010.
- Tradition of Excellence, Book 1. ,2016. Kjos Music Company
- Sound Innovations, Book 2 and CD's or online. Alfred Music, 2011.
- Tradition of Excellence, Book 2. ,2016. Kjos Music Company
- Various comprehensive band method instruction books.
- Concert band music.
- Metronome
- Tuner
- Smart Board
- Audio and video recordings
- Music staff paper

DELAWARE VALLEY SCHOOL DISTRICT

UNIT #10: Percussion Instruments/Drums

Big Idea # 1: Performance on percussion instruments with proper rhythm and style requires correct technical facility. Achievement of accurate musical performance requires physical coordination when playing a percussion instrument(s).

Essential Questions:

- What specific rhythms and notation can be recalled from the first year of instruction?
- Which drum rudiments does the student recognize and is the student able to correctly demonstrate these rudiments?
- What does percussion music sound like when it is played?
- How must the percussion instrument be physically played in order to accurately perform the music?

Concepts:

- Interpretation of music notation
- Music performance

Competencies:

- Perform printed notation with proper rhythms and technique.
- Demonstrate continued development of technical ability on a percussion instrument(s).

Big Idea #2: Playing printed music requires interpretation of the symbols, rhythms, and vocabulary. Achievement of accurate musical performances requires mental concentration and counting of musical notation to be performed on a percussion instrument(s), as well as interpretation of style.

Essential Questions:

- How can the rhythms/notation be performed on a percussion instrument?
- How can notation assist in playing together as an ensemble?
- What does percussion music sound like when it is played?
- Can percussionists correctly observe time signatures, dynamics, tempos, and various symbols that occur within a piece of concert band music?

Concepts:

- Interpretation of music notation/rhythms when reading/performing music.
- Observation of teacher's/conductor/s directions.

- Music performance.
- Sight reading skills.

Competencies:

- Perform printed music with correct rhythmic, technical, and stylistic interpretation.
- Perform music of different styles and genres that incorporate skills and interpretations learned to date.

DELAWARE VALLEY SCHOOL DISTRICT

Curriculum Plan

Unit #10: Percussion Instruments/Drums

Time Range in Days: 40 minutes/one small group instruction per week/ one-two band rehearsals per week/ongoing

Standard(s):

Pennsylvania Academic Standards for Arts and Humanities

Standards Addressed:

9.1.5.A; 9.1.5.B; 9.1.5.C; 9.1.5.D; 9.1.5.E; 9.1.5.F; 9.1.5.G; 9.1.5.I; 9.2.5.A; 9.2.5.C; 9.2.5.I; 9.4.5.A; 9.4.5.C

Anchor(s): R5.A.1.1; R5.A.1.6; R5.A.2.1.2; R5.A.2.3.1; R5.A.2.6.1; M5.A.1.3.3; M5.A.2.1.1; M5.A.2.1.2; M5.B.2.2.3; M5.D.1.1; M5.D.1.2

Overview: In their second year of study students will be able to recognize and play various rhythms and drum rudiments, using proper hand positions, technique, and counting, on several percussion instruments in small group instruction class and in band rehearsals.

Focus Question(s):

- Can the students play percussion instruments with technical proficiency for their level of playing?
- What is the function of a student percussionist when playing in a band rehearsal?
- What part do the percussion instruments serve as part of the overall band?

Goals:

- Students will become familiar with various rhythms, becoming more complex as the second year progresses, and will be able to play those rhythms with increasing accuracy.
- Students and teacher will work together to improve students' precision of drum rolls.
- Students will improve their playing/performance of concert band music through technical accuracy.
- Students will be introduced to various percussion instruments and will be able to physically perform on those instruments with technical proficiency.

- Students will develop an understanding of how specific percussion parts enhance concert band music, and will understand that the percussion section is the rhythmic center of a band.

Objectives:

- Students will be able to differentiate between various rolls learned on the snaredrum, including five-stroke rolls (eighth note roll), nine-stroke rolls (quarter note roll), seventeen-stroke rolls (half note roll), and long rolls and will work to become more proficient in their execution. (DOK 2, 3)
- Percussion students will recall and be able to demonstrate various rudiments and fundamentals specific to percussionists when playing/performing from instruction book and concert band music, including flams, paradiddles, flam taps, flam accents, flam paradiddles, flamacues, rim shots. (DOK 1,2)
- Percussion students will be able to identify rhythmic patterns as they occur within concert band music. (DOK 2)
- Students will perform on various percussion instruments in small group instruction classes and band rehearsals/performances, including snare drum, bass drum, suspended cymbal, crash cymbals, triangle, wood block, tambourine, claves, maracas/shakers, cowbell, sleigh bells. Students will be responsible for taking care of these instruments at all times. (DOK 2, 3)
- Students will learn how to play additional auxiliary percussion instruments such as hi-hat cymbals, timbales, guiro, wind chimes, bongos, and will be able to differentiate the proper playing technique for each instrument. (DOK 2,3)
- Students will be able to interpret rhythms, notation, time signature, tempo, and dynamics and will apply the correct rudiments and fundamentals necessary to perform the music accurately. (DOK 3,4)

Core Activities and Corresponding Instructional Methods:

- Students will review the various rudiments/technique learned within the first year of playing percussion instruments.
- Teacher will introduce and demonstrate additional rudiments used by percussionists such as drags/ruffs, tap flams, thirteen stroke rolls, pataflaflas.
- Students and teacher will work together to improve students' precision of drum rolls. Teacher will introduce and demonstrate open rolls versus closed rolls, with great emphasis on sticking.
- Students will work on correctly counting as they read notation/rhythms when playing percussion instruments.

- Teacher and students will play together specific songs/exercises in instruction book and concert band music that include rolls, rudiments, and fundamentals with/without CD or online accompaniment.
- Students will work to correctly observe time signatures, dynamics, tempos, and various symbols that occur within a piece of concert band music.
- Percussionists will be members of the cadet band and must learn how percussion instruments play an important role in concert band music. Students will learn what responsibilities they have when playing in the band and will become accustomed to playing along with other instruments.
- Teacher and student demonstrations.
- Sight reading/playing music of varying difficulties that include specific rudiments, fundamentals, rhythms, technique, dynamics, tempos, time signatures, repeat signs.
- Students and teacher will select several songs/exercises from second instruction book or concert band music to sight read individually and/or as a group to improve sight reading skills and the application of concepts learned to date.
- Daily emphasis on rehearsal techniques that develop solid fundamental musicianship.
- Provision of opportunities for students to perform individually and as a concert band.

Assessments:

Diagnostic: group discussion, percussion class performance, individual performance, teacher observation with student response/corrections.

Formative: observation of band rehearsals, sectional group performance, weekly progress/recall through playing in band rehearsals and practice at home, sight reading

Summative: concert performances, class participation, student demonstration/teacher evaluation and discussion at next rehearsal/group sectional, group instruction attendance, band rehearsal attendance.

Extensions:

- Students will listen to recorded music that provide examples various rudiments, rhythms, and fundamentals to achieve a better understanding of how a piece should be performed.
- Teacher and students will play exercises/songs with students counting as they play.
- Students will play songs/exercises within second instruction book individually and/or as a group, with/without CD or online accompaniment.
- Students, with guidance from the teacher, will write appropriate counting underneath rhythms/measures in songs/exercises or concert band music, as deemed necessary to successfully count and play.

- Students will practice at home an amount of time determined by the teacher to reinforce the recognition and observance of what was learned in this unit.

Correctives:

- Students, with guidance from the teacher, will write appropriate counting underneath rhythms/measures in songs/exercises or concert band music, as deemed necessary to successfully count and play.
- Students will work on recognition and performance of various rhythms, rudiments, rolls, and fundamentals through practice of specific songs/ exercises in second instruction book, with/without CD or online accompaniment, in class and through practice at home, with students counting as they play.
- Students will refer to a rudiment chart to recall how to perform specific skills.
- Students will continue to work on sight reading skills by playing new songs/exercises or concert band music individually and/or as a group.

Materials and Resources:

- Student's instrument
- Reeds, valve oil, slide grease
- Sound Innovations, Book 1 and CD's or online. Alfred Music, 2010.
- Tradition of Excellence, Book 1. ,2016. Kjos Music Company
- Sound Innovations, Book 2 and CD's or online. Alfred Music, 2011.
- Tradition of Excellence, Book 2. ,2016. Kjos Music Company
- Various comprehensive band method instruction books.
- Concert band music.
- Metronome
- Tuner
- Smart Board
- Audio and video recordings
- Music staff paper

DELAWARE VALLEY SCHOOL DISTRICT

UNIT #11: Cadet Band

Big Idea # 1: Students who are members of the cadet band are capable of playing more difficult music in a variety of styles than the beginning band because they are in their second year of instruction, are more experienced, and have advanced considerably on their respective instruments.

Essential Questions:

- What styles of music will the cadet band members perform?
- How will band students initially learn to play their concert band music?
- Is listening important in a band rehearsal?
- What are the differences between playing in a small group instruction atmosphere compared to a full band rehearsal?
- What is the importance of teamwork when playing in a band rehearsal setting?
- What are the benefits of performing as a band in a public performance?

Concepts:

- Interpretation of music symbols and notation when reading/performing music.
- Observing conductor's directions.
- Musical performance.
- Sight reading skills.

Competencies:

- Interpretation/analysis of music symbols and notation when reading/performing music with proper rhythms, pitches, and technique.
- Demonstrate continued development of technical ability on a student's specific instrument.
- Performing music in different styles and genres that convey contrasting, varied, and expressive elements of music.
- Application of specific pitches and proper technique learned to date for students' respective instruments.
- Improvement of sight reading skills.
- Musical performance.

DELAWARE VALLEY SCHOOL DISTRICT

Curriculum Plan

Unit #11: Cadet Band

Time Range in Days: 40 minutes/ one-two rehearsals per week/one year

Standard(s):

Pennsylvania Academic Standards for Arts and Humanities

Standards Addressed:

9.1.5.A; 9.1.5.B; 9.1.5.C; 9.1.5.D; 9.1.5.E; 9.1.5.F; 9.1.5.G; 9.1.5.I; 9.2.5.A; 9.2.5.C; 9.2.5.I; 9.4.5.A; 9.4.5.C

Anchor(s): R5.A.1.1; R5.A.1.6; R5.A.2.1.2; R5.A.2.3.1; R5.A.2.6.1; M5.A.1.3.3; M5.A.2.1.1; M5.A.2.1.2; M5.B.2.2.3; M5.D.1.1; M5.D.1.2

Overview: Students will rehearse and perform beginning/intermediate to intermediate level concert band music in at least one major concert performance during the school year, as well as performing in smaller concerts/assemblies as the opportunity may arise.

Focus Question(s):

- Can the students play their respective instruments with technical proficiency for their level of playing?
- What steps will be taken between sight reading a piece of music for the first time and the performance of said music in a concert?
- What are the differences between a group sectional and a full band rehearsal, and how is the music different between both?
- How do the students learn to follow the band director/conductor when playing a piece of music?

Goals:

- Students will be exposed to a wide variety of music and musical styles which vary in difficulty, but produce a challenge for each student.
- Students will interpret written music notation and will work to competently perform this music.

- Improvement of sight reading skills.
- Students will understand and appreciate the differences between playing as part of a small group or sectional and playing in a larger band rehearsal atmosphere.
- Teacher will help students learn to work and perform together as a group/team with the same goals and objectives in mind.
- Students will learn to listen to hear if they are performing their specific parts correctly.
- Students will become comfortable with playing music written for specific instruments, and playing their respective instrumental part in conjunction with several other parts simultaneously to create a full band arrangement.
- Students will develop self-confidence and will enjoy being a participating member of a large performing group and the teamwork involved.
- Students will come to the realization that they enjoy playing an instrument and being a member of a performing group, both in rehearsals and concerts/performances.

Objectives:

- Students will interpret written music notation and will work to competently perform this music by employing correct fingerings, technique, rhythms, and observation of dynamics, tempos, key signatures, articulations. (DOK 3, 4)
- Sight reading skills will improve because of continued exposure and analysis of new music. (DOK 4)
- Students will understand and appreciate the differences between playing as part of a small group or sectional and playing in a larger band rehearsal atmosphere. (DOK 2)
- Students will learn to listen in order to critique the performance of their specific parts. (DOK 4)
- Students will learn to listen to how their specific instrumental part in a song blends together with the other sections of the music. (DOK 2)

Core Activities and Corresponding Instructional Methods:

- Students will participate in weekly band rehearsals as a group, separate from their regularly scheduled small group instruction.
- Teacher and students will initially work on playing concert band music at a slower tempo to make pitch correction, and analyze and play particular rhythmic patterns and passages of music, and to enable students to hear how their specific instrumental parts coordinate with the rest of the band.
- Teacher and students will work on concert band music in sections, breaking down music into its smaller elements, repeating sections as necessary over the span of several rehearsals, gradually increasing the length of sections practiced, until the entire piece and be played.

- Teacher and students will gradually increase the tempo of the music until the band can comfortably play at concert level tempo.
- Students will rehearse with intentions of gaining ability to play musically as an ensemble.
- Students will continue to build self-confidence because of a feeling of instant success and achievement in playing an instrument, both individually and as a member of a large group.
- Students will practice concert band music together as a group at band rehearsals, in small group instruction classes, and individually at home until each piece is completely learned.
- Students will practice music at home to prepare for more efficient rehearsals and concert performance.
- Students will demonstrate proper performance etiquette through application of proper behaviors to the band rehearsal itself.
- Students will learn proper audience behavior for concerts/assemblies and will help to teach their families such etiquette.
- Daily emphasis on rehearsal techniques that develop solid fundamental musicianship.
- Provision of opportunities for students to perform individually and as a concert band.

Assessments:

Diagnostic: group discussion, sectional class performance, teacher observation with student response/corrections.

Formative: observation of band rehearsals, sectional group performance, weekly progress/recall through playing in band rehearsals and practice at home, sight reading

Summative: concert performances, class participation, student demonstration/teacher evaluation and discussion at next rehearsal/group sectional, group instruction attendance, band rehearsal attendance.

Extensions:

- Students will practice concert band music at a gradually faster tempo in class and by practicing at home.
- Members of the cadet band will occasionally practice with the beginning band during their rehearsal time throughout the school year in an effort to help the beginning band students to hear how their respective instrumental parts blend with the other instruments of the band. Cadet band members will act as role models and leaders to the

beginning band students, and will help to make corrections when the beginners encounter problems with the concert band music.

- Cadet band members will help beginning and students to learn proper performance etiquette by applying such proper behaviors to the band rehearsal.
- Students will perform in at least one major concert performance during the school year (usually spring), with the possibility of additional concerts, assemblies, or recitals as opportunities may arise.
- Students with exceptional ability may be asked by the director to participate in extra performances or festivals.
- Students are encouraged to perform outside of band, such as at family gatherings, talent shows, church, assisted living homes.
- Students will practice at home an amount of time determined by the teacher to reinforce the recognition and observance of everything learned to date.

Correctives:

- Teacher and students will address any new pitches, notation, rhythms, key signatures, or other such technique not yet learned in small group instruction classes, playing as a group, with/without teacher accompaniment.
- Students will assist others who need additional help with a particular piece of music to reinforce the notes, rhythms, techniques, and concepts learned.
- Continued practice of concert band music and/or sections of music in band rehearsal.

Materials and Resources:

- Student's instrument
- Reeds, valve oil, slide grease
- Sound Innovations, Book 1 and CD's or online. Alfred Music, 2010.
- Tradition of Excellence, Book 1. ,2016. Kjos Music Company
- Sound Innovations, Book 2 and CD's or online. Alfred Music, 2011.
- Tradition of Excellence, Book 2. ,2016. Kjos Music Company
- Various comprehensive band method instruction books.
- Concert band music.
- Metronome
- Tuner
- Smart Board
- Audio and video recordings
- Music staff paper

DELAWARE VALLEY SCHOOL DISTRICT

UNIT #12: Specific Instrumental Technique and Review – Second Year of Instruction

Big Idea # 1: Students are introduced to and become proficient with technique and fundamentals that are specific to their respective instruments. It is important to have a solid foundation to continue to build upon in order to learn new notation, pitches, technique, and musical concepts.

Essential Questions:

- Can students correctly apply various music elements and concepts previously learned to new music?
- Are students able to read and demonstrate numerous pitches/notes and their correct fingerings on their respective instruments?
- Can students demonstrate proper technique learned for their respective instruments?

Concepts:

- Interpretation of music notation and rhythms when reading/performing music.
- Music performance.
- Sight reading skills.

Competencies:

- Perform printed notation with proper rhythms, pitches, and technique.
- Demonstrate continued development of technical ability on a student's respective instrument.
- Improvement of sight reading skills.
- Perform music of different styles and genres that incorporate all skills and interpretations learned to date.

DELAWARE VALLEY SCHOOL DISTRICT

Curriculum Plan

Unit #12: Specific Instrumental Technique and Review-
Second Year of Instruction

Time Range in Days:

40 minutes/one small group
instruction per week/ongoing

Standard(s):

Pennsylvania Academic Standards for Arts and Humanities

Standards Addressed:

9.1.5.A; 9.1.5.B; 9.1.5.C; 9.1.5.D; 9.1.5.E; 9.1.5.F; 9.1.5.G; 9.1.5.I; 9.2.5.A; 9.2.5.C; 9.2.5.I;
9.4.5.A; 9.4.5.C

Anchor(s): R5.A.1.1; R5.A.1.6; R5.A.2.1.2; R5.A.2.3.1; R5.A.2.6.1; M5.A.1.3.3; M5.A.2.1.1;
M5.A.2.1.2; M5.B.2.2.3; M5.D.1.1; M5.D.1.2

Overview: Students will be able to properly demonstrate various forms of technique/fundamentals specific to each respective instrument, which will also be incorporated as an overall review.

Focus Question(s):

- Can the student recall the musical elements and concepts learned to date?
- Can the student correctly play specific pitches learned to date?
- Can the student demonstrate proper technique and fundamentals for the respective instrument?

Goals:

- Students will be able to properly demonstrate various forms of technique and fundamentals specific to each respective instrument.
- Students will review time signatures, key signatures, accidentals, rhythms, concepts of note values, articulations, technique, scales, enharmonics, chromatic scales, new pitches/notes and fingerings according to respective instruments.
- Review of new pitches and fingerings will serve as an introduction to alternate fingering techniques of specific instruments.

Objectives:

- Students will recall specific technique and will perform exercises/songs within the second instruction book to reinforce the technique learned by students on respective instruments. (DOK 1, 2)
- Students will review and apply concepts of rhythms, notation and note values, key signatures, accidentals, articulations, enharmonics, scales and chromatic scales according to their respective instruments. (DOK 1, 4)
- Students will determine how to play various low pitches/notes and/or high pitches/notes as they appear in specific exercises/songs in the second instruction book and/or in concert band music. (DOK 3)
- Students will be able to demonstrate alternate fingerings for their respective instruments. (DOK 2)

Core Activities and Corresponding Instructional Methods:

- Students and teacher will work on specific technique exercises within the second instruction book to reinforce technique learned by students on respective instruments. Students will play individual at a slower tempo, continuing to practice these exercises in class and at home until they can correctly play at a moderate tempo with little or no mistakes.
- Students will continue to learn how to play various low pitches/notes and/or high pitches/notes as they appear in music. Students may refer to a fingering chart as necessary.
- Woodwind instrument students will begin to work on playing exercises/songs within the second instruction book that introduce alternate fingerings for specific notation. Explanation in regards to when alternate fingering is appropriate for use.
- Students will play exercises/songs that include alternate fingerings in class and will practice at home until students are comfortable with alternate fingerings. Students will practice one alternate fingering at a time before continuation to other notes. Students will work to achieve proficiency.
- Students and teacher will play as a group specific songs and pieces of music located near the end of the second instruction book which are written as a fun review of the many concepts, rhythms, note values, articulations, time signatures, key signatures, scales, and techniques learned through two years of instrumental instruction.

Assessments:

Diagnostic: group discussion, sectional class performance, teacher observation with student response/corrections.

Formative: observation of band rehearsals, sectional group performance, weekly progress/recall through playing in band rehearsals and practice at home, sight reading

Summative: concert performances, class participation, student demonstration/teacher

evaluation and discussion at next rehearsal/group sectional, group instruction attendance, band rehearsal attendance.

Extensions:

- Students will practice specific technique exercises near the end of second instruction book in class and by practicing at home in order to become comfortable with any new pitches; to become comfortable with and properly use alternate fingerings; to become proficient in the techniques associated with respective instruments.
- Students will practice at home an amount of time determined by the teacher to reinforce the recognition and observance of what was learned in this unit.

Correctives:

- Students will choose several previously learned songs/exercises and will play together as a group to use as further review, with/without CD or online accompaniment.
- Students and/or teacher will assist others if anything is forgotten or cannot be immediately recalled.

Materials and Resources:

- Student's instrument
- Reeds, valve oil, slide grease
- Sound Innovations, Book 1 and CD's or online. Alfred Music, 2010.
- Tradition of Excellence, Book 1. ,2016. Kjos Music Company
- Sound Innovations, Book 2 and CD's or online. Alfred Music, 2011.
- Tradition of Excellence, Book 2. ,2016. Kjos Music Company
- Various comprehensive band method instruction books.
- Concert band music.
- Metronome
- Tuner
- Smart Board
- Audio and video recordings
- Music staff paper

Primary Textbook(s) Used for this Course of Instruction

Name of Textbook: Sound Innovations, Book 1 and CD's or online.

Textbook ISBN #:

Textbook Publisher & Year of Publication: Alfred Music, 2010.

Curriculum Textbook is utilized in (title of course): Second Year Elementary Instrumental Music/Band

Plus various other instrumental instructional methods.

Primary Textbook(s) Used for this Course of Instruction

Name of Textbook: Sound Innovations, Book 2 and CD's or online.

Textbook ISBN #:

Textbook Publisher & Year of Publication: Alfred Music, 2011.

Curriculum Textbook is utilized in (title of course): Second Year Elementary Instrumental Music/Band

Plus various other instrumental instructional methods.

Primary Textbook(s) Used for this Course of Instruction

Name of Textbook: Essential Elements 2000, Book 2 and CD's

Textbook ISBN #:

Textbook Publisher & Year of Publication: Hal Leonard Corporation, 2000.

Curriculum Textbook is utilized in (title of course): Second Year Elementary Instrumental Music/Band

Plus various other instrumental instructional methods.

Primary Textbook(s) Used for this Course of Instruction

Name of Textbook: Tradition of Excellence, Book 1 and CD's and online

Textbook ISBN #:

Textbook Publisher & Year of Publication: Neil A. Kjos Music Company, 2016.

Curriculum Textbook is utilized in (title of course): Second Year Elementary Instrumental Music/Band

Plus various other instrumental instructional methods.

Primary Textbook(s) Used for this Course of Instruction

Name of Textbook: Tradition of Excellence, Book 2 and CD's and online

Textbook ISBN #:

Textbook Publisher & Year of Publication: Neil A. Kjos Music Company, 2016.

Curriculum Textbook is utilized in (title of course): Second Year Elementary Instrumental Music/Band

Plus various other instrumental instructional methods.

Appendix

Academic Standards for the Arts and Humanities

www.portal.state.pa.us/portal/server.pt?open=18&objID=380409&mode=2

Checklist to Complete and Submit with Curriculum:

- _____ A hard copy of the curriculum using The template entitled "Planned Instruction," available on the district website
- _____ Hard copies of all supplemental resources not available electronically
- _____ The primary textbook form(s)
- _____ The appropriate payment form, in compliance with the maximum curriculum writing hours noted on the first page of this document
- _____ A USB/Flash Drive containing a single file that will print the curriculum in its intended sequence from beginning to end and all supplemental resources that are available in electronic format.

Each principal and/or department chair has a schedule of First and Second Readers/Reviewers. Each Reader/Reviewer must sign & date below.

First Reader/Reviewer Printed Name _____

First Reader/Reviewer Signature _____ Date _____

Second Reader/Reviewer Printed Name _____

Second Reader/Reviewer Signature _____ Date _____

