

# Concert Band Curriculum



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## CTECS - Vision of Graduate

### Connecticut Technical Education and Career System

# Vision of a Graduate

*A CTECS Graduate is...*



**A Problem Solver**



**Work Ready**



**Respectful**



**Skilled Socially**



**A Critical Thinker**



**An Effective Communicator**

**The Vision of a Graduate (VoG)** at the Connecticut Technical Education and Career System (CTECS) embodies our commitment to preparing students for success in Connecticut's workforce.

Developed in collaboration with students, parents, staff, and employers, the VoG ensures that CTECS students are not only job-ready but also equipped to lead, innovate, and adapt in a dynamic world.

As educators, we are dedicated to developing these qualities by providing a comprehensive education that empowers our students to achieve their fullest potential and make meaningful contributions to society.

## A Problem Solver

*Problem solvers tackle challenges by identifying root causes of issues, brainstorming solutions, implementing effective strategies, and demonstrating adaptability.*

- Engage students with open-ended, creative thinking tasks that require both conventional and innovative solutions.
- Facilitate group discussions and collaborative projects.
- Use real-world scenarios and hands-on activities.
- Highlight the importance of effort, persistence, and continuous learning.
- Provide regular feedback and encourage reflection.

## Work Ready

*To be work-ready includes a combination of technical expertise, soft skills, and personal qualities that ensure a graduate can effectively contribute to the workplace from day one.*

- Set high standards for punctuality, responsibility, professionalism, and task completion.
- Use project-based learning and collaborative assignments.
- Emphasize clear written and verbal communication.
- Offer practical exercises like mock interviews and resume workshops.
- Integrate technology and teach digital literacy.

## Respectful

*Graduates who embody respectfulness emphasize the importance of treating others with dignity, valuing diversity, and fostering an inclusive and positive environment, both personally and professionally.*

- Demonstrate personal, interpersonal, and professional skills.
- Show respect for diversity.
- Model respect through active listening and empathy.
- Set clear expectations for respectful interactions.
- Promote collaboration and group discussions.
- Celebrate respectful behavior.
- Address disrespect promptly and constructively.

## Skilled Socially

*Graduates who are skilled socially are equipped to navigate social environments, build relationships, and contribute positively to their communities and workplaces.*

- Show awareness of global responsibility to others and the environment.
- Participate in community involvement.
- Design cooperative group projects and team activities
- Set expectations for respect and give regular feedback.
- Facilitate discussions on inclusivity, kindness, and respect.
- Model positive interactions and recognize strong social skills.

## A Critical Thinker

*Critical thinkers approach problems systematically by analyzing, evaluating, and synthesizing information to make well-informed decisions and contribute to innovative solutions.*

- Encourage critical thinking individually and collaboratively.
- Design lessons that challenge assumptions and explore diverse viewpoints.
- Use open-ended questions, rigorous activities, and cross-curricular projects.
- Integrate project-based learning and real-world problem-solving.
- Offer reflective opportunities like journaling and discussions.
- Cultivate an environment that values curiosity and inquiry.

## An Effective Communicator

*Effective communicators convey ideas, information, and emotions accurately and persuasively, fostering understanding and collaboration.*

- Communicate effectively using oral, written, visual, artistic, and technical modes.
- Include group discussions, presentations, and peer reviews.
- Promote active listening and thoughtful responses.
- Offer clear guidelines and constructive feedback.
- Stress clear, respectful, and purposeful communication.

## CTECS Instructional Model

CTECS uses the Marzano Compendium to guide research-based instructional strategies that differentiate learning and promote access, engagement, and success for all students. Teachers apply these strategies to support diverse learners (including multilingual learners, students with disabilities, and students with varied academic or technical backgrounds) through scaffolds, modeling, guided practice, and multiple ways to participate and show understanding. This approach ensures every student can work toward proficiency in the Priority Standards and the competencies outlined in the CTECS Vision of a Graduate.

Feedback	Content	Context
<p><b>Providing and Communicating Clear Learning Goals</b></p> <ol style="list-style-type: none"> <li>1. Providing scales and rubrics</li> <li>2. Tracking student progress</li> <li>3. Celebrating success</li> </ol> <p><b>Using Assessments</b></p> <ol style="list-style-type: none"> <li>4. Using informal assessments of the whole class</li> <li>5. Using formal assessments of individual students</li> </ol>	<p><b>Conducting Direct Instruction Lessons</b></p> <ol style="list-style-type: none"> <li>6. Chunking content</li> <li>7. Processing content</li> <li>8. Recording and representing content</li> </ol> <p><b>Conducting Practicing and Deepening Lessons</b></p> <ol style="list-style-type: none"> <li>9. Using structured practice sessions</li> <li>10. Examining similarities and differences</li> <li>11. Examining errors in reasoning</li> </ol> <p><b>Conducting Knowledge Application Lessons</b></p> <ol style="list-style-type: none"> <li>12. Engaging students in cognitively complex tasks</li> <li>13. Providing resources and guidance</li> <li>14. Generating and defending claims</li> </ol> <p><b>Using Strategies That Appear in All Types of Lessons</b></p> <ol style="list-style-type: none"> <li>15. Previewing strategies</li> <li>16. Highlighting critical information</li> <li>17. Reviewing content</li> <li>18. Revising knowledge</li> <li>19. Reflecting on learning</li> <li>20. Assigning purposeful homework</li> <li>21. Elaborating on information</li> <li>22. Organizing students to interact</li> </ol>	<p><b>Using Engagement Strategies</b></p> <ol style="list-style-type: none"> <li>23. Noticing and reacting when students are not engaged</li> <li>24. Increasing response rates</li> <li>25. Using physical movement</li> <li>26. Maintaining a lively pace</li> <li>27. Demonstrating intensity and enthusiasm</li> <li>28. Presenting unusual information</li> <li>29. Using friendly controversy</li> <li>30. Using academic games</li> <li>31. Providing opportunities for students to talk about themselves</li> <li>32. Motivating and inspiring students</li> </ol> <p><b>Implementing Rules and Procedures</b></p> <ol style="list-style-type: none"> <li>33. Establishing rules and procedures</li> <li>34. Organizing the physical layout of the classroom</li> <li>35. Demonstrating withitness</li> <li>36. Acknowledging adherence to rules and procedures</li> <li>37. Acknowledging lack of adherence to rules and procedures</li> </ol> <p><b>Building Relationships</b></p> <ol style="list-style-type: none"> <li>38. Using verbal and nonverbal behaviors that indicate affection for students</li> <li>39. Understanding students' backgrounds and interests</li> <li>40. Displaying objectivity and control</li> </ol> <p><b>Communicating High Expectations</b></p> <ol style="list-style-type: none"> <li>41. Demonstrating value and respect for reluctant learners</li> <li>42. Asking in-depth questions of reluctant learners</li> <li>43. Probing incorrect answers with reluctant learners</li> </ol>

## Curriculum Introduction

This curriculum document outlines the essential learning for this academic program and provides a clear structure for planning, instruction, and assessment. It includes the components required by NEASC Standard 2.2a, along with elements that reflect the unique nature of CTECS academic programs. The curriculum is organized to show what students learn in each course, how learning progresses across grade levels, and how instruction supports both technical skill development and the CTECS Vision of a Graduate.

Teachers should use this document to:

- Understand the overall structure and expectations of the course sequence
- Reference the Course Map to see the scope and sequence of Priority Standards and the alignment to district assessments
- Use the Priority Standards and Units of Study to guide daily, weekly, and cycle-based planning
- Integrate Big Ideas, Essential Questions, Skills/Learning Outcomes, vocabulary, and resources during lesson design
- Plan and implement formative assessments to monitor progress and guide instruction
- Maintain consistency of technical and artistic practice instruction across campuses while adapting to student needs and industry-based opportunities

## Curriculum Components

### Course Map

A Course Map serves as the scope and sequence for this course by outlining the progression of instructional units and the standards that guide teaching and assessment. While each campus will have individual student needs and cycle schedules, all instructors are expected to teach the standards outlined in the Course Map. Using the Course Map below, teachers will intentionally plan learning experiences that prepare students to meet the identified standards within the designated assessment windows.

### Priority Standards (Units of Study)

Priority Standards identify the most essential learning in the program. They reflect the core competencies and skills that require the greatest instructional focus and appear on program assessments. Priority Standards guide each Unit of Study with big ideas, essential questions, content topics, and skills/learning outcomes aligned to assessments.

## **Vertical Alignment**

Vertical alignment shows how Priority Standards and instructional expectations progress within the program. It provides a clear pathway of skill development, increasing complexity, and technical proficiency across a sequence.

## **Learning Outcomes**

Learning outcomes are what students will know (Concepts) and be able to do (Skills). Concepts identify the major content topics within the Priority Standard (Unit of Study). They appear in the left column of the Learning Outcomes table and follow a similar coding structure as the Priority Standard.

Skills are learning objectives that describe the measurable actions students must be able to perform to demonstrate proficiency. They appear in the right column of the Learning Outcomes table and show the progression of learning evidence in the Priority Standard.

## **Vocabulary**

Essential vocabulary includes the content and academic terms students must understand and use accurately to engage in learning and demonstrate proficiency on assessments. Vocabulary is foundational to communication, and should be a primary initial focus within each unit and taught explicitly through modeling, demonstration, and repeated application.

## **Resources**

Resources include the texts, materials, and digital tools that support learning within each unit to achieve the standards.

## **Assessment Practices**

Teachers use ongoing formative assessments—such as questioning, checks for understanding, performance demonstrations, reflections, and teacher observation—to monitor progress, guide instruction, and support all learners in mastering the Priority Standards.

Each program also includes district assessments, which measure proficiency on the Priority Standards identified in the Course Map. These assessments provide consistent evidence of student learning across campuses and ensure alignment to course expectations and program outcomes. Teachers should reference the Course Map and Units of Study when planning instruction to ensure students have opportunities to practice and demonstrate the skills and knowledge assessed on the district assessments.

## **Music Vision**

The vision for music in the Connecticut Technical Education and Career System (CTECS) is to empower students through Music Education to develop the creativity, communication, collaboration, and critical skills needed for success in the 21st century. Through music's rich cultural heritage and universal language, students grow as expressive, empathetic, and lifelong learners prepared to thrive in a diverse and evolving world.

## **Music Curriculum Philosophy**

The CTECS Music Curriculum 24-25 revision was modeled after CSDE Model Curriculum. The curricula were constructed using the [Connecticut State Department of Education \(CSDE\) K–12 Curricula Design Principles Handbook](#) and the [National Core Arts Standards: A Conceptual Framework for Arts Learning](#) as frameworks to structure and inform the design process in order to ensure access to high quality, high-impact teaching and learning aligned to the content standards adopted by the Connecticut Board of Education to provide CTECS's students access to equitable educational opportunities within a culture of high expectations.

This standards-based curriculum defines what students are expected to learn by course; it provides a roadmap of the essential learning outcomes for mastery by the end of the course. The curriculum combines how teachers will teach to develop skills, content knowledge, and assess students' ability to transfer learning. The structure and organization of curriculum are guided by a curriculum framework that must include standards aligned concepts, skills, high impact instructional methods, high quality materials, and multiple means of assessment aligned to standards.

## Aligned Prioritized Standards

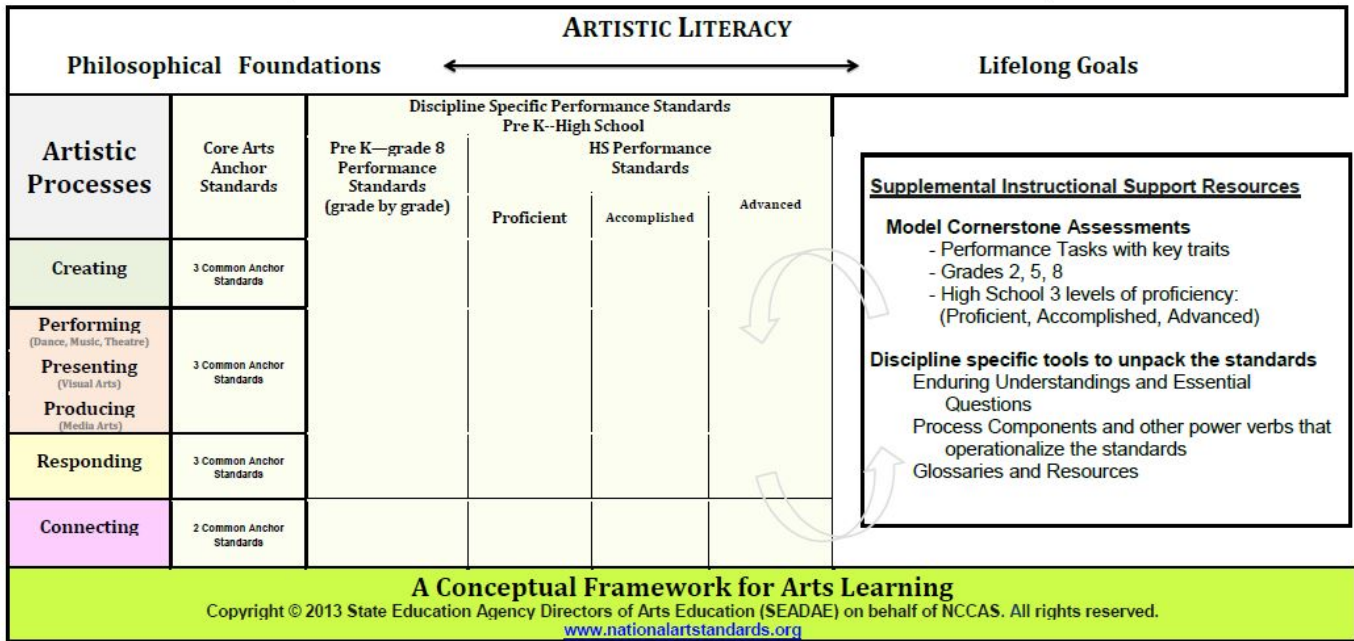
- [CT Arts Standards/National Arts Music Standards](#)
- [National Association for Music Education](#)



### National Core Arts Standards

DANCE MEDIA ARTS MUSIC THEATRE VISUAL ARTS

Feb. 12, 2014



### Concert Band Curriculum Prioritized Standards by Unit

	Unit 1	Unit 2	Unit 3	Unit 4
<b>Unit Priority Standards</b>	MU:Cr1.1.E.1a MU:Cr2.1.E.1a MU:Pr4.2.E.5a MU:Pr4.3.E.8a MU:Pr5.3.E.8a MU:Re7.2.E.8a	MU:Cr3.2.E.8a MU:Pr5.3.E.8a MU:Re8.1.E.8a	MU:Cr1.1.E.1a MU:Cr3.1.E.8a MU:Pr4.1.E.8a MU:Pr4.3.E.8a MU:Pr5.3.E.8a MU:Re7.1.E.8a	MU:Cr3.2.E.8a MU:Pr5.3.E.8a MU:Re8.1.E.8a MU:Re9.1.E.5a

## Concert Band Curriculum Unit 1

### Priority Standards Addressed in Unit 1

**MU:Cr1.1.E.1a**

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 studied in rehearsal.

**MU:Cr2.1.E.1a**

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.

**MU:Pr4.2.E.5a**

Demonstrate, using music reading skills where appropriate, how knowledge of formal aspects in musical works inform prepared or improvised performances.

**MU:Pr4.3.E.8a**

Demonstrate understanding and application of expressive qualities in a varied repertoire of music through prepared and improvised performances.

**MU:Pr5.3.E.8a**

Develop strategies to address technical challenges in a varied repertoire of music and evaluate their success using feedback from ensemble peers and other sources to refine performances.

**MU:Re7.2.E.8a**

Describe how understanding context and the way the elements of music are manipulated inform the response to music.

**Big Ideas:**

- The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.
- Musicians' creative choices are influenced by their expertise, context, and expressive intent.
- Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.
- Performers make interpretive decisions based on their understanding of context and expressive intent.

- 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.
- Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.

**Essential Questions:**

- How do musicians generate creative ideas?
- How do musicians make creative decisions?
- How does understanding the structure and context of musical works inform performance?
- How do performers interpret musical works?
- How do musicians improve the quality of their performance?
- How does understanding the structure and context of the music influence a response?

**Learning Outcomes**

<b><i>Students will know:</i></b>	<b><i>As evidenced by: (oral, written, or performance)</i></b>
<p><b>MU:Cr1.1.E.1a</b></p> <ul style="list-style-type: none"> <li>● Time signatures</li> <li>● Rhythmic values</li> <li>● Key signatures</li> <li>● Tempo</li> <li>● Basics of jazz form</li> <li>● Scales (Bb, Eb, Ab)</li> </ul>	<p><b>MU:Cr1.1.E.1a</b></p> <ul style="list-style-type: none"> <li>● Examine basics of jazz form/history and elements of improvisation</li> <li>● Identify scales/keys that will assist in improvisation</li> <li>● Improvise/compose ideas for improvisation/solos within rehearsal texts (utilizing various time signatures, key signatures, and rhythmic values).</li> </ul>
<p><b>MU:Cr2.1.E.1a</b></p> <ul style="list-style-type: none"> <li>● Historical differences in jazz improv</li> <li>● Scales (Bb, Eb, Ab)</li> <li>● Key signatures</li> </ul>	<p><b>MU:Cr2.1.E.1a</b></p> <ul style="list-style-type: none"> <li>● Develop melodic and rhythmic ideas for improvisation (utilizing techniques from various historical jazz influences within rehearsal texts in various key signatures)</li> </ul>
<p><b>MU:Pr4.2.E.5a</b></p> <ul style="list-style-type: none"> <li>● Music notation</li> <li>● Music symbols</li> </ul>	<p><b>MU:Pr4.2.E.5a</b></p> <ul style="list-style-type: none"> <li>● Audiate melodic and rhythmic patterns</li> <li>● Improvise within rehearsal texts</li> </ul>
<p><b>MU:Pr4.3.E.8a</b></p>	<p><b>MU:Pr4.3.E.8a</b></p>

<ul style="list-style-type: none"> <li>● Dynamic symbols</li> <li>● Articulations</li> <li>● Phrase structure</li> </ul>	<ul style="list-style-type: none"> <li>● Perform rehearsal repertoire with technical and expressive accuracy (dynamic symbols, articulations, phrase structures, etc.)</li> <li>● Discuss and collaborate with peers about expressive qualities and choices in rehearsal repertoire</li> </ul>
<p><b>MU:Pr5.3.E.8a</b></p> <ul style="list-style-type: none"> <li>● Rehearsal texts</li> <li>● Phrase structure</li> <li>● Articulations</li> <li>● Dynamic symbols</li> </ul>	<p><b>MU:Pr5.3.E.8a</b></p> <ul style="list-style-type: none"> <li>● Collaborate with peers to address technical challenges in rehearsal texts (dynamic symbols, articulations, phrase structures, etc.)</li> <li>● Evaluate ensemble performance to refine rehearsal texts</li> <li>● Develop strategies to address technical challenges in rehearsal texts</li> </ul>
<p><b>MU:Re7.2.E.8a</b></p> <ul style="list-style-type: none"> <li>● Musical patterns/repetition</li> <li>● Structure of rehearsal texts</li> </ul>	<p><b>MU:Re7.2.E.8a</b></p> <ul style="list-style-type: none"> <li>● Identify and describe similarities and contrasts between rehearsal texts noting musical patterns and repetition.</li> <li>● Understand how these elements inform performance and response to music</li> </ul>
<p><b>Academic Vocabulary</b></p> <ul style="list-style-type: none"> <li>● Identify</li> <li>● Perform</li> <li>● Describe</li> <li>● Analyze</li> </ul> <p><b>Content Vocabulary</b></p> <ul style="list-style-type: none"> <li>● Whole, half, quarter, eighth, and sixteenth notes/rests (including dotted rhythms)</li> <li>● Dynamic symbols (piano, mezzo piano, forte, etc.)</li> <li>● Articulations (slur, staccato, marcato, etc.)</li> <li>● Staff</li> <li>● Clef</li> <li>● Key signature</li> <li>● Time signature</li> <li>● Measure</li> <li>● Tempo</li> <li>● Melody/Harmony</li> </ul>	
<p><b>Resources:</b></p> <p><b>Technology:</b></p> <ul style="list-style-type: none"> <li>● <a href="https://www.musictheory.net/exercises">https://www.musictheory.net/exercises</a></li> <li>● <a href="https://www.sightreadingfactory.com/practice/sr/level?mediumId=rhythmonly">https://www.sightreadingfactory.com/practice/sr/level?mediumId=rhythmonly</a></li> </ul>	

- <https://www.musicca.com/>

### **Suggested Texts:**

- 14 Weeks to a Better Band
- Artistry of Fundamentals
- 36 Chorales for Band
- 12 Major Scales and Arpeggios
- Effective Warm Ups for Developing Jazz Ensembles
- Concert Band Warm Ups

### **Rehearsal/Concert Repertoire**

\*Selected by director/ensemble\*

### **Cross Cycle Tasks:**

#### *Suggestions:*

- Have students begin reading a brief connected text at the end of the academic and finish during trade cycle.
- Use Google Forms for a questionnaire or survey about upcoming topic.
- Brief writing task related to end of cycle lesson or as a discussion piece for upcoming lesson.
- Student question development about upcoming topic. Provide question starters: *Classroom Question Stems* by Cormier; *DOK*; *Bloom's Taxonomy*.
- Quizlet Study Sets activity.

### **Last day of the Cycle:**

- Students meet in small groups to read and discuss text they will create posts for:
  - Week 1: post 2 reflections and respond to 2 reflections
  - Week 2: post 2 questions or wonderings

### **First day of the New Cycle:**

- Students meet in small groups to discuss reflection, response, and question posts (approx. 15 minutes)

### **Assessments:**

#### **Formative Assessments:**

#### **REQUIRED:**

- In musicca.com
  - Exercises: Notes: Treble or Bass Clef (instrument dependent)
  - Rhythm reading exercises for Whole, Half, Quarter notes, Eighth Notes, and Eighth Note recap
- In sightreadingfactory.com (or through physical, teacher-made exercises that mimic those on sightreadingfactory.com):
  - "Ensemble Multi-Part" Exercises through level 2 (using 3/4 and 4/4 time signatures)
- Improvised solos within rehearsal texts and warm ups

Suggested:

- Anecdotal observations of students in groups or partnerships
- Do Nows/Bell Ringers
- Exit tickets
- 1:1 or small group conferring
- Timed rhythm & pitch identification exercises
- Whole-class practice using the white board/smart board as a visual guide
- Games such as *rhythm bingo* and *poison rhythm*
- Rhythmic & melodic dictation exercises

### **Summative Assessments:**

#### **REQUIRED:**

- Music Literacy Pre-test
- Rhythm Counting & Notation Quiz(es)/Test(s)
- Performance & Scale Quiz(es)/Test(s)

Suggested:

- Independent/Group playing tests utilizing rehearsal texts
- Rhythmic & melodic dictation exercises

### **Opportunities for Interdisciplinary Connections:**

Musicians must connect all disciplines to be successful in our craft. When responding, creating and performing music we are not just musical, we are mathematicians, readers, historians and artists.

### **Connecticut Core Standards for Literacy in History/Social Studies, Science Technical Subjects**

[https://learning.ccsso.org/wp-content/uploads/2022/11/ELA\\_Standards1.pdf](https://learning.ccsso.org/wp-content/uploads/2022/11/ELA_Standards1.pdf)

### **Connecticut Elementary and Secondary Social Studies Standards: Social Studies Inquiry Arc**

- Reading notes and lyrics from the staff, octavos and sheet music
- Connecting musical experiences with lived experiences through ourselves and others
- Learning historical context of the piece

### **Mathematical Practice Standards**

- Using math skills to count rhythm

### **Next Generation Science Standards**

Standards for students that are aligned to priority standards

<https://www.nextgenscience.org/search-standards>

### **International Society for Technology in Education (ISTE)**

Standards for students that are aligned to priority standards

<https://iste.org/standards/students>

### **CTE Competency Standards**

- Utilizing performances, projects and assignments that are able to connect to our trade technologies:
  - Aerospace Manufacturing
  - Architecture
  - Automotive Technology
  - Automotive Collision Repair and Refinishing
  - Bioscience and Environmental Technology
  - Biotechnology
  - Building and Civil Construction
  - Culinary Arts
  - Criminal Justice and Protective Services
  - Digital Media
  - Diesel and Heavy - Duty Equipment Repair
  - Electrical
  - Graphic Design
  - Heating
  - Ventilation and Air Conditioning
  - Health Technology
  - Hairdressing and Cosmetology
  - Information Technology
  - Landscape Design
  - Installation and Equipment
  - Masonry
  - Mechanical Design and Engineering Technology
  - Precision Machining Technology
  - Plumbing and Heating
  - Plumbing, Heating and Cooling
  - Robotics and Automation
  - Tourism
  - Hospitality and Guest Services Management
  - Veterinary Science
  - Welding and Metal Fabrication

### **Components of Social, Emotional, and Intellectual Habits**

- Develop logic and reasoning/Critical and analytic thinking
- Use evidence and critical thinking to support claims, make arguments and critique the reasoning of others; explain own thinking and responds to others' thinking
- Develop logic and reasoning/Applying known information to new experiences

- Compare, contrast and evaluate experiences, tasks and events building on prior knowledge
- Develop logic and reasoning/Reasoning and problem solving
- Analyze attributes to classify, compare and contrast objects, events and experiences (similarities, differences and associations)
- Develop a positive attitude toward learning/Cooperation during learning experiences
- Listen, discuss, and negotiate ideas in order to discover new learning with peers

## Concert Band Curriculum Unit 2

### Priority Standards Addressed in Unit 2

#### **MU:Cr3.2.E.8a**

Share personally developed melodies and rhythmic passages – individually or as an ensemble – that demonstrate understanding of characteristics of music or texts studied in rehearsal.

#### **MU:Pr5.3.E.8a**

Develop strategies to address technical challenges in a varied repertoire of music and evaluate their success using feedback from ensemble peers and other sources to refine performances.

#### **MU:Re8.1.E.8a**

Identify and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, and (when appropriate) the setting of the text.

#### **Big Ideas:**

- Musicians' presentation of creative work is the culmination of a process of creation and communication.
- Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence the audience response.
- 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.
- Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.

#### **Essential Questions:**

- When is creative work ready to share?
- 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 musicians improve the quality of their performance?
- How do we discern the musical creators' and performers' expressive intent?

### Learning Outcomes

<b><i>Students will know:</i></b>	<b><i>As evidenced by: (oral, written, or performance)</i></b>
<b>MU:Cr3.2.E.8a</b> <ul style="list-style-type: none"> <li>● Time signatures</li> <li>● Rhythmic values</li> <li>● Key signatures</li> <li>● Tempo</li> <li>● Basics of jazz form</li> <li>● Scales (Bb, Eb, Ab)</li> </ul>	<b>MU:Cr3.2.E.8a</b> <ul style="list-style-type: none"> <li>● Share and perform improvisations in concert performance(s) utilizing elements of music (time signatures, rhythmic values, key signatures, etc.)</li> </ul>
<b>MU:Pr5.3.E.8a</b> <ul style="list-style-type: none"> <li>● Rehearsal texts</li> <li>● Phrase structure</li> <li>● Articulations</li> <li>● Dynamic symbols</li> </ul>	<b>MU:Pr5.3.E.8a</b> <ul style="list-style-type: none"> <li>● Collaborate with peers to address technical challenges in rehearsal texts</li> <li>● Evaluate ensemble performance to refine rehearsal texts</li> <li>● Develop strategies to address technical challenges in rehearsal texts (articulations, dynamics, phrase structure, etc.)</li> </ul>
<b>MU:Re8.1.E.8a</b> <ul style="list-style-type: none"> <li>● Musical patterns/repetition</li> <li>● Structure of rehearsal/concert texts</li> </ul>	<b>MU:Re8.1.E.8a</b> <ul style="list-style-type: none"> <li>● Identify and describe similarities and contrasts between rehearsal/concert texts (citing musical patterns, repetition, etc.)</li> <li>● Understand how these elements inform performance and response to music</li> <li>● Support interpretations of musical works, citing treatment of the elements of music</li> </ul>
<b>Academic Vocabulary</b> <ul style="list-style-type: none"> <li>● Identify</li> <li>● Perform</li> <li>● Describe</li> <li>● Analyze</li> </ul> <b>Content Vocabulary</b> <ul style="list-style-type: none"> <li>● Whole, half, quarter, eighth, and sixteenth notes/rests (including dotted rhythms)</li> <li>● Dynamic symbols (piano, mezzo piano, forte, etc.)</li> <li>● Articulations (slur, staccato, marcato, etc.)</li> <li>● Staff</li> <li>● Clef</li> <li>● Key signature</li> <li>● Time signature</li> <li>● Measure</li> <li>● Tempo</li> <li>● Melody/Harmony</li> </ul>	

**Resources:****Technology:**

- <https://www.musictheory.net/exercises>
- <https://www.sightreadingfactory.com/practice/sr/level?mediumId=rhythmonly>
- <https://www.musicca.com/>

**Suggested Texts:**

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\*Selected by director/ensemble\*

**Cross Cycle Tasks:***Suggestions:*

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**Last day of the Cycle:**

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**Assessments:****Formative Assessments:****REQUIRED:**

- In musicca.com
  - Exercises: Scales: Major and Natural Minor
  - Rhythm reading exercises for Tied Notes, Dotted Notes, Sixteenth Notes 1 & 2

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  - "Ensemble Multi-Part" Exercises through level 3 (using 2/4, 3/4, and 4/4 time signatures)
- Improvised solos within rehearsal texts and warm ups
- Self-reflections of concert performance(s)

Suggested:

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- Do Nows/Bell Ringers
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- Games such as *rhythm bingo* and *poison rhythm*
- Rhythmic & melodic dictation exercises

### **Summative Assessments:**

#### **REQUIRED:**

- Concert performance(s)
- Rhythm Counting & Notation Quiz(es)/Test(s)
- Performance & Scale Quiz(es)/Test(s)

Suggested:

- Independent/Group playing tests utilizing rehearsal texts
- Rhythmic & melodic dictation exercises

### **Opportunities for Interdisciplinary Connections:**

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### **Components of Social, Emotional, and Intellectual Habits**

- Develop logic and reasoning/Critical and analytic thinking
- Use evidence and critical thinking to support claims, make arguments and critique the

reasoning of others; explain own thinking and responds to others' thinking

- Develop logic and reasoning/Applying known information to new experiences
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- Analyze attributes to classify, compare and contrast objects, events and experiences (similarities, differences and associations)
- Develop a positive attitude toward learning/Cooperation during learning experiences
- Listen, discuss, and negotiate ideas in order to discover new learning with peers

### Priority Standards Addressed in Unit 3

#### **MU:Cr1.1.E.1a**

**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 studied in rehearsal.**

#### **MU:Cr3.1.E.8a**

**Evaluate and refine draft compositions and improvisations based on knowledge, skill, and collaboratively-developed criteria.**

#### **MU:Pr4.1.E.8a**

**Select a varied repertoire to study based on music reading skills (where appropriate), an understanding of formal design in the music, context, and the technical skill of the individual and ensemble.**

#### **MU:Pr4.3.E.8a**

**Demonstrate understanding and application of expressive qualities in a varied repertoire of music through prepared and improvised performances.**

#### **MU:Pr5.3.E.8a**

**Develop strategies to address technical challenges in a varied repertoire of music and evaluate their success using feedback from ensemble peers and other sources to refine performances.**

#### **MU:Re7.1.E.8a**

**Explain reasons for selecting music citing characteristics found in the music and connections to interest, purpose, and context.**

#### **Big Ideas:**

- The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.
- Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.
- 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.
- Performer make interpretive decisions based on their understanding of context and expressive intent.
- 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.

- Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.

**Essential Questions:**

- How do musicians generate creative ideas?
- How do musicians improve the quality of their creative work?
- How do performers select repertoire?
- How do performers interpret musical works?
- How do musicians improve the quality of their performance?
- How do individuals choose music to experience?

**Learning Outcomes**

<i>Students will know:</i>	<i>As evidenced by: (oral, written, or performance)</i>
<p><b>MU:Cr1.1.E.1a</b></p> <ul style="list-style-type: none"> <li>● Time signatures</li> <li>● Rhythmic values</li> <li>● Key signatures</li> <li>● Tempo</li> <li>● Basics of jazz form</li> <li>● Scales (Bb, Eb, Ab)</li> </ul>	<p><b>MU:Cr1.1.E.1a</b></p> <ul style="list-style-type: none"> <li>● Examine basics of jazz form/history and elements of improvisation</li> <li>● Identify scales/keys that will assist in improvisation</li> <li>● Improvise/compose ideas for improvisation/solos within rehearsal texts (paying attention to time signatures, tempo, and rhythmic values)</li> </ul>
<p><b>MU:Cr3.1.E.8a</b></p> <ul style="list-style-type: none"> <li>● Historical differences in jazz improv</li> <li>● Scales (Bb, Eb, Ab)</li> <li>● Key signatures</li> <li>● Rhythmic patterns</li> <li>● Articulations</li> </ul>	<p><b>MU:Cr3.1.E.8a</b></p> <ul style="list-style-type: none"> <li>● Develop melodic and rhythmic ideas for improvisation utilizing scales, key signatures, and articulations appropriate for historical context</li> <li>● Evaluate and refine melodic and rhythmic ideas for improvisation</li> <li>● Collaborate with peers to improve and refine improvisation ideas/execution</li> </ul>
<p><b>MU:Pr4.1.E.8a</b></p> <ul style="list-style-type: none"> <li>● Ensemble instrumentation</li> <li>● Student/peer/ensemble ability level</li> </ul>	<p><b>MU:Pr4.1.E.8a</b></p> <ul style="list-style-type: none"> <li>● Select potential repertoire for study based on ensemble instrumentation and ability level</li> </ul>

	<ul style="list-style-type: none"> <li>● Identify potential challenges and achievement goals for ensemble performance of selected work(s)</li> </ul>
<b>MU:Pr4.3.E.8a</b> <ul style="list-style-type: none"> <li>● Dynamic symbols</li> <li>● Articulations</li> <li>● Phrase structure</li> </ul>	<b>MU:Pr4.3.E.8a</b> <ul style="list-style-type: none"> <li>● Perform rehearsal repertoire with technical and expressive accuracy (with attention to: dynamic symbols, articulations, phrase structures, etc.)</li> <li>● Discuss and collaborate with peers about expressive qualities and choices in rehearsal repertoire</li> </ul>
<b>MU:Pr5.3.E.8a</b> <ul style="list-style-type: none"> <li>● Rehearsal texts</li> <li>● Phrase structure</li> <li>● Articulations</li> <li>● Dynamic symbols</li> </ul>	<b>MU:Pr5.3.E.8a</b> <ul style="list-style-type: none"> <li>● Collaborate with peers to address technical challenges in rehearsal texts (with attention to: dynamic symbols, articulations, phrase structures, etc.)</li> <li>● Evaluate ensemble performance to refine rehearsal texts</li> <li>● Develop strategies to address technical challenges in rehearsal texts</li> </ul>
<b>MU:Re7.1.E.8a</b> <ul style="list-style-type: none"> <li>● Online music selection resources</li> <li>● Previous rehearsal/concert texts for reference</li> </ul>	<b>MU:Re7.1.E.8a</b> <ul style="list-style-type: none"> <li>● Identify reasons for selecting music, citing musical/expressive characteristics within selections</li> <li>● Connect interest and purpose for repertoire selection</li> </ul>
<b>Academic Vocabulary</b> <ul style="list-style-type: none"> <li>● Identify</li> <li>● Perform</li> <li>● Describe</li> <li>● Analyze</li> </ul> <b>Content Vocabulary</b> <ul style="list-style-type: none"> <li>● Whole, half, quarter, eighth, and sixteenth notes/rests (including dotted rhythms)</li> <li>● Dynamic symbols (piano, mezzo piano, forte, etc.)</li> <li>● Articulations (slur, staccato, marcato, etc.)</li> <li>● Staff</li> <li>● Clef</li> <li>● Key signature</li> <li>● Time signature</li> </ul>	

- Measure
- Tempo
- Melody/Harmony

**Resources:**

**Technology:**

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**Suggested Texts:**

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**Assessments:**

**Formative Assessments:**

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  - Exercises: Scales: Pentatonic and Blues
  - Exercises: Scales: Music Modes
- In sightreadingfactory.com (or through physical, teacher-made exercises that mimic those on sightreadingfactory.com):
  - "Ensemble Multi-Part" Exercises through level 4 (using 2/4, 3/4, 4/4, and 6/8 time signatures)
- Improvised solos within rehearsal texts and warm ups
- Independent listening assignments, selecting repertoire for possible concert performance

## Suggested:

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- Exit tickets
- 1:1 or small group conferring
- Timed rhythm & pitch identification exercises
- Whole-class practice using the white board/smart board as a visual guide
- Games such as *rhythm bingo* and *poison rhythm*
- Rhythmic & melodic dictation exercises

## **Summative Assessments:**

### **REQUIRED:**

- Music Literacy Pre-test
- Rhythm Counting & Notation Quiz(es)/Test(s)
- Performance & Scale Quiz(es)/Test(s)

## Suggested:

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## **Opportunities for Interdisciplinary Connections:**

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## Concert Band Curriculum Unit 4

### Priority Standards Addressed in Unit 4

#### **MU:Cr3.2.E.8a**

Share personally developed melodies and rhythmic passages – individually or as an ensemble – that demonstrate understanding of characteristics of music or texts studied in rehearsal.

#### **MU:Pr5.3.E.8a**

Develop strategies to address technical challenges in a varied repertoire of music and evaluate their success using feedback from ensemble peers and other sources to refine performances.

#### **MU:Re8.1.E.8a**

Identify and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, and (when appropriate) the setting of the text.

#### **MU:Re9.1.E.5a**

Identify and describe the effect of interest, experience, analysis, and context on the evaluation of music.

### **Big Ideas:**

- Musicians' presentation of creative work is the culmination of a process of creation and communication.
- Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence the audience response.
- 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.
- Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.
- The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.

### **Essential Questions:**

- When is creative work ready to share?
- 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 musicians improve the quality of their performance?
- How do we discern the musical creators' and performers' expressive intent?
- How do we judge the quality of musical work(s) and performance(s)?

**Learning Outcomes**

<i>Students will know:</i>	<i>As evidenced by: (oral, written, or performance)</i>
<p><b>MU:Cr3.2.E.8a</b></p> <ul style="list-style-type: none"> <li>● Time signatures</li> <li>● Rhythmic values</li> <li>● Key signatures</li> <li>● Tempo</li> <li>● Basics of jazz form</li> <li>● Scales (Bb, Eb, Ab)</li> </ul>	<p><b>MU:Cr3.2.E.8a</b></p> <ul style="list-style-type: none"> <li>● Share and perform improvisations in concert performance(s) utilizing time/key signatures, rhythmic values, tempo, etc.</li> </ul>
<p><b>MU:Pr5.3.E.8a</b></p> <ul style="list-style-type: none"> <li>● Rehearsal texts</li> <li>● Phrase structure</li> <li>● Articulations</li> <li>● Dynamic symbols</li> </ul>	<p><b>MU:Pr5.3.E.8a</b></p> <ul style="list-style-type: none"> <li>● Collaborate with peers to address technical challenges in rehearsal texts (with attention to: dynamic symbols, articulations, phrase structures, etc.)</li> <li>● Evaluate ensemble performance to refine rehearsal texts</li> <li>● Develop strategies to address technical challenges in rehearsal texts</li> </ul>
<p><b>MU:Re8.1.E.8a</b></p> <ul style="list-style-type: none"> <li>● Musical patterns/repetition</li> <li>● Structure of rehearsal/concert texts</li> </ul>	<p><b>MU:Re8.1.E.8a</b></p> <ul style="list-style-type: none"> <li>● Identify and describe similarities and contrasts between rehearsal/concert texts noting musical patterns and repetition</li> <li>● Understand how these elements inform performance and response to music</li> <li>● Support interpretations of musical works, citing treatment of the elements of music</li> </ul>
<p><b>MU:Re9.1.E.5a</b></p> <ul style="list-style-type: none"> <li>● Musical elements/patterns</li> <li>● Performance/concert texts</li> </ul>	<p><b>MU:Re9.1.E.5a</b></p> <ul style="list-style-type: none"> <li>● Discuss and analyze the quality of other ensemble concert performances with peers</li> <li>● Identify and describe the quality of personal ensemble performances with attention to execution of musical elements and patterns</li> </ul>

## Academic Vocabulary

- Identify
- Perform
- Describe
- Analyze

## Content Vocabulary

- Whole, half, quarter, eighth, and sixteenth notes/rests (including dotted rhythms)
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- Listening/analysis/discussions of other ensemble performances of rehearsal/concert texts
- Self-reflections of concert performance(s)

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