

CURRICULUM GUIDE
VISUAL/PERFORMING ARTS DEPT.

COURSE: Concert Band/Wind
Ensemble

Grades: 9-12

ADOPTED DATE: JUNE 2015

UPDATED: DECEMBER 18, 2018

Mission Statement

The mission of the Township of Union Public Schools is to build on the foundations of honesty, excellence, integrity, strong family, and community partnerships. We promote a supportive learning environment where all students are challenged, inspired, empowered, and respected as diverse learners. Through cultivation of students' intellectual curiosity, skills and knowledge, our students can achieve academically and socially as well as contribute as responsible and productive citizens of our global community.

Mission Statement **Visual & Performing Arts**

The Township of Union Visual & Performing Arts Department strives:
To create an arts' community that is rich with cultural, social & intellectual diversity..... And, through collaborative partnerships between teachers, parents and members of the community at large, offer substantive art & music instruction and diverse artistic and performance opportunities for students of all ages.

Arts Vision Statement

The Township of Union Department of Visual and Performing Arts is committed to increasing opportunities for all students K-12 to participate in and understand the arts.

We all share the common belief that the arts are one of humanity's most eloquent means of understanding the world. Through the arts, we share the highest achievements of every culture and find a universal language which permits communication among all peoples. As such, the arts are an essential component of a complete education.

Through the years, studies have discovered that the inclusion of the performing arts in a broad-based curriculum improves the quality of a child's educational experience. The arts teach discipline, improve self-esteem, inspire creativity, and help young people to set and reach goals. Knowledge of the arts makes our district a challenging place where our children are encouraged to explore, to create, and to reach their full potential.

Statement of District Goals

- Develop reading, writing, speaking, listening, and mathematical skills.
- Develop a pride in work and a feeling of self-worth, self-reliance, and self discipline.
- Acquire and use the skills and habits involved in critical and constructive thinking.
- Develop a code of behavior based on moral and ethical principals.
- Work with others cooperatively.
- Acquire a knowledge and appreciation of the historical record of human achievement and failures and current societal issues.
- Acquire a knowledge and understanding of the physical and biological sciences.
- Participate effectively and efficiently in economic life and the development of skills to enter a specific field of work.
- Appreciate and understand literature, art, music, and other cultural activities.
- Develop an understanding of the historical and cultural heritage.
- Develop a concern for the proper use and/or preservation of natural resources.
- Develop basic skills in sports and other forms of recreation.

OVERVIEW OF CURRICULUM GUIDE

This curriculum guide includes weekly lesson plans, proficiency levels, materials and assessment standards.

These areas are addressed by grade levels nine through twelve. The plans are structured through the academic year with guidelines of when each element of music is taught and which topics are included. Music educators are responsible for creating effective lessons designed to accommodate all learning levels for all students in our district. Core Curriculum Content Standards for the State of New Jersey are noted for each area of learning and are subject to alterations as Standards are revised. New Jersey Core Curriculum Content Standards are included and noted.

Areas of content include the elements of music: expression, rhythm, form, melody, tempo, harmony, dynamics, texture and timbre. A focus is also made on proper instrumental playing technique including posture, hand position, articulation, breathing techniques and tonguing. Elements of music theory including key signatures, scales, form and transpositions are also included. Music history and cultural connections as well as reading skills are documented in the written plans. All NJSLS are noted at the beginning of each lesson. National Standards are noted with the activities for each lesson. Assessment tools for each lesson are located at the end of the activities and at the conclusion of each unit.

Purpose

The purpose of this guide is to present a sequential plan in the area of Concert Band/Wind Ensemble. This performance-based curriculum includes lessons in creating, performing and critiquing concert band literature, as well as historical and cultural aspects of the performance genre. Each lesson is designed to allow students to experience skill building, personal expression and self-confidence in all areas of performance.

This guide may be revised as specified to meet the standards and provide optimal educational opportunities. Modifications are adaptations can be utilized to promote differentiated learning for all students. This performing arts curriculum accommodates and empowers a multitude of learning styles and abilities. The sequential format of skill-building lessons will provide the basis for continuity, understanding and accomplishment in the area of performing arts.

New Jersey Student Learning Standards

Standard 9

21st Century Life and Careers

In today's global economy, students need to be lifelong learners who have the knowledge and skills to adapt to an evolving workplace and world. To address these demands, Standard 9, 21st Century Life and Careers, which includes the 12 Career Ready Practices, establishes clear guidelines for what students need to know and be able to do in order to be successful in their future careers and to achieve financial independence.

Mission: *21st century life and career skills enable students to make informed decisions that prepare them to engage as active citizens in a dynamic global society and to successfully meet the challenges and opportunities of the 21st century global workplace.*

Vision: To integrate 21st Century life and career skills across the K-12 curriculum and to foster a population that:

- Continually self-reflects and seeks to improve the essential life and career practices that lead to success.
- Uses effective communication and collaboration skills and resources to interact with a global society.
- Is financially literate and financially responsible at home and in the broader community.
- Is knowledgeable about careers and can plan, execute, and alter career goals in response to changing societal and economic conditions.
- Seeks to attain skill and content mastery to achieve success in a chosen career path.

Career Ready Practices

Career Ready Practices describe the career-ready skills that all educators in all content areas should seek to develop in their students. They are practices that have been linked to increase college, career, and life success. Career Ready Practices should be taught and reinforced in all career exploration and preparation programs with increasingly higher levels of complexity and expectation as a student advances through a program of study.

- CRP1.** Act as a responsible and contributing citizen and employee.
- CRP2.** Apply appropriate academic and technical skills.
- CRP3.** Attend to personal health and financial well-being.
- CRP4.** Communicate clearly and effectively and with reason.
- CRP5.** Consider the environmental, social and economic impacts of decisions.
- CRP6.** Demonstrate creativity and innovation.
- CRP7.** Employ valid and reliable research strategies.
- CRP8.** Utilize critical thinking to make sense of problems and persevere in solving them.
- CRP9.** Model integrity, ethical leadership and effective management.
- CRP10.** Plan education and career paths aligned to personal goals.
- CRP11.** Use technology to enhance productivity.
- CRP12.** Work productively in teams while using cultural global competence.

CRP1. Act as a responsible and contributing citizen and employee.

Career-ready individuals understand the obligations and responsibilities of being a member of a community, and they demonstrate this understanding every day through their interactions with others. They are conscientious of the impacts of their decisions on others and the environment around them. They think about the near-term and long-term consequences of their actions and seek to act in

ways that contribute to the betterment of their teams, families, community and workplace. They are reliable and consistent in going beyond the minimum expectation and in participating in activities that serve the greater good.

CRP2. Apply appropriate academic and technical skills.

Career-ready individuals readily access and use the knowledge and skills acquired through experience and education to be more productive. They make connections between abstract concepts with real-world applications, and they make correct insights about when it is appropriate to apply the use of an academic skill in a workplace situation.

CRP3. Attend to personal health and financial well-being.

Career-ready individuals understand the relationship between personal health, workplace performance and personal well-being; they act on that understanding to regularly practice healthy diet, exercise and mental health activities. Career-ready individuals also take regular action to contribute to their personal financial wellbeing, understanding that personal financial security provides the peace of mind required to contribute more fully to their own career success.

CRP4. Communicate clearly and effectively and with reason.

Career-ready individuals communicate thoughts, ideas, and action plans with clarity, whether using written, verbal, and/or visual methods. They communicate in the workplace with clarity and purpose to make maximum use of their own and others' time. They are excellent writers; they master conventions, word choice, and organization, and use effective tone and presentation skills to articulate ideas. They are skilled at interacting with others; they are active listeners and speak clearly and with purpose. Career-ready individuals think about the audience for their communication and prepare accordingly to ensure the desired outcome.

CRP5. Consider the environmental, social and economic impacts of decisions.

Career-ready individuals understand the interrelated nature of their actions and regularly make decisions that positively impact and/or mitigate negative impact on other people, organization, and the environment. They are aware of and utilize new technologies,

understandings, procedures, materials, and regulations affecting the nature of their work as it relates to the impact on the social condition, the environment and the profitability of the organization.

CRP6. Demonstrate creativity and innovation.

Career-ready individuals regularly think of ideas that solve problems in new and different ways, and they contribute those ideas in a useful and productive manner to improve their organization. They can consider unconventional ideas and suggestions as solutions to issues, tasks or problems, and they discern which ideas and suggestions will add greatest value. They seek new methods, practices, and ideas from a variety of sources and seek to apply those ideas to their own workplace. They take action on their ideas and understand how to bring innovation to an organization.

CRP7. Employ valid and reliable research strategies.

Career-ready individuals are discerning in accepting and using new information to make decisions, changes. They use reliable research process to search for new information. They evaluate the validity of sources when considering the use and adoption of external information or practices in their workplace situation.

CRP8. Utilize critical thinking to make sense of problems and persevere in solving them.

Career-ready individuals readily recognize problems in the workplace, understand the nature of the problem, and devise effective plans to solve the problem. They are aware of problems when they occur and take action quickly to address the problem; they thoughtfully investigate the root cause of the problem prior to introducing solutions. They carefully consider the options to solve the problem. Once a solution is agreed upon, they follow through to ensure the problem is solved, whether through their own actions or the actions of others.

CRP9. Model integrity, ethical leadership and effective management.

Career-ready individuals consistently act in ways that align personal and community-held ideals and principles while employing strategies to positively influence others in the workplace. They have a clear understanding of integrity and act on this understanding

in every decision. They use a variety of means to positively impact the directions and actions of a team or organization, and they apply insights into human behavior to change others' action, attitudes and/or beliefs. They recognize the near-term and long-term effects that management's actions and attitudes can have on productivity, morals and organizational culture.

CRP10. Plan education and career paths aligned to personal goals.

Career-ready individuals take personal ownership of their own education and career goals, and they regularly act on a plan to attain these goals. They understand their own career interests, preferences, goals, and requirements. They have perspective regarding the pathways available to them and the time, effort, experience and other requirements to pursue each, including a path of entrepreneurship. They recognize the value of each step in the education and experiential process, and they recognize that nearly all career paths require ongoing education and experience. They seek counselors, mentors, and other experts to assist in the planning and execution of career and personal goals.

CRP11, Use technology to enhance productivity.

Career-ready individuals find and maximize the productive value of existing and new technology to accomplish workplace tasks and solve workplace problems. They are flexible and adaptive in acquiring new technology. They are proficient with ubiquitous technology applications. They understand the inherent risks-personal and organizational-of technology applications, and they take actions to prevent or mitigate these risks.

CRP12. Work productively in teams while using cultural global competence.

Career-ready individuals positively contribute to every team, whether formal or informal. They apply an awareness of cultural difference to avoid barriers to productive and positive interaction. They find ways to increase the engagement and contribution of all team members. They plan and facilitate effective team meetings.

Materials

This guide is sequenced in weekly lessons outlined by the NJSLS.

1. *North Bay Vistas* (Robert W. Smith)
2. *Annandale Chronicles* (Ed Huckeby)
3. *Requiem for a Land Forgotten* (Robert Sheldon)
4. *Stomp* (Video)
5. *Drumline* (Video)
6. *Blast* (Video)
7. *Essential Musicianship for Band Ensemble Concepts*
8. *Advanced Contest Warm-ups* (arr. Dallas Burke)
9. *Four Chorales for Concert Band* (Roland Barret)
10. *Video Library* consisting of several Disney movies and films with scores worthy of study and analysis
11. *The Great Composers* (video)
12. *Masters Theory*
13. *Connections: Chorales and Exercises* (Clark and O'Loughlin)

List of Possible Band Projects

1. *Stomp* composition project – On day one, students will view a video of *Stomp*. Students will discuss the use of non-traditional instruments, including brooms, garbage cans, basketballs, and other objects. Students will be broken into groups and assigned the task of composing their own percussion composition using non-traditional instruments. Students will be expected to notate and perform their composition for two test grades on day 5. (NJSLS# 1.1, 1.2, 1.4)
2. *Blast!/Drumline* comparison project – Students will view both *Blast!* and *Drumline*. Students can either work in groups or individually on preparing a comparative essay between the two movies (NJSLS# 1.1, 1.2, 1.4)
3. The term sectional is used to indicate that students will work independently within their own individual sections, i.e. all the trumpets will work together and all the flutes will work together on their music tasks. Sectionals should be infused into the

curriculum throughout the year for the purposes of group work to be facilitated by the instructor. Each sectional should have a knowledgeable, advanced student leading the group work with occasional assistance by the instructor.

4. Suggested listening projects and group discussions to be interspersed throughout the semester include: listening logs, whereby students listen to a certain type of music style on their own and complete a journal entry describing their opinions on that style; Disney animated musical score analysis, whereby students will watch portions of several different Disney musicals in class and analyze their scores and the effects of the music on the plotlines; film score analysis, whereby students watch portions of different film scores by composers including John Williams, James Horner and Jerry Goldsmith, and analyze the scores for effect; and Broadway musical introductions. Preparing and auditioning for, and performing in, the orchestra for the spring musical is one of the primary goals of our music program. Students will be exposed to the Broadway style musical during this class towards those goals.

Warm-Ups

The warm-up is an essential part of each class and is done daily. The *Advanced Contest Warm-Up* and any of the *Four Chorales* can be used anytime throughout the semester for warm-up purposes at the discretion of the instructor.

Concert Band

Vocabulary Review

L. Muller

Largo: broad

Grave: heavy, dragging

Lento: slow

Andante: walking tempo

Allegro: brisk, lively

Accelerando: gradually faster

Rallentando: gradually slower

Meno Mosso: less motion

Piu Mosso: with motion

Simile: repeat previous measure

Dolce: sweetly

Con Fuoco: with fire

Ostinato: repetitive theme

Cantabile: in a singing style

Morendo: dying away

Maestoso; majestically

Sostenuto: sustained, prolonged

Animato: animated

Grandioso: grand

Con Expressione: with expression

Con Spirito: with spirit

Marcato: with emphasis

** this vocabulary is NOT the only part of your exam. Your exam will also consist of theory (transpositions, key signatures, and scales), and playing.

Course Proficiencies

Students will be able to...

1. Learn/Utilize elements of higher level music theory including: key signatures for major keys up to 6 sharps and 6 flats, minor scales up to 3 sharps and 3 flats, mixed/multiple meter, intervals, and advanced music vocabulary.
2. Understand varying forms of musical compositions.
3. Be able to sight- read advanced notation and identify/analyze/replicate stylistic differences in varying musical genres.
4. Comprehend and analyze varying meter, rhythm, tonality and harmonics in different musical genres.
5. Discuss how the arts impact culture and society throughout history. Be able to comprehend and analyze the historical significance of varying musical genres.
6. Use all the tools above to create well-balanced, artistic, stylistically correct performances including the mandatory winter and spring concerts.
7. Wind Ensemble will learn ALL major and minor key signatures in their pursuit of learning advanced music for wind band.

Curriculum Units

Orchestra is course focusing on classical string music, tackling challenging grade-level music selections. The Concert Band/Wind Ensemble curriculum contains a break-down of weekly lessons paced over the course of one semester. Students learn a combination of scales, warm-ups, music theory and concert selections on a weekly basis to ensure that by the end of each semester students are capable of performing two to four musical selections on our winter/spring concerts. Below is a weekly break-down of lesson pacing. The same pacing applies to second semester as well.

For the purposes of this curriculum guide, each week is considered one unit. There will be eighteen units in each semester (or nine units per quarter), culminating in a final concert performance at the end of each semester (winter/spring concerts). Performance on these concerts is a mandatory course requirement valued at five test grades. This is a performance-based course; therefore, the performance aspect of the performing arts dictates live concert performances of the utmost value. We spend an entire semester learning several musical selections, covering a multitude of musical concepts, genres and information along the way, all in preparation for a final concert presentation to an audience of parents, teachers, administrators and the community at-large.

Semester Two will continue to expand upon musical and theoretical concepts studied during first semester. Students will learn six additional major scales (F major, D flat, G flat, A major, E major, B major). Students will continue to learn additional Belwin warm-ups. Students will learn three to four selections in preparation for the spring concert.

Please note that in addition to the above lesson structure, all members of the wind ensemble will be performing all concert band literature, will perform with the orchestra class and will learn additional, more challenging materials throughout the school year. Wind Ensemble is a *BY-AUDITION-ONLY* course designed for the most advanced wind band students. Entrance to the course is at the sole discretion of the current high school instrumental music instructor.

PACING GUIDE

Orchestra is a course focusing on classical string music, tackling challenging grade-level music selections. The Orchestra curriculum contains a break-down of weekly lessons paced over the course of one semester. Students learn a combination of scales, warm-ups, music theory and concert selections on a weekly basis to ensure that by the end of each semester students are capable of performing two to four musical selections on our winter/spring concerts. Below is a weekly break-down of lesson pacing. The same pacing applies to second semester as well.

| Curric.Name: Orchestra | PACING GUIDE | Date of Revision: May 2013 |
|-------------------------------|-------------------------------------|-----------------------------------|
| Lesson Name/Number | Objective | Length |
| 1. Week 1 | Warm-Ups, Scales, Concert Selection | One week |
| 2. Week 2 | Warm-Ups, Scales, Concert Selection | One week |
| 3. Week 3 | Warm-Ups, Scales, Concert Selection | One week |
| 4. Week 4 | Warm-Ups, Scales, Concert Selection | One week |
| 5. Week 5 | Warm-Ups, Scales, Concert Selection | One week |
| 6. Week 6 | Warm-Ups, Scales, Concert Selection | One week |
| 7. Week 7 | Warm-Ups, Scales, Concert Selection | One week |
| 8. Week 8 | Warm-Ups, Scales, Concert Selection | One week |
| 9. Week 9 | Warm-Ups, Scales, Concert Selection | One week |
| 10. Week 10 | Warm-Ups, Scales, Concert Selection | One week |
| 11. Week 11 | Warm-Ups, Scales, Concert Selection | One week |
| 12. Week 12 | Warm-Ups, Scales, Concert Selection | One week |
| 13. Week 13 | Warm-Ups, Scales, Concert Selection | One week |
| 14. Week 14 | Warm-Ups, Scales, Concert Selection | One week |
| 15. Week 15 | Warm-Ups, Scales, Concert Selection | One week |
| 16. Week 16 | Warm-Ups, Scales, Concert Selection | One week |
| 17. Week 17 | Warm-Ups, Scales, Concert Selection | One week |
| 18. Week 18 | Warm-Ups, Scales, Concert Selection | One week |

Week 1

| Essential Questions | Instructional Objectives/ Skills and Benchmarks NJSLS | Activities | Assessments |
|---|--|--|---|
| <p><u>What is a major scale?</u></p> <p><u>What is an arpeggio?</u></p> <p><u>Why are proper warm-ups procedures essential?</u></p> <p><u>Materials</u></p> <p>Essential Musicianship for Band Ensemble Concepts – B flat concert scale Belwin Concert Band Warm-ups – Exercises 1 and 2 <i>Advanced Contest Warm-Ups North Bay Vistas</i> by Robert W. Smith (Measures 1-16)</p> | <p>All students will review concert B flat scale All students will be introduced to concert B flat scale in thirds All students will be introduced to arpeggios for concert B flat scale All students will be introduced to Belwin concert band warm-ups All students will be introduced to the <i>Advanced Contest Warm-Up</i> All students will be introduced to selection: <i>North Bay Vistas</i></p> <p><u>NJSLS #</u></p> <p>1.1, 1.3</p> <p><u>CRP #</u></p> <p>1, 2, 4, 6, 8, 9, 12</p> | <p>Students will perform B flat concert scale in whole note, quarter note, and quarter-eighth note rhythmic patterns Students will learn to execute B flat concert scale in thirds, taken from the Essential Musicianship for Band Ensemble Concepts Students will learn to execute arpeggios for B flat concert scale, taken from the Essential Musicianship for Band Ensemble Concepts Students will learn to execute Exercises 1 and 2 of the Belwin concert band warm-ups, focusing on intonation across the ensemble Students will learn to execute the <i>Advanced Contest Warm-Ups</i> Students will learn to execute Measures 1-16 of <i>North Bay Vistas</i>, focusing on rhythmic ostinato and pitch accuracy Students will define all musical terms within <i>North Bay Vistas</i> Measures 1-16 Students will be given written quiz on day 5 on musical terms taken from Measures 1-16 of <i>North Bay Vistas</i>, and performance quiz on B flat concert scale in a variety of rhythmic patterns, including thirds and arpeggios</p> | <p>Students are assessed on a daily basis through teacher observation, students’ performance as we move throughout sections of the music/scales.</p> <p>At the instructor’s discretion, playing quizzes and tests will be given periodically on an individual basis. Students will be assessed on their individual performances of particular sections of music/scales, as well as group assessment of certain playing sections, ie. Woodwinds, brass, rhythm section etc...</p> <p>Students may be given written quizzes of musical terms, vocabulary etc...</p> |

Week 2

| Essential Questions | Instructional Objectives/ Skills and Benchmarks <i>NJSLS</i> | Activities | Assessments |
|---|---|--|---|
| <p><u>What is a major scale?</u></p> <p><u>What is an arpeggio?</u></p> <p><u>Why are proper warm-ups procedures essential?</u></p> <p><u>Materials</u></p> <p>Essential Musicianship for Band Ensemble Concepts – B flat concert scale Belwin Concert Band Warm-ups – Exercises 1 and 2 <i>Advanced Contest Warm-Ups North Bay Vistas</i> by Robert W. Smith (Measures 1-58)</p> | <p>All students will review concert B flat scale All students will be introduced to concert E flat scale All students will be introduced to concert E flat scale in thirds All students will be introduced to arpeggios for concert E flat scale All students will review Belwin concert band warm-ups, exercises 1 and 2 All students will perform the <i>Advanced Contest Warm-Up</i> All students will be introduced to Belwin concert band warm-ups, exercises 3 and 4 All students will review Measures 1-16 of <i>North Bay Vistas</i>, and continue on to Measure 58</p> <p><u>NJSLS#</u> 1.1, 1.3</p> <p><u>CRP #</u> 1, 2, 4, 6, 8, 9, 12</p> | <p>Students will review B flat concert scale in all previously introduced rhythmic patterns Students will learn to execute E flat concert scale in whole note, quarter note, and quarter-eighth note rhythmic patterns Students will learn to execute E flat concert scale in thirds, taken from the Essential Musicianship for Band Ensemble Concepts Students will learn to execute arpeggios for E flat concert scale, taken from the Essential Musicianship for Band Ensemble Concepts Students will review the <i>Advanced Contest Warm-Ups</i> Students will review Exercises 1 and 2 of the Belwin concert band warm-ups, focusing on intonation across the ensemble Students will learn to execute Exercises 3 and 4 of the Belwin concert band warm-ups, focusing on rhythmic accuracy within each section, as well as across the ensemble Students will review Measures 1-36 of <i>North Bay Vistas</i>, focusing on rhythmic ostinato and pitch accuracy Students will learn to execute Measures 37-58 of <i>North Bay Vistas</i>, focusing on rhythm and pitch accuracy, as well as balance Students have now learned the entire A section of <i>North Bay Vistas</i>. Students will learn to identify melodic and harmonic lines, in order to better understand the concept of balance throughout the ensemble Students will define all musical terms within <i>North Bay Vistas</i> Measures 37-58 Students will be given written quiz on day 5 on musical terms taken from Measures 37-58 of <i>North Bay Vistas</i>, and performance quiz on E flat concert scale in a variety of rhythmic patterns, including thirds and arpeggios</p> | <p>Students are assessed on a daily basis through teacher observation, students' performance as we move throughout sections of the music/scales.</p> <p>At the instructor's discretion, playing quizzes and tests will be given periodically on an individual basis. Students will be assessed on their individual performances of particular sections of music/scales, as well as group assessment of certain playing sections, ie. Woodwinds, brass, rhythm section etc...</p> <p>Students may be given written quizzes of musical terms, vocabulary etc...</p> |

Week 3

| Essential Questions | Instructional Objectives/ Skills and Benchmarks <i>NJSLS</i> | Activities | Assessments |
|---|---|---|---|
| <p><u>What is a major scale?</u></p> <p><u>What is a chromatic scale?</u></p> <p><u>What is an arpeggio?</u></p> <p><u>Why are proper warm-ups procedures essential?</u></p> <p><u>Materials</u> Essential Musicianship for Band Ensemble Concepts – B flat concert scale, E flat concert scale, A flat concert scale Belwin Concert Band Warm-ups – Exercises 1 through 4 <i>Advanced Contest Warm-Ups North Bay Vistas</i> by Robert W. Smith (Measures 1-70)</p> | <p>All students will review G major scale (two octaves)</p> <p>All students will be introduced to the E natural minor and E harmonic minor scales (two octaves)</p> <p>All students will review the first two exercises in Section II - Shifting Studies</p> <p>All students will review measures 1-34 of <i>Selections from Harry Potter</i>, and continue on to measure 49</p> <p><u>NJSLS#</u> 1.1, 1.3</p> <p><u>CRP #</u> 1, 2, 4, 6, 8, 9, 12</p> | <p>Students will review B flat concert scale in all previously introduced rhythmic patterns Students will review E flat concert scale in all previously introduced rhythmic patterns Students will learn to execute A flat concert scale in whole note, quarter note, and quarter-eighth note rhythmic patterns Students will learn to execute A flat concert scale in thirds, taken from the Essential Musicianship for Band Ensemble Concepts Students will learn to execute arpeggios for A flat concert scale, taken from the Essential Musicianship for Band Ensemble Concepts Students will perform the <i>Advanced Contest Warm-Up</i> Students will review Exercises 1 through 4 of the Belwin concert band warm-ups, focusing on intonation and rhythmic accuracy within each section, as well as across the ensemble Students will review the A Section of <i>North Bay Vistas</i>, focusing on rhythmic ostinato, pitch accuracy, and balance Students will learn to execute Measures 59-70 (B or Ballad Section) of <i>North Bay Vistas</i>, focusing on intonation, dynamic contrast and proper articulation Students will define all musical terms within <i>North Bay Vistas</i> Measures 59-70 Students will be given written quiz on day 5 on musical terms taken from Measures 59-70 of <i>North Bay Vistas</i>, and performance quiz on A flat concert scale in a variety of rhythmic patterns, including thirds and arpeggios</p> | <p>Students are assessed on a daily basis through teacher observation, students’ performance as we move throughout sections of the music/scales.</p> <p>At the instructor’s discretion, playing quizzes and tests will be given periodically on an individual basis. Students will be assessed on their individual performances of particular sections of music/scales, as well as group assessment of certain playing sections, ie. Woodwinds, brass, rhythm section etc...</p> <p>Students may be given written quizzes of musical terms, vocabulary etc...</p> |

Week 4

| Essential Questions | Instructional Objectives/ Skills and Benchmarks <i>NJSLS</i> | Activities | Assessments |
|---|---|---|---|
| <p><u>What is a major scale?</u></p> <p><u>What is a chromatic scale?</u></p> <p><u>What is an arpeggio?</u></p> <p><u>Why are proper warm-ups procedures essential?</u></p> <p><u>What is sonata form?</u></p> <p><u>Materials</u> Essential Musicianship for Band Ensemble Concepts – B flat concert scale, E flat concert scale, A flat concert scale, concert C major scale Belwin Concert Band Warm-ups – Exercises 1 through 4 <i>Advanced Contest Warm-Ups North Bay Vistas</i> by Robert W. Smith</p> | <p>All students will review concert B flat, E flat, and A flat scales All students will be introduced to concert C major scale All students will be introduced to concert C major scale in thirds All students will be introduced to arpeggios for concert C major scale All students will review Belwin concert band warm-ups, exercises 1 through 4 All students will perform the <i>Advanced Contest Warm-Up</i> All students will review Measures 1-70 of <i>North Bay Vistas</i> (A and B Section), and continue on to the end of the piece All students will be introduced to A-B-A form (sonata form) <u>NJSLS#</u> 1.1, 1.3 <u>CRP #</u> 1, 2, 4, 6, 8, 9, 12</p> | <p>Students will review B flat concert scale in all previously introduced rhythmic patterns Students will review E flat concert scale in all previously introduced rhythmic patterns Students will review A flat concert scale in all previously introduced rhythmic patterns Students will learn to execute concert C major scale in whole note, quarter note, and quarter-eighth note rhythmic patterns Students will learn to execute concert C major scale in thirds, taken from the Essential Musicianship for Band Ensemble Concepts Students will learn to execute arpeggios for concert C major scale, taken from the Essential Musicianship for Band Ensemble Concepts Students will perform the <i>Advanced Contest Warm-Up</i> Students will review Exercises 1 through 4 of the Belwin concert band warm-ups, focusing on intonation and rhythmic accuracy within each section, as well as across the ensemble Students will review the A and B Sections of <i>North Bay Vistas</i>, focusing on rhythmic ostinato, pitch accuracy, balance, dynamic contrast and proper articulation Students will learn to execute Measures 70 to the end of <i>North Bay Vistas</i>, focusing on all previously introduced concepts Students will learn A-B-A form and how it relates to concert band repertoire. Students will learn that <i>North Bay Vistas</i> is an example of A-B-A form Students will define all musical terms within <i>North Bay Vistas</i> Measures 70 to the end of the piece Students will be given written quiz on day 5 on musical terms taken from Measures 70 to the end of <i>North Bay Vistas</i>, and performance quiz on concert C major scale in a variety of rhythmic patterns, including thirds and arpeggios</p> | <p>Students are assessed on a daily basis through teacher observation, students' performance as we move throughout sections of the music/scales.</p> <p>At the instructor's discretion, playing quizzes and tests will be given periodically on an individual basis. Students will be assessed on their individual performances of particular sections of music/scales, as well as group assessment of certain playing sections, ie. Woodwinds, brass, rhythm section etc...</p> <p>Students may be given written quizzes of musical terms, vocabulary etc...</p> <p>*** Students will be given written quiz on day 5 on musical terms taken from Measures 70 to the end of <i>North Bay Vistas</i>, and performance quiz on concert C major scale in a variety of rhythmic patterns, including thirds and arpeggios***</p> |

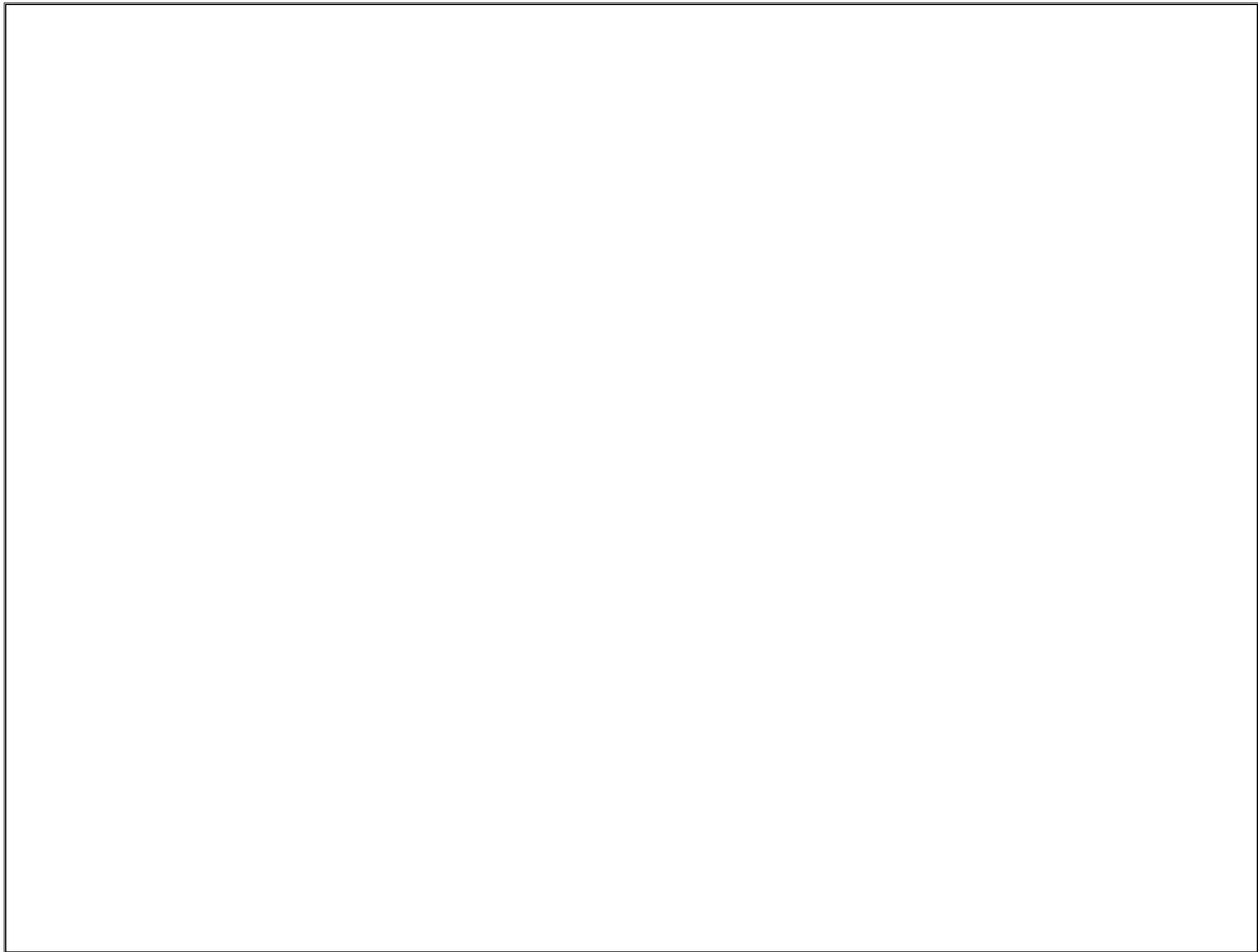
Week 5

| Essential Questions | Instructional Objectives/ Skills and Benchmarks <i>NJSLS</i> | Activities | Assessments |
|---|--|---|---|
| <p><u>What is a major scale?</u></p> <p><u>What is a chromatic scale?</u></p> <p><u>What is an arpeggio?</u></p> <p><u>Why are proper warm-ups procedures essential?</u></p> <p><u>What is sonata form?</u></p> <p><u>Materials</u></p> <p>Essential Musicianship for Band Ensemble Concepts – concert C major scale, concert G major scale <i>North Bay Vistas</i> by Robert W. Smith <i>Advanced Contest Warm-Ups Annandale Chronicles</i> by Ed Huckeyby (Measures 1-22)</p> | <p>All students will review concert B flat, E flat, A flat scales as a five minute warm-up</p> <p>All students will review concert C major scale, in all previously introduced rhythmic patterns</p> <p>All students will be introduced to concert G major scale</p> <p>All students will be introduced to concert G major scale in thirds</p> <p>All students will be introduced to arpeggios for concert G major scale</p> <p>All students will review <i>North Bay Vistas</i></p> <p>All students will review A-B-A form</p> <p>All students will be introduced to <i>Annandale Chronicles</i>, Measures 1-22</p> <p><i>All students will review sonata form</i></p> <p><u>NJSLS#</u> 1.1, 1.3</p> <p><u>CRP #</u> 1, 2, 4, 6, 8, 9, 12</p> | <p>Students will review B flat, E flat, and A flat concert scales as a five minute warm-up</p> <p>Students will review concert C major scale, in all previously introduced rhythmic patterns</p> <p>Students will learn to execute concert G major scale in whole note, quarter note, and quarter-eighth note rhythmic patterns</p> <p>Students will learn to execute concert G major scale in thirds, taken from the Essential Musicianship for Band Ensemble Concepts</p> <p>Students will learn to execute arpeggios for concert G major scale, taken from the Essential Musicianship for Band Ensemble Concepts</p> <p>Students will review <i>North Bay Vistas</i> in its entirety, focusing on rhythmic ostinato, pitch accuracy, balance, dynamic contrast and proper articulation</p> <p>Students will review A-B-A form and how it relates to concert band repertoire.</p> <p>Students will be introduced to <i>Annandale Chronicles</i> Measures 1-22, focusing on mixed meter</p> <p>Students will define all musical terms within <i>Annandale Chronicles</i> Measures 1-22</p> <p>Students will be given written quiz on day 5 on musical terms taken from Measures 1-22 of <i>Annandale Chronicles</i>, and performance quiz on concert G major scale in a variety of rhythmic patterns, including thirds and arpeggios</p> | <p>Students are assessed on a daily basis through teacher observation, students’ performance as we move throughout sections of the music/scales.</p> <p>At the instructor’s discretion, playing quizzes and tests will be given periodically on an individual basis. Students will be assessed on their individual performances of particular sections of music/scales, as well as group assessment of certain playing sections, ie. Woodwinds, brass, rhythm section etc...</p> <p>Students may be given written quizzes of musical terms, vocabulary etc...</p> |

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Week 6

| Essential Questions | Instructional Objectives/ Skills and Benchmarks <i>NJSLS</i> | Activities | Assessments |
|--|--|--|---|
| <p><u>What is a major scale?</u></p> <p><u>What is a chromatic scale?</u></p> <p><u>What is an arpeggio?</u></p> <p><u>Why are proper warm-ups procedures essential?</u></p> <p><u>Materials</u></p> <p>Essential Musicianship for Band Ensemble Concepts – concert G major scale, concert D major scale <i>Advanced Contest Warm-Ups North Bay Vistas</i> by Robert W. Smith <i>Annandale Chronicles</i> by Ed Hucceby (Measures 1-68)</p> | <p>All students will review concert B flat, E flat, A flat scales as a five minute warm-up All students will review concert G major scale, in all previously introduced rhythmic patterns All students will be introduced to concert D major scale All students will be introduced to concert D major scale in thirds All students will be introduced to arpeggios for concert D major scale All students will review <i>North Bay Vistas</i> All students will review <i>Annandale Chronicles</i>, Measures 1-22 All students will be introduced to <i>Annandale Chronicles</i>, Measures 23-68</p> <p><u>NJSLS#</u> 1.1, 1.3</p> <p><u>CRP #</u> 1, 2, 4, 6, 8, 9, 12</p> | <p>Students will review B flat, E flat, and A flat concert scales as a five minute warm-up Students will review concert G major scale in all previously introduced rhythmic patterns Students will learn to execute concert D major scale in whole note, quarter note, and quarter-eighth note rhythmic patterns Students will learn to execute concert D major scale in thirds, taken from the Essential Musicianship for Band Ensemble Concepts Students will learn to execute arpeggios for concert D major scale, taken from the Essential Musicianship for Band Ensemble Concepts Students will review <i>North Bay Vistas</i> in its entirety, focusing on rhythmic ostinato, pitch accuracy, balance, dynamic contrast and proper articulation Students will review <i>Annandale Chronicles</i> Measures 1-22, focusing on mixed meter Students will learn to execute <i>Annandale Chronicles</i> Measures 23-68, focusing on mixed meter Students will define all musical terms within <i>Annandale Chronicles</i> Measures 23-68 Students will be given written quiz on day 5 on musical terms taken from Measures 23-68 of <i>Annandale Chronicles</i>, and performance quiz on concert D major scale in a variety of rhythmic patterns, including thirds and arpeggios</p> | <p>Students are assessed on a daily basis through teacher observation, students’ performance as we move throughout sections of the music/scales.</p> <p>At the instructor’s discretion, playing quizzes and tests will be given periodically on an individual basis. Students will be assessed on their individual performances of particular sections of music/scales, as well as group assessment of certain playing sections, ie. Woodwinds, brass, rhythm section etc...</p> <p>Students may be given written quizzes of musical terms, vocabulary etc...</p> |



Week 7

| Essential Questions | Instructional Objectives/ Skills and Benchmarks <i>NJSLS</i> | Activities | Assessments |
|---|--|--|---|
| <p><u>What is a major scale?</u></p> <p><u>What is a chromatic scale?</u></p> <p><u>What is an arpeggio?</u></p> <p><u>Why are proper warm-ups procedures essential?</u></p> <p><u>What is sonata form?</u></p> <p><u>Materials</u></p> <p>Essential Musicianship for Band Ensemble Concepts – concert D major scale, concert G major scale</p> <p><i>Advanced Contest Warm-Ups North Bay Vistas</i> by Robert W. Smith</p> <p><i>Annandale Chronicles</i> by Ed Hucceby (Measures 1-118)</p> | <p>All students will review concert B flat, E flat, A flat scales as a five minute warm-up</p> <p>All students will review concert D major and G major scales, in all previously introduced rhythmic patterns</p> <p>All students will review <i>North Bay Vistas</i></p> <p>All students will review <i>Annandale Chronicles</i>, Measures 1-68 (A Section)</p> <p>All students will be introduced to <i>Annandale Chronicles</i>, Measures 69-118 (B or Ballad Section)</p> <p><u>NJSLS#</u></p> <p>1.1, 1.3</p> <p><u>CRP #</u></p> <p>1, 2, 4, 6, 8, 9, 12</p> | <p>Students will review B flat, E flat, and A flat concert scales as a five minute warm-up</p> <p>Students will review concert D major and G major scales in all previously introduced rhythmic patterns</p> <p>Students will review <i>North Bay Vistas</i> in its entirety, focusing on rhythmic ostinato, pitch accuracy, balance, dynamic contrast and proper articulation</p> <p>Students will review <i>Annandale Chronicles</i> Measures 1-68 (A Section), focusing on mixed meter</p> <p>Students will learn to execute <i>Annandale Chronicles</i> Measures 69-118 (B or Ballad Section), focusing on proper articulation, balance and dynamic contrast</p> <p>Students will define all musical terms within <i>Annandale Chronicles</i> Measures 69-118</p> <p>Students will be given written quiz on day 5 on musical terms taken from Measures 69-118 of <i>Annandale Chronicles</i></p> | <p>Students are assessed on a daily basis through teacher observation, students’ performance as we move throughout sections of the music/scales.</p> <p>At the instructor’s discretion, playing quizzes and tests will be given periodically on an individual basis. Students will be assessed on their individual performances of particular sections of music/scales, as well as group assessment of certain playing sections, ie. Woodwinds, brass, rhythm section etc...</p> <p>Students may be given written quizzes of musical terms, vocabulary etc...</p> |



Week 8

| Essential Questions | Instructional Objectives/ Skills and Benchmarks <i>NJSLS</i> | Activities | Assessments |
|---|--|--|---|
| <p><u>What is a major scale?</u></p> <p><u>What is a chromatic scale?</u></p> <p><u>What is an arpeggio?</u></p> <p><u>Why are proper warm-ups procedures essential?</u></p> <p><u>What is sonata form?</u></p> <p><u>What is a coda?</u></p> <p><u>Materials</u></p> <p>Essential Musicianship for Band Ensemble Concepts – concert D major scale, concert G major scale</p> <p><i>Advanced Contest Warm-Ups North Bay Vistas</i> by Robert W. Smith</p> <p><i>Annandale Chronicles</i> by Ed Hucceby</p> | <p>All students will review concert B flat, E flat, A flat scales as a five minute warm-up</p> <p>All students will review concert D major and G major scales, in all previously introduced rhythmic patterns</p> <p>All students will review <i>North Bay Vistas</i></p> <p>All students will review <i>Annandale Chronicles</i>, Measures 1-118 (A and B Sections)</p> <p>All students will be introduced to <i>Annandale Chronicles</i>, Measures 119 to the end of the piece</p> <p>All students will review the musical concept of codas</p> <p><u>NJSLS#</u></p> <p>1.1, 1.3</p> <p><u>CRP #</u></p> <p>1, 2, 4, 6, 8, 9, 12</p> | <p>Students will review B flat, E flat, and A flat concert scales as a five minute warm-up</p> <p>Students will review concert D major and G major scales in all previously introduced rhythmic patterns</p> <p>Students will review <i>North Bay Vistas</i> in its entirety, focusing on rhythmic ostinato, pitch accuracy, balance, dynamic contrast and proper articulation</p> <p>Students will review <i>Annandale Chronicles</i> Measures 1-118 (A and B Sections), focusing on mixed meter, proper articulation, balance and dynamic contrast</p> <p>Students will learn to execute <i>Annandale Chronicles</i> Measures 118 to end, including the coda</p> <p><i>Annandale Chronicles</i> has a coda. Students will review the concept and symbols of both <i>da capo al coda</i> (d.c. al coda) and <i>del segno al coda</i> (d.s. al coda)</p> <p>Students will define all musical terms within <i>Annandale Chronicles</i> Measures 118 to the end, including coda</p> <p>Students will be given written quiz on day 5 on musical terms taken from Measures 118 to the end of <i>Annandale Chronicles</i></p> | <p>Students are assessed on a daily basis through teacher observation, students' performance as we move throughout sections of the music/scales.</p> <p>At the instructor's discretion, playing quizzes and tests will be given periodically on an individual basis. Students will be assessed on their individual performances of particular sections of music/scales, as well as group assessment of certain playing sections, ie. Woodwinds, brass, rhythm section etc...</p> <p>Students may be given written quizzes of musical terms, vocabulary etc...</p> <p>** Students will be given written quiz on day 5 on musical terms taken from Measures 118 to the end of <i>Annandale Chronicles</i>**</p> |

Week 9

| Essential Questions | Instructional Objectives/ Skills and Benchmarks <i>NJSLS</i> | Activities | Assessments |
|--|--|---|---|
| <p><u>What is a major scale?</u></p> <p><u>What is a chromatic scale?</u></p> <p><u>What is an arpeggio?</u></p> <p><u>Why are proper warm-ups procedures essential?</u></p> <p><u>What is sonata form?</u></p> <p><u>What is a coda?</u></p> <p><u>Materials</u> Essential Musicianship for Band Ensemble Concepts – concert G major scale <i>Advanced Contest Warm-Ups North Bay Vistas</i> by Robert W. Smith <i>Annandale Chronicles</i> by Ed Hucceby <i>Requiem for a Land Forgotten</i> by Robert Sheldon, Measures 1-48</p> | <p>All students will review concert B flat, E flat, A flat scales as a five minute warm-up All students will review concert G major scale, in all previously introduced rhythmic patterns All students will review <i>North Bay Vistas</i> All students will review <i>Annandale Chronicles</i> All students will review the musical concept of codas All students will be introduced to <i>Requiem for a Land Forgotten</i>, Measures 1-48</p> <p><u>NJSLS#</u></p> <p>1.1, 1.3 <u>CRP #</u> 1, 2, 4, 6, 8, 9, 12</p> | <p>Students will review B flat, E flat, and A flat concert scales as a five minute warm-up Students will review concert G major scale in all previously introduced rhythmic patterns Students will review <i>North Bay Vistas</i> in its entirety, focusing on rhythmic ostinato, pitch accuracy, balance, dynamic contrast and proper articulation Students will review <i>Annandale Chronicles</i> in its entirety, focusing on mixed meter, proper articulation, balance and dynamic contrast Students will review the concept and symbols of both <i>da capo al coda (d.c. al coda)</i> and <i>dal segno al coda (d.s. al coda)</i> Students will learn to execute <i>Requiem for a Land Forgotten</i> Measures 1-48, focusing on balance, dynamic contrast and blend Students will define all musical terms within <i>Requiem for a Land Forgotten</i> Measures 1-48 Students will be given written quiz on day 5 on musical terms taken from Measures 1-48 of <i>Requiem for a Land Forgotten</i></p> | <p>Students are assessed on a daily basis through teacher observation, students’ performance as we move throughout sections of the music/scales.</p> <p>At the instructor’s discretion, playing quizzes and tests will be given periodically on an individual basis. Students will be assessed on their individual performances of particular sections of music/scales, as well as group assessment of certain playing sections, ie. Woodwinds, brass, rhythm section etc...</p> <p>Students may be given written quizzes of musical terms, vocabulary etc...</p> |

Week 10

| Essential Questions | Instructional Objectives/ Skills and Benchmarks <i>NJSLS</i> | Activities | Assessments |
|--|--|--|---|
| <p><u>What is a major scale?</u></p> <p><u>What is a chromatic scale?</u></p> <p><u>What is an arpeggio?</u></p> <p><u>Why are proper warm-ups procedures essential?</u></p> <p><u>What is sonata form?</u></p> <p><u>What is a coda?</u></p> <p><u>Materials</u> Essential Musicianship for Band Ensemble Concepts – key signatures <i>Advanced Contest Warm-Ups North Bay Vistas</i> by Robert W. Smith <i>Annandale Chronicles</i> by Ed Hucceby <i>Requiem for a Land Forgotten</i> by Robert Sheldon</p> | <p>All students will review concert B flat, E flat, A flat scales as a five minute warm-up All students will review <i>North Bay Vistas</i> All students will review <i>Annandale Chronicles</i> All students will review <i>Requiem for a Land Forgotten</i>, Measures 1-48 All students will be introduced to <i>Requiem for a Land Forgotten</i>, Measures 49 to the end All students will review key signatures</p> <p><u>NJSLS#</u> 1.1, 1.3</p> <p><u>CRP #</u> 1, 2, 4, 6, 8, 9, 12</p> | <p>Students will review B flat, E flat, and A flat concert scales as a five minute warm-up Students will review <i>North Bay Vistas</i> in its entirety, focusing on rhythmic ostinato, pitch accuracy, balance, dynamic contrast and proper articulation Students will review <i>Annandale Chronicles</i> in its entirety, focusing on mixed meter, proper articulation, balance and dynamic contrast Students will review <i>Requiem for a Land Forgotten</i> Measures 1-48, focusing on balance, dynamic contrast and blend Students will learn to execute <i>Requiem for a Land Forgotten</i> Measures 49 through the end of the piece, focusing on intonation across the ensemble Students will review written key signatures for the six major scales previously learned Students will define all musical terms within <i>Requiem for a Land Forgotten</i> Measures 49 through the end of the piece Students will be given written quiz on day 5 on musical terms taken from Measures 49 through the end of <i>Requiem for a Land Forgotten</i>, as well as key signatures</p> | <p>Students are assessed on a daily basis through teacher observation, students' performance as we move throughout sections of the music/scales.</p> <p>At the instructor's discretion, playing quizzes and tests will be given periodically on an individual basis. Students will be assessed on their individual performances of particular sections of music/scales, as well as group assessment of certain playing sections, ie. Woodwinds, brass, rhythm section etc...</p> <p>Students may be given written quizzes of musical terms, vocabulary etc...</p> |

Week 11

| Essential Questions | Instructional Objectives/ Skills and Benchmarks <i>NJSLS</i> | Activities | Assessments |
|--|---|--|---|
| <p><u>How does an ensemble prepare for a performance?</u></p> <p><u>Materials</u> <i>Advanced Contest Warm-Ups North Bay Vistas</i> by Robert W. Smith <i>Annandale Chronicles</i> by Ed Huceby <i>Requiem for a Land Forgotten</i> by Robert Sheldon</p> | <p><i>It is now four weeks before concert week. Students should be performing all three pieces in their entirety. Students have, in previous weeks, focused on many detailed concepts, including intonation, pitch and rhythmic accuracy, balance, blend and dynamic contrast. Students should now be running through pieces, honing their awareness of these topics within each performance.</i></p> <p>All students will review concert B flat, E flat, A flat scales as a five-minute warm-up All students will perform the <i>Advanced Contest Warm-Ups</i> All students will review <i>North Bay Vistas</i> All students will review <i>Annandale Chronicles</i> All students will review <i>Requiem for a Land Forgotten</i></p> <p><u>NJSLS#</u> 1.1, 1.3 <u>CRP #</u> 1, 2, 4, 6, 8, 9, 12</p> | <p>Students will review B flat, E flat, and A flat concert scales as a five minute warm-up Students will perform the <i>Advanced Contest Warm-Ups</i> Students will review <i>North Bay Vistas</i> in its entirety, focusing on rhythmic ostinato, pitch accuracy, balance, dynamic contrast and proper articulation Students will review <i>Annandale Chronicles</i> in its entirety, focusing on mixed meter, proper articulation, balance and dynamic contrast Students will review <i>Requiem for a Land Forgotten</i>, focusing on balance, dynamic contrast, blend, and intonation across the ensemble</p> | <p>Students are assessed on a daily basis through teacher observation, students' performance as we move throughout sections of the music/scales.</p> <p>At the instructor's discretion, playing quizzes and tests will be given periodically on an individual basis. Students will be assessed on their individual performances of particular sections of music/scales, as well as group assessment of certain playing sections, ie. Woodwinds, brass, rhythm section etc...</p> <p>Students may be given written quizzes of musical terms, vocabulary etc...</p> |

Week 12

| Essential Questions | Instructional Objectives/ Skills and Benchmarks <i>NJSLS</i> | Activities | Assessments |
|---|--|--|---|
| <p><u>How does an ensemble prepare for a performance?</u></p> <p><u>Materials</u> <i>Advanced Contest Warm-Ups North Bay Vistas</i> by Robert W. Smith <i>Annandale Chronicles</i> by Ed Hucceby <i>Requiem for a Land Forgotten</i> by Robert Sheldon</p> | <p><i>It is now three weeks before concert week. Students should be performing all three pieces in their entirety. Students have, in previous weeks, focused on many detailed concepts, including intonation, pitch and rhythmic accuracy, balance, blend and dynamic contrast. Students should now be running through pieces, honing their awareness of these topics within each performance.</i></p> <p>All students will review concert B flat, E flat, A flat scales as a five minute warm-up All students will perform the <i>Advanced Contest Warm-Ups</i> All students will review <i>North Bay Vistas</i> All students will review <i>Annandale Chronicles</i> All students will review <i>Requiem for a Land Forgotten</i></p> <p><u>NJSLS#</u> 1.1, 1.3 <u>CRP #</u> 1, 2, 4, 6, 8, 9, 12</p> | <p>Students will review B flat, E flat, and A flat concert scales as a five minute warm-up Students will perform the <i>Advanced Contest Warm-Ups</i> Students will review <i>North Bay Vistas</i> in its entirety, focusing on rhythmic ostinato, pitch accuracy, balance, dynamic contrast and proper articulation Students will review <i>Annandale Chronicles</i> in its entirety, focusing on mixed meter, proper articulation, balance and dynamic contrast Students will review <i>Requiem for a Land Forgotten</i>, focusing on balance, dynamic contrast, blend, and intonation across the ensemble</p> | <p>Students are assessed on a daily basis through teacher observation, students' performance as we move throughout sections of the music/scales.</p> <p>At the instructor's discretion, playing quizzes and tests will be given periodically on an individual basis. Students will be assessed on their individual performances of particular sections of music/scales, as well as group assessment of certain playing sections, ie. Woodwinds, brass, rhythm section etc...</p> <p>Students may be given written quizzes of musical terms, vocabulary etc...</p> |

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Week 13

| Essential Questions | Instructional Objectives/ Skills and Benchmarks <i>NJSLS</i> | Activities | Assessments |
|---|---|--|---|
| <p><u>How does an ensemble prepare for a performance?</u></p> <p><u>Materials</u> <i>Advanced Contest Warm-Ups North Bay Vistas</i> by Robert W. Smith <i>Annandale Chronicles</i> by Ed Hucceby <i>Requiem for a Land Forgotten</i> by Robert Sheldon</p> | <p><i>It is now two weeks before concert week. Students should be performing all three pieces in their entirety. Students have, in previous weeks, focused on many detailed concepts, including intonation, pitch and rhythmic accuracy, balance, blend and dynamic contrast. Students should now be running through pieces, honing their awareness of these topics within each performance.</i></p> <p>All students will review concert B flat, E flat, A flat scales as a five minute warm-up All students will perform the <i>Advanced Contest Warm-Ups</i> All students will review <i>North Bay Vistas</i> All students will review <i>Annandale Chronicles</i> All students will review <i>Requiem for a Land Forgotten</i></p> | <p>Students will review B flat, E flat, and A flat concert scales as a five minute warm-up Students will perform the <i>Advanced Contest Warm-Ups</i> Students will review <i>North Bay Vistas</i> in its entirety, focusing on rhythmic ostinato, pitch accuracy, balance, dynamic contrast and proper articulation Students will review <i>Annandale Chronicles</i> in its entirety, focusing on mixed meter, proper articulation, balance and dynamic contrast Students will review <i>Requiem for a Land Forgotten</i>, focusing on balance, dynamic contrast, blend, and intonation across the ensemble</p> | <p>Students are assessed on a daily basis through teacher observation, students' performance as we move throughout sections of the music/scales.</p> <p>At the instructor's discretion, playing quizzes and tests will be given periodically on an individual basis. Students will be assessed on their individual performances of particular sections of music/scales, as well as group assessment of certain playing sections, ie. Woodwinds, brass, rhythm section etc...</p> <p>Students may be given written quizzes of musical terms, vocabulary etc...</p> |

Week 14

| Essential Questions | Instructional Objectives/ Skills and Benchmarks <i>NJSLS</i> | Activities | Assessments |
|--|--|--|---|
| <p><u>How does an ensemble prepare for a performance?</u></p> <p><u>Materials</u> <i>Advanced Contest Warm-Ups</i> <i>North Bay Vistas</i> by Robert W. Smith <i>Annandale Chronicles</i> by Ed Huceby <i>Requiem for a Land Forgotten</i> by Robert Sheldon</p> | <p><i>It is now one week before concert week. Students should be performing all three pieces in their entirety. Students have, in previous weeks, focused on many detailed concepts, including intonation, pitch and rhythmic accuracy, balance, blend and dynamic contrast. Students should now be running through pieces, honing their awareness of these topics within each performance.</i></p> <p>All students will review concert B flat, E flat, A flat scales as a five minute warm-up All students will perform the <i>Advanced Contest Warm-Ups</i> All students will review <i>North Bay Vistas</i> All students will review <i>Annandale Chronicles</i> All students will review <i>Requiem for a Land Forgotten</i></p> | <p>Students will review B flat, E flat, and A flat concert scales as a five minute warm-up Students will perform the <i>Advanced Contest Warm-Ups</i> Students will review <i>North Bay Vistas</i> in its entirety, focusing on rhythmic ostinato, pitch accuracy, balance, dynamic contrast and proper articulation Students will review <i>Annandale Chronicles</i> in its entirety, focusing on mixed meter, proper articulation, balance and dynamic contrast Students will review <i>Requiem for a Land Forgotten</i>, focusing on balance, dynamic contrast, blend, and intonation across the ensemble</p> | <p>Students are assessed on a daily basis through teacher observation, students' performance as we move throughout sections of the music/scales.</p> <p>At the instructor's discretion, playing quizzes and tests will be given periodically on an individual basis. Students will be assessed on their individual performances of particular sections of music/scales, as well as group assessment of certain playing sections, ie. Woodwinds, brass, rhythm section etc...</p> <p>Students may be given written quizzes of musical terms, vocabulary etc...</p> |

Week 15

| Essential Questions | Instructional Objectives/ Skills and Benchmarks <i>NJSLS</i> | Activities | Assessments |
|---|---|---|---|
| <p><u>How does an ensemble prepare for a performance?</u></p> <p><u>How does an ensemble adapt to playing in a new space?</u></p> <p><u>Materials</u> <i>North Bay Vistas</i> by Robert W. Smith <i>Annandale Chronicles</i> by Ed Huckleby <i>Requiem for a Land Forgotten</i> by Robert Sheldon</p> | <p><u>Day 1</u> All students will perform concert selections in a rehearsal setting All students will review concert B flat, E flat, A flat scales as a five minute warm-up All students will review <i>North Bay Vistas</i> All students will review <i>Annandale Chronicles</i> All students will review <i>Requiem for a Land Forgotten</i></p> <p><u>Day 2 – The following procedures may take an entire class period</u> All students will have the first of three combined concert band rehearsals on the stage in the auditorium. All students will be seated on stage by section and learn how to get on and off stage All students will learn the procedure of removing chairs and stands from the stage when they are finished performing</p> <p><u>Day 3</u> All students will have the second of three combined concert band rehearsals on the stage in the</p> | <p><u>Activities</u> <u>Day 1</u> Students will review B flat, E flat, and A flat concert scales as a five minute warm-up Students will review <i>North Bay Vistas</i> in its entirety, focusing on rhythmic ostinato, pitch accuracy, balance, dynamic contrast and proper articulation Students will review <i>Annandale Chronicles</i> in its entirety, focusing on mixed meter, proper articulation, balance and dynamic contrast Students will review <i>Requiem for a Land Forgotten</i>, focusing on balance, dynamic contrast, blend, and intonation across the ensemble</p> <p><u>Day 2</u> Students will be seated by section Students will learn to execute the proper procedure for entering and exiting the stage in an orderly fashion Students will learn to execute the proper procedure for the removal of chairs and stands at the conclusion of the concert band selections. Students will learn that any chair that does not have black or white tape on it must be removed, with its stand.</p> | <p>Students are assessed on a daily basis through teacher observation, students’ performance as we move throughout sections of the music/scales.</p> <p>At the instructor’s discretion, playing quizzes and tests will be given periodically on an individual basis. Students will be assessed on their individual performances of particular sections of music/scales, as well as group assessment of certain playing sections, ie. Woodwinds, brass, rhythm section etc...</p> <p>Students may be given written quizzes of musical terms, vocabulary etc...</p> |

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| | <p>auditorium All students will review all three concert selections, focusing on balance, blend, dynamics and articulation in a combined setting. Now that all sections are fully represented, students will need to make adjustments in their playing to accommodate the ensemble's increased size</p> <p><u>Day 4 – Final Concert Run Through</u> All students will have the last of three combined concert band rehearsals on stage in the auditorium All students will review all three concert selections, focusing on balance, blend, dynamics and articulation in a combined setting. All students will discuss proper concert attire, the correct report and performance time of the concert, and the penalty for concert non-attendance</p> <p><u>Day 5</u> All students will be given a much needed break from rehearsing</p> <p><u>NJSLS#</u></p> <p>1.1, 1.3</p> <p><u>CRP #</u> 1, 2, 4, 6, 8, 9, 12</p> | <p><u>Day 3</u> Students will review <i>North Bay Vistas</i> in its entirety, focusing on rhythmic ostinato, pitch accuracy, balance, dynamic contrast and proper articulation Students will review <i>Annandale Chronicles</i> in its entirety, focusing on mixed meter, proper articulation, balance and dynamic contrast Students will review <i>Requiem for a Land Forgotten</i>, focusing on balance, dynamic contrast, blend, and intonation across the ensemble Students will perform all three musical selections, being careful to modify their playing to accommodate the increased size of the ensemble Certain sections in each piece will be focused on for adjustments as the director sees appropriate</p> <p><u>Day 4</u> Students will review <i>North Bay Vistas</i> in its entirety, focusing on rhythmic ostinato, pitch accuracy, balance, dynamic contrast and proper articulation Students will review <i>Annandale Chronicles</i> in its entirety, focusing on mixed meter, proper articulation, balance and dynamic contrast Students will review <i>Requiem for a Land Forgotten</i>, focusing on balance, dynamic contrast, blend, and intonation across the ensemble Students will perform all three</p> | |
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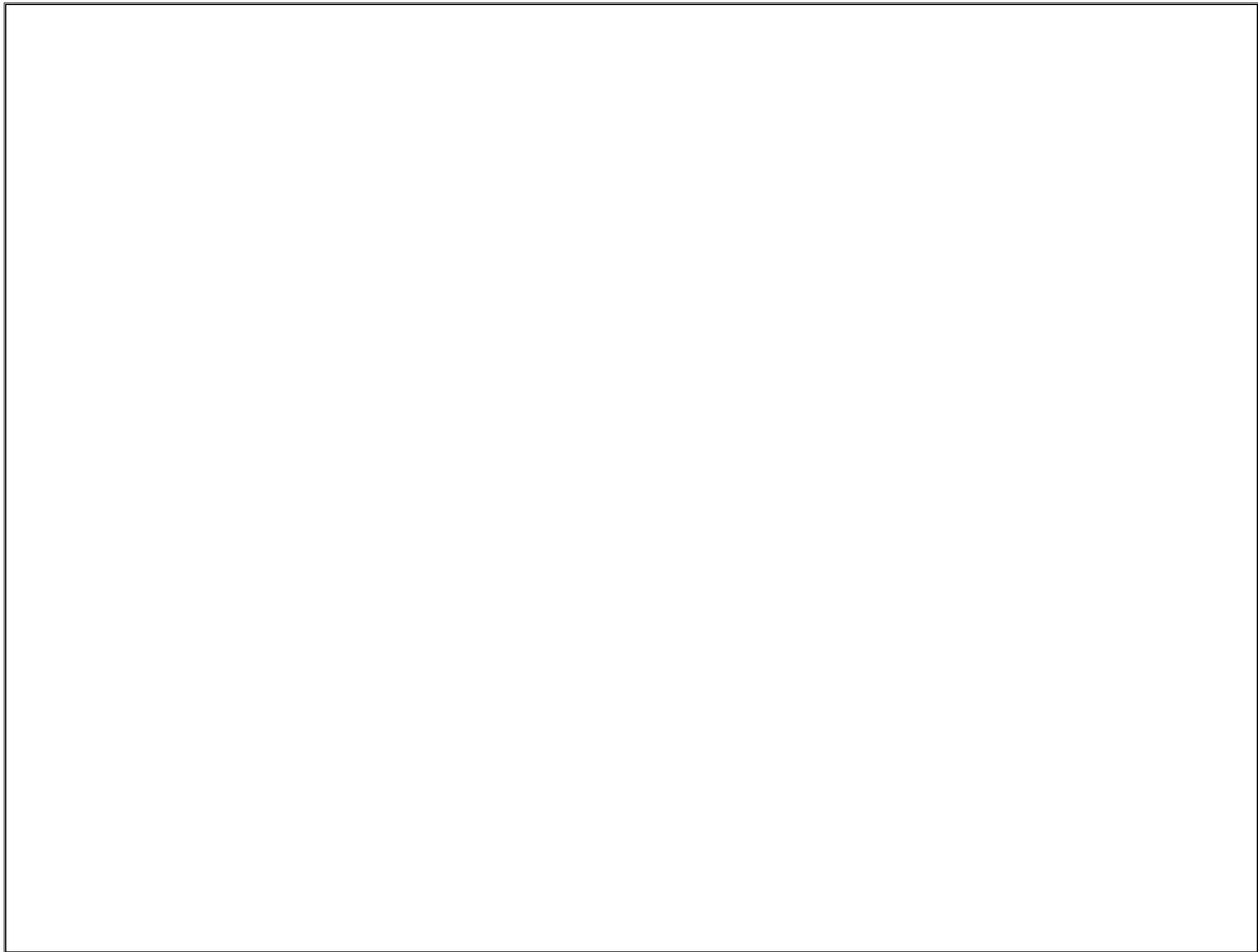
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| | | <p>musical selections, being careful to modify their playing to accommodate the increased size of the ensemble Certain sections in each piece will be focused on for adjustments as the director sees appropriate Students will learn the proper concert attire, correct report and performance time of the concert, and the penalty for concert non-attendance (5 failing test grades) <u>Day 5</u> Students will receive a break from rehearsals</p> | |
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Week 16

| Essential Questions | Instructional Objectives/ Skills and Benchmarks <i>NJSLS</i> | Activities | Assessments |
|---|--|---|---|
| <p><u>What are transposing instruments?</u></p> <p><u>REVIEW ALL KEY SIGNATURES</u></p> <p><u>REVIEW ALL DEFINITIONS</u></p> <p><u>Materials</u> Essential Musicianship for Band Ensemble Concepts – key signatures Vocabulary list</p> | <p>All students will review key signatures All students will be introduced to the concept of transposing instruments All students will review all musical terms and vocabulary previously introduced</p> <p><u>NJSLS#</u> 1.1, 1.3, 1.4</p> <p><u>CRP #</u> 1, 2, 4, 6, 8, 9, 12</p> | <p>Students will review the six key signatures previously learned Students will learn the concept of transposing instruments Students will form lists of instruments in concert pitch, as well as B flat, E flat and F Students will learn the transposition from concert pitch to each instrument in the concert band (i.e., flute to clarinet, flute to alto sax, flute to French horn, and vice versa) Students will review all musical terms and vocabulary</p> | <p>Students are assessed on a daily basis through teacher observation, students’ performance as we move throughout sections of the music/scales.</p> <p>At the instructor’s discretion, playing quizzes and tests will be given periodically on an individual basis. Students will be assessed on their individual performances of particular sections of music/scales, as well as group assessment of certain playing sections, ie. Woodwinds, brass, rhythm section etc...</p> <p>Students may be given written quizzes of musical terms, vocabulary etc...</p> |

Week 17 & 18

| Essential Questions | Instructional Objectives/ Skills and Benchmarks <i>NJSLS</i> | Activities | Assessments |
|---|--|---|---|
| <p><u>EXAM REVIEW</u></p> <p><u>Materials</u> <i>North Bay Vistas</i> by Robert W. Smith <i>Annandale Chronicles</i> by Ed Hucceby <i>Requiem for a Land Forgotten</i> by Robert Sheldon Essential Musicianship for Band Ensemble Concepts Students Notes Exam Review Sheet</p> | <p>All students will review all key signatures and scales previously learned All students will review all theory concepts previously learned, including intonation across the ensemble, dynamic contrast, A-B-A form, coda, and mixed meter All students will review a compilation of all vocabulary previously learned All students will review the transposition of instruments All students will be given certain sections of each piece performed in the concert that they must have prepared for their final playing exam</p> <p><u>NJSLS#</u> 1.1, 1.3, 1.4 <u>CRP #</u> 1, 2, 4, 6, 8, 9, 12</p> | <p>Students will perform the six scales previously learned</p> <p>Students will perform various sections from the selections played at the concert, in preparation for their playing exam</p> <p>Students will complete, in groups, the prepared exam review sheet, in preparation for the written final exam</p> <p>Students will review all vocabulary and musical terms</p> <p>Students will review all key signatures</p> | <p>Students are assessed on a daily basis through teacher observation, students' performance as we move throughout sections of the music/scales.</p> <p>At the instructor's discretion, playing quizzes and tests will be given periodically on an individual basis. Students will be assessed on their individual performances of particular sections of music/scales, as well as group assessment of certain playing sections, ie. Woodwinds, brass, rhythm section etc...</p> <p>Students may be given written quizzes of musical terms, vocabulary etc...</p> <p>***At the end of Week 18, the final exam will be given. At the teacher's discretion, a playing, written, or combination exam may be given***</p> |



New Jersey Core Curriculum Content Standards
Instrumental Music

1.1 The Creative Process

All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.

1.2 History of the Arts and Culture

All students will understand the role, development, and influence of the arts throughout history and across cultures.

1.3 Performance

All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.

1.4 Aesthetic Responses & Critique Methodologies

All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.

Concert Band Exam

Name_____

Select the word from the bank below.

1. Heavy, dragging _____
2. Majestically_____
3. With Motion_____
4. Walking Tempo_____
5. Dying Away_____

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|-------------|------------|---------|-----------|
| Ostinato | Meno Mosso | Morendo | Maestoso |
| Moreno | Animato | Grave | Piu Mosso |
| Rallentando | Jell-O | Muller | Andante |

Match the Following words with correct definition

- | | |
|----------------|------------------|
| 6. Con Spirito | With Emphasis |
| 7. Marcato | Gradually Faster |
| 8. Accelerando | Brisk/ Lively |
| 9. Ostinato | With Spirit |
| 10. Allegro | Repetitive Theme |

Please write the following key signatures and scales for C, B flat, E flat, and F instruments.

1. B flat Major

2. G Major

3. C Major

4. A flat Major

5. D Major

6. D Major
