

Marching Band

Unit Title: Music Theory

Stage 1: Desired Results

Standards & Indicators:

2020 Visual and Performing Arts 1.3 Music

- 1.3.C.1prof.Cr1a: Compose and improvise ideas for melodies, rhythmic passages and arrangements for specific purposes that reflect characteristic(s) of music from a variety of historical periods or cultures studied in rehearsal.
- 1.3C.12prof.Cr2a: Select and develop draft melodies, rhythmic passages and arrangements for specific purposes that demonstrate understanding of characteristic(s) of music from a variety of historical periods studied in rehearsal.
- 1.3C.12int.Cr3a: Evaluate and refine draft compositions and improvisations based on knowledge, skill and collaboratively developed criteria. • 1.3C.12int.Cr3b: Share personally developed melodies and rhythmic passages (individually or as an ensemble) that demonstrate understanding of characteristics of music or texts studied in rehearsal.
- 1.3C.12acc.Pr6a: Demonstrate mastery of the technical demands and an understanding of expressive qualities of the music in prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods.
- 1.3C.12prof.Re7b: Explain how the analysis of passages and understanding the way the elements of music are manipulated informs the response to music.
- 1.3B.12prof.Cn10a: Demonstrate how interests, knowledge and skills relate to personal choices and intent when creating, performing and responding to music.

2020 Media Arts Standards 1.2

- 1.2.12acc.Cr1b:** Organize and design artistic ideas for media arts productions.
- 1.2.12acc.Cr1d:** Apply aesthetic criteria in developing and refining media arts artwork.
- 1.2.12adv.Cr1a:** Fluently integrate generative methods, aesthetic principles and innovative thinking to form original ideas and solutions.
- 1.2.12adv.Cr1b:** Fluently integrate a sophisticated personal aesthetic for media arts productions
- 1.2.12adv.Cr1c:** Knowledge of systems, prototypes and production processes with consideration of complex constraints of goals, time, resources, and personal limitations.
- 1.2.12acc.Cr1a:** Strategically use generative methods to create multiple ideas and refine artistic goals that increase aesthetic depth.

Career Readiness, Life Literacies and Key Skills

Standard	Performance Expectations	Core Ideas
9.2.12.CAP.3	Investigate how continuing education contributes to one's career and personal growth.	There are strategies to improve one's professional value and marketability.
9.2.12.CAP.5	Assess and modify a personal plan to support current interests and postsecondary plans.	There are strategies to improve one's professional value and marketability.

Central Idea/Enduring Understanding:

- Musicians creative choices are influenced by their expertise, context and expressive intent
- Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.
- Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.

Essential/Guiding Question:

- How do musicians generate creative ideas?
- How do musicians make meaningful connections to creating, performing, and responding?
- How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?
- What are scales and scale formulas?
- When do you use the different forms of the minor scale?
- What are advanced chords, and when would you use them?

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	<ul style="list-style-type: none"> - What are chord inversions and how do they work/notated? - How does my voicing fit into the ensemble work? - How do the arrangements of instruments work?
Content: <ul style="list-style-type: none"> - Advanced note reading skills in treble clef and bass clef - Advanced rhythm reading skills - Composition for treble clef and bass clef - Scale construction, major scales - Scale construction, minor scales - Scale construction, all minor modes - Scale construction, pentatonic scales - Chord construction, 7th chords - Chord construction, inversions - Chord construction, pentachords - Intervals, unison to compound - Perform and create advanced melodies using these techniques - 20th century music theory techniques - Musical Form 	Skills(Objectives): <ul style="list-style-type: none"> - Read and construct advanced pieces in treble clef and bass clef - Read and construct advanced rhythms in treble clef and bass clef - Read and construct major scales - Read and construct minor scales, all versions - Create melodies and pieces using theory skills learned - Create rhythmic patterns - Perform, transpose, and create chord progressions in both major and minor - Create, construct, and identify intervals from unison to compound - Create and perform inverted chords - Create and perform 7th chords - Create and perform jazz chords - Create and perform pentatonic melodies

Interdisciplinary Connections: <ul style="list-style-type: none"> - Music theory has changed throughout history, how have different historical events influenced the evolution of music theory? - How do different scales from different areas of the world affect the music we play and hear? (Geography) - How do scales and intervals compute mathematically? - How do soundwaves affect the sound? (Science)

Stage 2: Assessment Evidence

Performance Task(s): <ul style="list-style-type: none"> - Write, perform and recognize notes, chords, intervals and scales - Perform scales in chords alone and un pieces using proper technique and hand position - Create basic chord progressions in major and minor keys - Create scales of varying degrees 	Other Evidence: <p>Written compositions</p> <ul style="list-style-type: none"> - Error detection for peer's work - Peer and self critique
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Stage 3: Learning Plan

Learning Opportunities/Strategies: <ul style="list-style-type: none"> - Performing varying pieces of music across multiple genres that incorporate intermediate levels of rhythms - Performing varying pieces of music across multiple genres that incorporate intermediate levels of note reading in treble clef and TAB - Creating music for treble and bass clef for students to perform and critique - Create chord progressions, starting with I-vi-IV-V or varying degrees thereof, and 	Resources: <ul style="list-style-type: none"> • Foundations for Superior Performance • The Dynamic Marching Band • The System • Show Repertoire <p>LGBT and Disabilities Law Resources:</p> <ul style="list-style-type: none"> • GLSEN Educator Resources • Supporting LGBTQIA Youth Resource List • Respect Ability: Fighting Stigmas, Advancing Opportunities
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adding in ii and vii chords, as well as V7 and Jazz progressions	<i>*Be sure to only include applicable resources.</i>		
<ul style="list-style-type: none">- Perform major scales, one octave, up to 7 sharps and flats- Perform natural minor scales, one octave, in all three forms- Pentatonic exercises			
Differentiation			
*Please note: Teachers who have students with 504 plans that require curricular accommodations are to refer to Struggling and/or Special Needs Section for differentiation			
High-Achieving Students	On Grade Level Students	Struggling Students	Special Needs/ELL
<ul style="list-style-type: none">- Lesson skills extension- Peer mentoring- Adjusting the pace of the lessons- Curriculum compacting- Inquiry-based instruction- Independent study- Higher order thinking skills- Internet based content	<ul style="list-style-type: none">- Peer mentoring- Higher order thinking skills- Independent study- Inquiry based instruction	<ul style="list-style-type: none">- Rewording- Directions- Allowing extra time- Receive help from peer mentors- Mini lessons- Use of visual and multi-sensory formats- Use of assisted technology- Testing accommodations	<p>Any student requiring further accommodations and/or modifications will have them individually listed in their 504 Plan or IEP. These might include, but are not limited to: breaking assignments into smaller tasks, giving directions through several channels (auditory, visual, kinesthetic, model), and/or small group instruction for reading/writing</p> <p>ELL supports should include, but are not limited to, the following::</p> <p>Extended time</p> <p>Provide visual aids</p> <p>Repeated directions</p> <p>Differentiate based on proficiency</p> <p>Provide word banks</p> <p>Allow for translators, dictionaries</p>

Unit Title: Instrument Proficiency
Stage 1: Desired Results
<u>Standards & Indicators:</u> 2020 Visual and Performing Arts 1.3 Music 1.3C.12prof.Pr4a: Explain the criteria used to select varied repertoire to study based on an understanding of theoretical and structural characteristics of the music, the technical skill of the individual or ensemble, and the purpose or context of the performance. 1.3C.12prof.Pr4b: Demonstrate, using music reading skills (where appropriate), how compositional devices employed and theoretical and structural aspects of musical works impact and inform prepared or improvised performances. 1.3C.12prof.Pr4c: Demonstrate an understanding of context in a varied repertoire of music through prepared and improvised performances. 1.3C.12prof.Pr5a: Develop strategies to address expressive challenges in a varied repertoire of music, and evaluate their success using feedback from ensemble peers and other sources to refine performances.

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1.3C.12prof.Pr6a: Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures, styles, and genres. 1.3C.12prof.Pr6b: Demonstrate an understanding of expressive intent by connecting with an audience through prepared and improvised performances.

1.3C.12prof.Re9a: Evaluate works and performances based on personally or collaboratively developed criteria, including analysis of the structure and context.

1.3B.12prof.Cn11a: Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

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1.2.12prof.Cr3a: Understand the deliberate choices in organizing and integrating content, stylistic conventions, and media arts principles such as emphasis and tone.

1.2.12prof.Cr3b: Refine and modify media artworks, emphasizing aesthetic quality and intentionally accentuating stylistic elements to reflect an understanding of personal goals and preferences.

1.2.12acc.Cr3a: Apply ideas with deliberate choices in organization, integrating content and stylistic conventions.

1.2.12acc.Cr3b: Demonstrate an understanding of media art principles through a selection of tools and production processes.

1.2.12acc.Cr3c: Refine and elaborate aesthetic elements and technical components. Intentionally form impactful expressions in media artworks for specific purposes, intentions, continuity, juxtaposition, audiences and contexts.

1.2.12adv.Cr3b: Intentionally and consistently refine and elaborate elements and components to form impactful expressions in media artworks, directed at specific purposes, audiences and contexts.

1.2.12prof.Pr4a: Integrate various arts, media arts forms and content into unified media arts productions, considering the reaction and interaction of the audience, such as experiential design.

1.2.12prof.Pr5a: Demonstrate progression in artistic, design, technical, and soft skills, as a result of selecting and fulfilling specified roles in the production of a variety of media artworks.

1.2.12prof.Pr5b: Develop and refine creativity and adaptability, such as design thinking and risk taking, in addressing identified challenges and constraints within and through media arts productions.

1.2.12acc.Pr5b: Demonstrate effective creativity and adaptability, such as resisting closure and responsive use of failure, to address sophisticated challenges within and through media arts productions.

1.2.12acc.Pr5c: Demonstrate the skillful adaptation and combination of tools, styles and techniques to achieve specific expressive goals in the production of a variety of media artworks.

1.2.12adv.Pr5a: Employ mastered artistic, design, technical, and soft skills in managing and producing media artworks.

Career Readiness, Life Literacies and Key Skills

Standard	Performance Expectations	Core Ideas
9.2.12.CAP.14	Analyze and critique various sources of income and available resources (e.g., financial assets, property, and transfer payments) and how they may substitute for earned income.	Securing an income involve an understanding of the costs and time in preparing for a career field, interview and negotiation skills, job searches, resume development, prior experience, and vesting and retirement plans.
9.4.2.Cl.1:	Demonstrate openness to new ideas and perspectives (e.g., 1.1.2.CR1a, 2.1.2.EH.1, 6.1.2.CivicsCM.2).	Brainstorming can create new, innovative ideas.
Central Idea/Enduring Understanding: -Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.		Essential/Guiding Question: <ul style="list-style-type: none"> - How do performers select repertoire? - How do musicians improve the quality of their performance?

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<ul style="list-style-type: none"> -To express their musical ideas, musicians analyze, evaluate and refine their performance over time through openness to new ideas, persistence and the application of appropriate criteria -Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding. Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding. -Music literacy is the key to musical understanding -Specific instrument technique is a learned skill which follows rules and patterns 	<ul style="list-style-type: none"> - How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music? - Why is instrument technique so important? - How do the different instrument families relate together? - What is the sound pyramid, and how does each instrument fit into the pyramid? - What are the best ways to emote emotion while playing? - How do different drum kit set ups change the sound of the ensemble?
<p>Content:</p> <ul style="list-style-type: none"> - Proper posture - Proper hand position - Footwork (pedals) - Dynamics - Musical literacy as it relates to tempo and dynamics - Musical expression - Public performance - Perform and create basic melodies using these techniques - Perform etudes and scale patterns to increase finger dexterity 	<p>Skills(Objectives):</p> <ul style="list-style-type: none"> - Read and construct advanced pieces in treble and bass clef - Perform pieces using proper poster and hand position - Perform pieces using proper pedal techniques - Perform varying degrees of music literature from different genres with proper dynamics and tempos - Create advanced melodies and pieces using compositional skills learned - Create advanced melodies and pieces using compositional skills learned - Create advanced rhythmic patterns - Apply finger patterns are they relate to scales and music
<p>Interdisciplinary Connections:</p> <ul style="list-style-type: none"> - Incorporating piece from all genres, all ethnicities and all cultures, and comparing and contrasting those pieces with historical references - Sound waves and science behind the acoustics and pedals, especially with dynamics - Mathematical divisions of beat and bars 	
<p>Stage 2: Assessment Evidence</p>	
<p>Performance Task(s):</p> <ul style="list-style-type: none"> - Write, perform and recognize dynamics and tempo markings in simple to intermediate level pieces - Perform scale patterns utilizing proper finger patterns in chords alone and in pieces using proper technique and hand positions - Perform scales of varying degrees with proper finger patterns - Complete technical exercises - Analyze and critique peers and professionals for their performance techniques - Aurally recognize musical elements in performance such as dynamics, tempo and mood 	<p>Other Evidence:</p> <ul style="list-style-type: none"> - Self reflection for recorded performance - Peer reflection for recorded performance - Critique for proper finger patterns

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Stage 3: Learning Plan

Learning Opportunities/Strategies:

- Performing varying pieces of music across multiple genres that incorporate basic levels of dynamics
- Performing varying pieces of music across multiple genres that incorporate basic to intermediate labels of note reading in treble and bass clef
- Creating music for treble and bass clef for students to perform and critique
- Create finger patterns for a piece of music to perform and then to critique in class
- Perform major scales, one octave, up to 7 sharps and flats, with proper finger patterns
- Perform natural minor scales, one octave, with proper finger patterns
- Perform arpeggios in both major and minor with proper finger patterns
- Critique professional performances for proper piano posture, hand position, and emotion

Resources:

- The Dynamic Marching Band
- The System
- Show Repertoire

LGBT and Disabilities Law Resources:

- [GLSEN Educator Resources](#)
- [Supporting LGBTQIA Youth Resource List](#)
- [Respect Ability: Fighting Stigmas, Advancing Opportunities](#)

**Be sure to only include applicable resources.*

Differentiation

*Please note: Teachers who have students with 504 plans that require curricular accommodations are to refer to Struggling and/or Special Needs Section for differentiation

High-Achieving Students	On Grade Level Students	Struggling Students	Special Needs/ELL
<ul style="list-style-type: none"> - Lesson skills extension - Peer mentoring - Adjusting the pace of the lessons - Curriculum compacting - Inquiry-based instruction - Independent study - Higher order thinking skills - Internet based content 	<ul style="list-style-type: none"> - Peer mentoring - Higher order thinking skills - Independent study - Inquiry based instruction 	<ul style="list-style-type: none"> - Rewording - Directions - Allowing extra time - Receive help from peer mentors - Mini lessons - Use of visual and multi-sensory formats - Use of assisted technology - Testing accommodations 	<p>Any student requiring further accommodations and/or modifications will have them individually listed in their 504 Plan or IEP. These might include, but are not limited to: breaking assignments into smaller tasks, giving directions through several channels (auditory, visual, kinesthetic, model), and/or small group instruction for reading/writing</p> <p>ELL supports should include, but are not limited to, the following::</p> <ul style="list-style-type: none"> Extended time Provide visual aids Repeated directions Differentiate based on proficiency Provide word banks Allow for translators, dictionaries

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Unit Title: Marching Techniques

Stage 1: Desired Results

Standards & Indicators:

2020 Visual and Performing Arts 1.3 Music

1.3C.12prof.Pr4a: Explain the criteria used to select varied repertoire to study based on an understanding of theoretical and structural characteristics of the music, the technical skill of the individual or ensemble, and the purpose or context of the performance.

1.3C.12prof.Pr4b: Demonstrate, using music reading skills (where appropriate), how compositional devices employed and theoretical and structural aspects of musical works impact and inform prepared or improvised performances.

1.3C.12prof.Pr4c: Demonstrate an understanding of context in a varied repertoire of music through prepared and improvised performances.

Proficient 1.3B.12prof.Cn11a: Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music. This Performance Expectation is embedded in the following Artistic Processes: 1.3A.12prof.Cr2a, 1.3A.12prof.Cr3b, 1.3A.12prof.Pr5b, 1.3A.12prof.Re7a

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1.2.12adv.Re7a: Analyze and synthesize the qualities and relationships of the components and audience impact in a variety of media artworks.

1.2.12adv.Pr5b: Fluently employ mastered creativity and adaptability in formulating inquiry and solutions to address complex challenges within and through media arts productions.

1.2.12adv.Pr5c: Independently utilize and adapt tools, styles and systems in standard, innovative and experimental ways in the production of complex media artworks.

1.2.12prof.Pr6a: Design the presentation and distribution of collections of media artworks, considering combinations of artworks, formats and audiences.

1.3C.12prof.Re9a: Evaluate works and performances based on personally or collaboratively developed criteria, including analysis of the structure and context. Career Readiness, Life Literacies and Key Skills

Standard	Performance Expectations	Core Ideas
9.4.12.Cl.1	Demonstrate the ability to reflect, analyze, and use creative skills and ideas	With a growth mindset, failure is an important part of success
9.4.12.Cl.2	Identify career pathways that highlight personal talents, skills, and abilities (Innovative ideas or innovation can lead to career opportunities.

Central Idea/Enduring Understanding:

- The marching arts is a regimented discipline
- Different movements require different skill sets and directions
- Different instruments require different marching techniques
- Body and spatial awareness
- Visual assessment
- Ensemble awareness
- How does the individual fit into the whole

Essential/Guiding Question:

- How do musicians generate creative ideas?
- How do Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. Response to music is informed by analyzing context (e.g., social, cultural, historical) and how creator(s) or performer(s) manipulate the elements of music.
- How do we discern the musical creators' and performers' expressive intent?
- How do we judge the quality of musical work(s) and performance(s)?
- How do we march?
- Why do different instruments have different marching techniques?
- Why is the individual important to the entirety of the group?

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<u>Content:</u> <ul style="list-style-type: none"> - Marching Techniques - Visual ideas and visual basics - How the music shapes the visual picture - How the marching shapes the tempo and the direction of the feet and of the body - Spatial awareness - Kinesthetic awareness 	<u>Skills(Objectives):</u> <ul style="list-style-type: none"> - Perform pieces using proper technique from various genres <ul style="list-style-type: none"> - Perform pieces using proper posture and hand position - Perform pieces using proper instrument specific techniques - Complete simple to complex marching techniques - Perform at a high level, completing drill and creating pictures and shapes to tell the story of the music - Spatial and kinesthetic awareness of self and of ensemble.
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<u>Interdisciplinary Connections:</u> <ul style="list-style-type: none"> - Compare music history and compositions to world and American (where applicable) history to see the connections. Example, protest songs - Focus on composers from varying ethnicities and cultural backgrounds - Compare and contrast jobs composers had to support themselves, and how their economic status equated to their compositional rank

Stage 2: Assessment Evidence

<u>Performance Task(s):</u> <ul style="list-style-type: none"> - Perform basic marching technique with and without playing or spinning - Create pictures that convey a story - Individual and group spatial awareness 	<u>Other Evidence:</u> <ul style="list-style-type: none"> - Self reflection for recorded performances - Peer reflection for recorded performances - Peer collaboration and editing for research based projects
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Stage 3: Learning Plan

<u>Learning Opportunities/Strategies:</u> <ul style="list-style-type: none"> - Performing varying pieces of music across multiple genres that incorporate advanced levels of dynamics - Performing advanced level of pieces across multiple genres in both treble clef and bass clef - Performing drill at a high level with and without playing an instrument as well 	<u>Resources:</u> <ul style="list-style-type: none"> - The Dynamic Marching Band - The System - Show Repertoire <p>LGBT and Disabilities Law Resources:</p> <ul style="list-style-type: none"> • GLSEN Educator Resources • Supporting LGBTQIA Youth Resource List • Respect Ability: Fighting Stigmas, Advancing Opportunities <p><i>*Be sure to only include applicable resources.</i></p>
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<u>Differentiation</u> *Please note: Teachers who have students with 504 plans that require curricular accommodations are to refer to Struggling and/or Special Needs Section for differentiation

High-Achieving Students	On Grade Level Students	Struggling Students	Special Needs/ELL
<ul style="list-style-type: none"> - Lesson skills extension - Peer mentoring - Adjusting the pace of the lessons - Curriculum compacting 	<ul style="list-style-type: none"> - Peer mentoring - Higher order thinking skills - Independent study - Inquiry based instruction 	<ul style="list-style-type: none"> - Rewording - Directions - Allowing extra time - Receive help from peer mentors 	Any student requiring further accommodations and/or modifications will have them individually listed in their 504 Plan or IEP. These might include, but are not limited to: breaking assignments into smaller tasks, giving directions through several channels (auditory, visual,

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<ul style="list-style-type: none"> - Inquiry-based instruction - Independent study - Higher order thinking skills - Internet based content 		<ul style="list-style-type: none"> - Mini lessons - Use of visual and multi-sensory formats - Use of assisted technology - Testing accommodations 	kinesthetic, model), and/or small group instruction for reading/writing ELL supports should include, but are not limited to, the following:: Extended time Provide visual aids Repeated directions Differentiate based on proficiency Provide word banks Allow for translators, dictionaries
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Unit Title: Performance Critique and analyzation

Stage 1: Desired Results

Standards & Indicators:

2020 Visual and Performing Arts 1.3 Music

1.3C.12prof.Pr5a: Develop strategies to address expressive challenges in a varied repertoire of music, and evaluate their success using feedback from ensemble peers and other sources to refine performances.

1.3C.12prof.Pr6a: Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures, styles, and genres.

1.3C.12prof.Pr6b: Demonstrate an understanding of expressive intent by connecting with an audience through prepared and improvised performances.

1.3C.12prof.Re7a: Apply criteria to select music for specified purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose and context.

1.3C.12prof.Re7b: Explain how the analysis of passages and understanding the way the elements of music are manipulated informs the response to music.

1.3C.12prof.Re8a: Explain and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, the setting of the text (when appropriate), and personal research.

1.3C.12prof.Re9a: Evaluate works and performances based on personally or collaboratively developed criteria, including analysis of the structure and context.

1.3C.12int.Cn10a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. This Performance Expectation is embedded in the following Artistic Processes:

1.3A.12int.Cr2a, 1.3A.12int.Cr3b, 1.3A.12int.Pr5b, 1.3A.12int.Re7a

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1.2.12prof.Re9a: Evaluate media art works and production processes at decisive stages, using identified criteria and considering context and artistic goals

1.2.12acc.Re9a: Create and apply defensible evaluations in the constructive and systematic critique of media artworks and production processes.

1.2.12adv.Re9a: Independently develop rigorous evaluations of work, strategically seek feedback for media artworks and production processes and considering complex goals and factors.

Career Readiness, Life Literacies and Key Skills

Standard	Performance Expectations	Core Ideas
9.4.12.DC.7	Evaluate the influence of digital communities on the nature, content and responsibilities of careers, and other aspects of society	Digital communities influence many aspects of society, especially the workforce. The increased connectivity between people in different cultures

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		and different career fields have changed the nature, content, and responsibilities of many careers.
9.4.12.TL.3	Analyze the effectiveness of the process and quality of collaborative environments.	Collaborative digital tools can be used to access, record and share different viewpoints and to collect and tabulate the views of groups of people.
<u>Central Idea/Enduring Understanding:</u> -The creative ideas, concepts and feelings that influence musicians' work evermore from a variety of sources -Musicians creative choices are influenced by their expertise, context and expressive intent -Musicians evaluate and refine their work through openness to new ideas, persistence and the application of appropriate criteria -To express their musical ideas, musicians analyze, evaluate and refine their performance over time through openness to new ideas, persistence and the application of appropriate criteria -Musicians judge performance based on criteria that vary across time, place and cultures. The context and how a work is presented influence audience response -The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation and established criteria. -Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding. - Different performance venues require different types of audience etiquette Critique and evaluation are essential for the furthering of musicality		<u>Essential/Guiding Question:</u> - How do musicians generate creative ideas? - How do musicians improve the quality of their creative work? - How do musicians improve the quality of their performance? - When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response? - How do we judge the quality of musical work(s) and performance(s)? - How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music? - What are the best ways to prepare for a performance? - How do I actively and critically listen to a piece of music? - What is the difference between active and passive listening, and when are each appropriate?
<u>Content:</u> - Peer evaluation - Self- evaluation - Audience etiquette - Musical expression - Public performance - Musical analysis - Critical Listening - Active Listening		<u>Skills(Objectives):</u> Perform pieces using proper posture and hand position - Perform pieces using proper pedal technique - Perform varying degrees of music literature from different genres with proper dynamics and tempos - Critique music both from professionals and from peers - Demonstrate proper audience etiquette - Perform in a public setting - Actively participate in critique of the performance, both live and recorded.
<u>Interdisciplinary Connections:</u> - Critique across genres, moods, and cultural differences - Literary tips to properly write about music (similar to a review in the NYTimes) - Proper terms to describe music while speaking or writing		
Stage 2: Assessment Evidence		
<u>Performance Task(s):</u>		<u>Other Evidence:</u>

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<ul style="list-style-type: none"> - Perform in a public settings demonstrating pepper posture, emotion, piano technique, and musical expression - Self-critique public performance, using proper music and performance terminology - Peer critique public performance, using proper music and performance terminology - Critique professional performances, citing elements that can be used to enhance self performance - Read and analyze professional article aot the critique or public performance - Create critiques of performances, both live and recorded - Create, plan, and market for the end of the semester performance 	<ul style="list-style-type: none"> - self -reflection for recorded performance - Peer-reflection for recorded performance - Family/friends critique of performances
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Stage 3: Learning Plan

<u>Learning Opportunities/Strategies:</u> <ul style="list-style-type: none"> - Performing varying pieces of music across multiple genres in a public setting - Critique professional recordings or videos of professional pianists - Comparing professional critiques od concerts and performances - Demonstrate proper audience etiquette - Execute public performance, including all aspects of setting up a “gig” - Promote and plan for the end of semester performance 	<u>Resources:</u> <ul style="list-style-type: none"> • The Dynamic Marching Band • The System • Show Repertoire <p>LGBT and Disabilities Law Resources:</p> <ul style="list-style-type: none"> • GLSEN Educator Resources • Supporting LGBTQIA Youth Resource List • Respect Ability: Fighting Stigmas, Advancing Opportunities <p><i>*Be sure to only include applicable resources.</i></p>
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Differentiation

*Please note: Teachers who have students with 504 plans that require curricular accommodations are to refer to Struggling and/or Special Needs Section for differentiation

High-Achieving Students	On Grade Level Students	Struggling Students	Special Needs/ELL
<ul style="list-style-type: none"> - Lesson skills extension - Peer mentoring - Adjusting the pace of the lessons - Curriculum compacting - Inquiry-based instruction - Independent study 	<ul style="list-style-type: none"> - Peer mentoring - Higher order thinking skills - Independent study - Inquiry based instruction 	<ul style="list-style-type: none"> - Rewording - Directions - Allowing extra time - Receive help from peer mentors - Mini lessons - Use of visual and multi-sensory formats 	<p>Any student requiring further accommodations and/or modifications will have them individually listed in their 504 Plan or IEP. These might include, but are not limited to: breaking assignments into smaller tasks, giving directions through several channels (auditory, visual, kinesthetic, model), and/or small group instruction for reading/writing</p> <p>ELL supports should include, but are not limited to, the following::</p>

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<ul style="list-style-type: none"> - Higher order thinking skills - Internet based content 		<ul style="list-style-type: none"> - Use of assisted technology - Testing accommodations 	Extended time Provide visual aids Repeated directions Differentiate based on proficiency Provide word banks Allow for translators, dictionaries
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Unit Title: Ensemble Awareness and Performance

Stage 1: Desired Results

Standards & Indicators:

2020 Visual and Performing Arts 1.3 Music

1.3C.12prof.Pr4a: Explain the criteria used to select varied repertoire to study based on an understanding of theoretical and structural characteristics of the music, the technical skill of the individual or ensemble, and the purpose or context of the performance.

1.3C.12prof.Pr4b: Demonstrate, using music reading skills (where appropriate), how compositional devices employed and theoretical and structural aspects of musical works impact and inform prepared or improvised performances.

1.3C.12prof.Pr4c: Demonstrate an understanding of context in a varied repertoire of music through prepared and improvised performances.

1.3C.12prof.Pr5a: Develop strategies to address expressive challenges in a varied repertoire of music, and evaluate their success using feedback from ensemble peers and other sources to refine performances.

1.3C.12prof.Pr6a: Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures, styles, and genres. 1.3C.12prof.Pr6b: Demonstrate an understanding of expressive intent by connecting with an audience through prepared and improvised performances.

1.3C.12prof.Re9a: Evaluate works and performances based on personally or collaboratively developed criteria, including analysis of the structure and context.

1.3B.12prof.Cn11a: Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

2020 Media Arts Standards 1.2

1.2.12acc.Cn10a: Synthesize internal and external resources to enhance the creation of persuasive media artworks, such as cultural connections, introspection, research, and exemplary works.

1.2.12acc.Cn10b: Explain and demonstrate the use of media artworks to synthesize new meaning and knowledge. Reflect and form cultural experiences, such as new connections between themes and ideas, local and global networks, and personal influence.

1.2.12adv.Cn10a: Independently and proactively access relevant and qualitative resources to inform the creation of impactful media artworks.

1.2.12adv.Cn10b: Interpret the use of media artworks in order to demonstrate a high degree of skill to create new meaning, knowledge, and impactful cultural experiences.

Career Readiness, Life Literacies and Key Skills

Standard	Performance Expectations	Core Ideas
9.2.12.CAP.14	Analyze and critique various sources of income and available resources (e.g., financial assets, property, and transfer payments) and how they may substitute for earned income.	Securing an income involve an understanding of the costs and time in preparing for a career field, interview and negotiation skills, job searches, resume development, prior experience, and vesting and

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		retirement plans.
9.4.2.CI.1:	Demonstrate openness to new ideas and perspectives (e.g., 1.1.2.CR1a, 2.1.2.EH.1, 6.1.2.CivicsCM.2).	Brainstorming can create new, innovative ideas.
<u>Central Idea/Enduring Understanding:</u> -Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire. -To express their musical ideas, musicians analyze, evaluate and refine their performance over time through openness to new ideas, persistence and the application of appropriate criteria -Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding. Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding. -Music literacy is the key to musical understanding -Specific instrument technique is a learned skill which follows rules and patterns -Ensemble playing requires a higher cognitive level of performance and awareness of surroundings -Listening to the band pyramid, and understanding how one fits into the sound		<u>Essential/Guiding Question:</u> - How do performers select repertoire? - How do musicians improve the quality of their performance? - How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music? - Why is instrument technique so important? - How do the different instrument families relate together? - What is the sound pyramid, and how does each instrument fit into the pyramid? - What are the best ways to emote emotion while playing? - How do different drum kit set ups change the sound of the ensemble? - How do I listen outside of myself and outside of my section to take in the entirety of the piece?
<u>Content:</u> - Proper posture - Proper hand position - Dynamics - Musical literacy as it relates to tempo and dynamics - Musical expression - Public performance - Perform and create basic melodies using these techniques - Perform etudes and scale patterns to increase finger dexterity		<u>Skills(Objectives):</u> - Read and construct advanced pieces in treble and bass clef - Perform pieces using proper poster and hand position - Perform pieces using proper pedal techniques - Perform varying degrees of music literature from different genres with proper dynamics and tempos - Create advanced melodies and pieces using compositional skills learned - Create advanced melodies and pieces using compositional skills learned - Create advanced rhythmic patterns - Listen and analyze self and others as it relates to the entire band - Working knowledge of band pyramid, and how this changes throughout the piece
<u>Interdisciplinary Connections:</u> - Incorporating piece from all genres, all ethnicities and all cultures, and comparing and contrasting those pieces with historical references - Sound waves and science behind the acoustics and pedals, especially with dynamics - Mathematical divisions of beat and bars		
Stage 2: Assessment Evidence		
<u>Performance Task(s):</u>		<u>Other Evidence:</u> - Self reflection for recorded performance

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<ul style="list-style-type: none"> - Perform listening exercises to promote balance and blend within sections and within the greater ensemble - Critique group performance - Create warmups that focus on different tasks at hand - Write, perform and recognize dynamics and tempo markings in simple to intermediate level pieces - Perform scale patterns utilizing proper finger patterns in chords alone and in pieces using proper technique and hand positions - Perform scales of varying degrees with proper finger patterns - Complete technical exercises - Analyze and critique peers and professionals for their performance techniques - Aurally recognize musical elements in performance such as dynamics, tempo and mood 	<ul style="list-style-type: none"> - Peer reflection for recorded performance - Critique for proper balance patterns
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Stage 3: Learning Plan

<p><u>Learning Opportunities/Strategies:</u></p> <ul style="list-style-type: none"> - Performing varying pieces of music across multiple genres that incorporate basic levels of dynamics - Performing varying pieces of music across multiple genres that incorporate basic to intermediate labels of note reading in treble and bass clef - Perform marching skills at a high level - Analyze performances, take judges comments and create rehearsal plans - Perform natural minor scales, one octave, with proper finger patterns - Perform arpeggios in both major and minor with proper finger patterns - Critique professional performances for proper posture, hand position, and emotion 	<p><u>Resources:</u></p> <ul style="list-style-type: none"> - The Dynamic Marching Band - The System - Concert Repertoire <p>LGBT and Disabilities Law Resources:</p> <ul style="list-style-type: none"> • GLSEN Educator Resources • Supporting LGBTQIA Youth Resource List • Respect Ability: Fighting Stigmas, Advancing Opportunities <p><i>*Be sure to only include applicable resources.</i></p>
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Differentiation

*Please note: Teachers who have students with 504 plans that require curricular accommodations are to refer to Struggling and/or Special Needs Section for differentiation

High-Achieving Students	On Grade Level Students	Struggling Students	Special Needs/ELL
<ul style="list-style-type: none"> - Lesson skills extension - Peer mentoring - Adjusting the pace of the lessons 	<ul style="list-style-type: none"> - Peer mentoring - Higher order thinking skills - Independent study 	<ul style="list-style-type: none"> - Rewording - Directions - Allowing extra time - Receive help from peer 	Any student requiring further accommodations and/or modifications will have them individually listed in their 504 Plan or IEP. These might include, but are not limited to: breaking assignments into smaller

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<ul style="list-style-type: none"> - Curriculum compacting - Inquiry-based instruction - Independent study - Higher order thinking skills - Internet based content 	<ul style="list-style-type: none"> - Inquiry based instruction 	<ul style="list-style-type: none"> mentors - Mini lessons - Use of visual and multi-sensory formats - Use of assisted technology - Testing accommodations 	<p>tasks, giving directions through several channels (auditory, visual, kinesthetic, model), and/or small group instruction for reading/writing</p> <p>ELL supports should include, but are not limited to, the following::</p> <p>Extended time</p> <p>Provide visual aids</p> <p>Repeated directions</p> <p>Differentiate based on proficiency</p> <p>Provide word banks</p> <p>Allow for translators, dictionaries</p>
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Pacing Guide

Course Name	Resource	Standards
Semester		
UNIT 1 Music Theory Ongoing throughout course	The Dynamic Marching Band The System Show Repertoire	1.3.C.1prof.Cr1a 1.3C.12prof.Cr2a: 1.3C.12int.Cr3a: 1.3C.12int.Cr3b: 1.3C.12acc.Pr6a: 1.3C.12prof.Re7b: 1.3B.12prof.Cn10a:
Semester		
UNIT 2 Instrument Specific Performance Ongoing throughout course	The Dynamic Marching Band The System Show Repertoire noteflight.com	1.3C.12prof.Pr4a: 1.3C.12prof.Pr4b: 1.3C.12prof.Pr4c: 1.3C.12prof.Pr5a: 1.3C.12prof.Pr6a: 1.3C.12prof.Pr6b: 1.3C.12prof.Re9a: 1.3B.12prof.Cn11a:
Semester		

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UNIT 3 Marching Technique Throughout the Course	The Dynamic Marching Band The System Show Repertoire musictheory.net	1.3C.12prof.Pr4a: 1.3C.12prof.Pr4b: 1.3C.12prof.Pr4c: 1.3B.12prof.Cn11a:
Semester		
UNIT 4 Performance Critique Throughout course	The Dynamic Marching Band The System Show Repertoire Musictheory.net youtube.com	1.3C.12prof.Pr5a: 1.3C.12prof.Pr6a: 1.3C.12prof.Pr6b: 1.3C.12prof.Re7a: 1.3C.12prof.Re7b: 1.3C.12prof.Re8a: 1.3C.12prof.Re9a: 1.3C.12int.Cn10a:
Semester		
Unit 5 Ensemble Awareness and Techniques	The Dynamic Marching Band The System Show Repertoire Musictheory.net	1.3C.12prof.Pr4a: 1.3C.12prof.Pr4b: 1.3C.12prof.Pr4c: 1.3C.12prof.Pr5a: 1.3C.12prof.Pr6a: 1.3C.12prof.Pr6b: 1.3C.12prof.Re9a: 1.3B.12prof.Cn11a: