

**PCHS Learning Plan
2016-2017**

Teacher: Toft/Berezo

Period/Bock: 1

Week of: N/A

Subject: Intermediate Instrumental Ensemble/
Intermediate Band

Unit/Topic: Fall Concert Preparation

| DATE/DAY | STANDARD(S) Posted Question: <i>Am I performing with a characteristic tone at all times?</i> | INSTRUCTIONAL FRAMEWORK <i>Include: Opening, Work Session/Learning Activities, Differentiation, and Closing</i> | | ASSESSMENT Posted Question: <i>How will I show that I've learned it?</i> | DATA REFLECTION <i>What data was used to create, or what data will result to impact future plans?</i> |
|--|--|--|--|--|--|
| <p align="center">Date: <u>N/A</u></p> | <p>MMSIB.1 - Singing, alone and with others, a varied repertoire of music a. Sing to recognize fundamentals of tone production. b. Sing to match pitch through call and response (diatonic intervals, major and minor keys). c. Sing to reinforce breathing, use of the air stream, and quality of sound.</p> <p>MMSIB.2 - Performing on instruments, alone and with others, a varied repertoire of music a. Demonstrate characteristic tone quality utilizing proper embouchure, playing position, posture, breathing techniques, articulation, and appropriate percussion technique. b. Demonstrate proper warm-up techniques through the use of long tones, lip slurs, chorales, major scales, chromatic scale, and technical exercises that increase the playing range. c. Use the following ensemble skills as a means of interpreting the performance of musical literature: dynamic expression, style, blend and balance, steady tempo, rhythmic accuracy, intonation, and rehearsal etiquette. d. Use context cues in the performance of "sight-reading" music literature of Level 1 and 2.</p> <p>MMSIB.3 - Reading and notating music a. Identify standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, expression, and key signatures. b. Interpret the musical terms incorporated in the literature. c. Demonstrate an understanding of duple, triple, and quadruple simple meter rhythmic patterns through a systematic counting procedure.</p> <p>C. Critical Analysis/Investigate MMSIB.6 - Listening to, analyzing, and describing music a. Relate the use of compositional devices, techniques, meter, tempo, tonality, intervals, and chords to interpret music. b. Distinguish characteristics of a specific work based on genre and culture.</p> <p>MMSIB.7 - Evaluating music and music performances a. Identify music literature and band performances of both superior and poor quality and distinguish the factors which are used to classify them as such.</p> | <p>Opening/ Warm-Up:</p> | <p>Students will enter the room, set up chairs and stands, and begin to warm up individually on long tones and lip slurs.</p> | <p>Formative:</p> <p>Students will be able to articulate what was covered during the class period.</p> <p>Students will be able to assess their music foundation and what was improved during the class (correct notes, correct rhythms, more air support needed, etc.)</p> <p>Students will be able to indicate areas that need further improvement (more focused effort in class, improved hand position, areas for individual work outside of rehearsals, etc.).</p> | <p>Student performance on musical literature. Future lessons will be planned based upon student achievement in class and based upon but not limited to the following characteristics: characteristic tone, breath support, intonation, ensemble balance, ensemble blend, articulation styles, music reading ability, correct rhythms, correct pitches, dynamic contrast, phrasing, etc.</p> <p>What data was used to create this plan?</p> |
| <p>Work Session/ Learning Activities:</p> | <p>Students will participate in Daily Drill activities, play various chorales to build good tone production, breath support, intonation, balance and blend.</p> <p>Articulation studies will be used to work good, clear, articulations including but not limited to: staccato, accent, marcato, legato, and détaché.</p> <p>Sight-Reading to increase music vocabulary, music reading, proper tone production, intonation, and rhythm in applicable contexts.</p> <p>Prepare selected music for the Fall Concert and/or Marching Band Music</p> <p><i>Hymnsong Variants- Robert W. Smith</i> <i>Southern Dawn- William Owens</i> <i>Fanfare for the Third Planet- Richard Saucedo</i> <i>Shenandoah- Robert Sheldon</i> <i>Marches of the Armed Forces- Michael Sweeney</i></p> | | | | |
| | | <p>Differentiation: (Include SDI for ESEP)</p> | <p>Students are auditioned at the beginning of the school year to determine part placement. Factors not limited to: ability to produce a characteristic tone, range, and technical ability.</p> <p>A variety of rehearsal techniques, modeling, and listening activities will also be used to refine musical and performance concepts.</p> | <p>Summative:</p> <p>Fall Concert demonstrating mastery of musical concepts studied in class.</p> | <p>Student performance on musical literature. Future concert programming will be planned based upon individual and ensemble achievement based upon, but not limited to the following characteristics: characteristic tone, breath support, intonation, ensemble balance, ensemble blend,</p> <p>What data will result to impact future plans?</p> |

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b. Analyze the interpretations of a band performance and its effectiveness in relation to the intent of the composer.

c. Distinguish what constitutes proper concert performance etiquette and proper audience etiquette.

D. Cultural and Historical Context

MMSIB.8 - Understanding relationships between music, the other arts, and disciplines outside the arts

a. Distinguish music based on the culture in which it was created.

b. Compare American music to other cultures.

c. Classify genre, style, and composer according to their time period.

MMSIB.9 Understanding music in relation to history and culture

a. Describe the characteristics of music from different cultures.

b. Analyze American music in relation to its historical and cultural context.

c. Identify Western and non-Western genres, styles, and composers within specific time periods.

Closing:

Students will perform full sections of music rehearsed in class as a full ensemble.

Students will be able to indicate areas that need further improvement.

articulation styles, music reading ability, correct rhythms, correct pitches, dynamic contrast, phrasing, etc.