

**Course Name/Number: Concert Band**  
**Grade Level: 9-12**

**Curriculum Map**

Unit	Essential Questions	Standards & Skills	Common Assessments	Learning Activities	Resources/Technology	Unit Reflection
<b>Name: 3<sup>rd</sup> Quarter</b>  <b>Length: 41 days</b>  <b>Spring Concert Prep</b>  <b>HSA Organizational Contest Prep</b>  <b>HSA Solo/Ensemble Contest</b>  <b>Misc. Pep Band Performances</b>  <b>RVC Music Festival</b>  <b>VIRTUAL CONCERT PREP</b>	1) Do I understand how to count, clap, and play in 4/4, 3/4, 2/4, 6/8, and cut-time? 2) Do I understand how to count, clap, and play rhythmic patterns at a variety of tempos, consisting of whole, half, quarter, eighth, sixteenth, and thirty-second notes/rests? 3) Can I perform the following scales from memory in 2 octaves: Concert Bb, Eb, Ab, Db, F, C, and G? 4) Can I play my chromatic scale in two octaves? 5) Can I apply my knowledge of scales to determine how to play simple melodies in different keys? 6) Do I understand and apply the composers' written indications/musical terminology? 7) Do I adequately prepare for public music performance?	ILS: 26.A.h.2, 26.A.h.4, 26.A.h.5, 26.A.h.6, 26.A.h.7, 26.A.I.2, 26.A.i.4, 26.A.i.5, 26.A.i.7, 26.B.i, 1, 27.A.j.1  National Standards:  CCSS: Anchor Standards for Reading: 2, 3, 5, 10.  RL9-10.9, RI9-10.2, RI9-10.3, SL9-10.1, SL9-10.4.  CCRA.R.2: Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.  CCRA.R.3: Analyze how and why individuals, events, and ideas develop and interact over the course of a text.  CCRA.R.5: Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.	<b>Formative:</b> <del>FCA (Formative Common Assessment), 30 points. The FCAs were vocal-themed for the third quarter.</del>  <b>Daily Grades (progress)</b> <b>5 points each</b>  <b>Summative:</b> <del>Major/Chromatic Scale Written Assessment, 20 points</del>  <b>Pep Band Performances (6)</b> <b>10 points each</b>  <b>EQA:</b> <b>Scale Performance</b> <b>50 points</b>	<b>Instrumental Warm-ups:</b> <b>Scales, Rhythm Panels, Chorales</b>  <b>Section and Full-Ensemble Rehearsals</b>  <b>Sectionals (AOL)</b>  <b>RVC Band Rehearsals (AOL)</b>  <b>HSA Solo/Ensemble Rehearsals (AOL)</b>  <b>Partner Activities (as needed)</b>	<b>SuperScope CD Recorder, School Stereo, and floor standing speakers</b>  <b>Miscellaneous woodwind, brass, and percussion instruments and accessory items</b>  <del>iPhone (used to play various mp3's for counting/clapping exercises)</del>  <del>Solo/Ensemble Contest Selections: Pieces chosen specifically for individual student growth. Titles of solo/ensemble selections are available upon request.</del>  <b>Concert band repertoire (publishers vary):</b>  <b>"Escapada," David Moore</b>  <b>"On a Hymn Song Of Philip Bliss," David Holsinger</b>	<b>Students have successfully applied their understanding of scales learned during quarter 1 and 2 into the learning activities of quarter 3. They are able to play the melody of "Go Cats Go!" in 4 different keys from memory using applied learning.</b>  <b>CCSS:</b> <b>There were multiple reading standards that aligned extremely well to our learning activities.</b>  <b>CCRA.R.10 was a real challenge to our students, particularly the 9<sup>th</sup> and 10<sup>th</sup> grade students. There is a lot of music learned during this time of year.</b>

		<p><b>CCRA.R.10: Read and comprehend complex literary and informational texts independently and proficiently.</b></p> <p><b>RL.9: Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).</b></p> <p><b>RI.9-10.2: Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.</b></p> <p><b>RI.9-10.3: Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.</b></p>			<p><b>“Flight of the Pegasus,” David Shaffer</b></p> <p><b>Pep band repertoire (publishers vary):</b></p> <p><b>“Go Cats Go!” in the keys of Bb, Eb, Ab, and F</b></p> <p><b>“Gonna Fly Now (Theme From Rocky),” Bill Conti, arr. Mike Story</b></p> <p><b>“Beecher Fight Song”</b></p> <p><b>“Louie, Louie,” Richard Berry, arr. Johnny Vinson</b></p> <p><b>“How Far We’ve Come,” Rob Thomson, arr. Paul Murtha</b></p> <p><b>“Jump,” Edward Van Halen, arr. Brian Scott</b></p> <p><b>“Hey Ya,” Andre Benjamin, arr. Michael Brown</b></p> <p><b>“Come Out And Play,” Bryan Holland, arr. Tom Wallace</b></p> <p><b>“Thriller,” Rod Temperton, arr. Johnnie Vinson</b></p>	
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<p>Name: Sight-Reading (cont.)</p> <p>Quarter: 3</p> <p>Length: 3-8 times per quarter.</p> <p>Formal activity takes the entire class period.</p> <p>Informal activity takes 15-20 minutes and is followed by rehearsal of the piece.</p>	<ol style="list-style-type: none"> <li>1) Do I play with accurate notes and fingerings?</li> <li>2) Am I rhythmically precise?</li> <li>3) Can I keep a steady tempo?</li> <li>4) Do I respond appropriately to the director?</li> <li>5) Do I play with good tone quality?</li> <li>6) Do I play with the appropriate timbre/color?</li> <li>7) Do I play with good phrasing?</li> <li>8) Am I able to play expressively?</li> <li>9) Do I play with the correct articulations?</li> <li>10) Do I play with the appropriate dynamics?</li> <li>11) Do I know how to appropriately interpret the piece?</li> </ol>	<p>ILS: 25.A.i.4, 26.A.h.2, 26.A.h.4, 26.A.h.5, 26.A.h.6, 26.A.I.2, 26.A.i.4, 26.A.i.5</p> <p>National Standards:</p> <p>CCSS: Anchor Standard for Reading 10, SL9-10.1, SL9-10.4.</p> <p>CCRA.R.10: Read and comprehend complex literary and informational texts independently and proficiently.</p> <p>CCSL9-10.1: Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 9–10 topics, texts, and issues</i>, building on others’ ideas and expressing their own clearly and <u>persuasively</u>.</p> <p>CCSL9-10.4: Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.</p>	<p><del>Formative: N/A. Music reading assessments made on a daily basis through rehearsal techniques (part of daily progress grade)</del></p> <p>Summative: 20 points, Student Self-Evaluation Rubric and teacher observation (see attached).</p>	<p><del>10-minute rehearsal process modeled after IHSA guidelines, followed by the performance of the piece.</del></p> <p>Individual student self-reflection/assessment</p> <p>Student group work (in sections, student leaders).</p> <p>Director led full ensemble discussion.</p>	<p>We will play a new piece of music 3-8 times per quarter. Publishers vary.</p> <p>Pieces sight-read during Q3:</p> <p>“Escapada,” David Moore</p> <p>“On a Hymn Song Of Philip Bliss,” David Holsinger</p> <p>“Flight of the Pegasus,” David Shaffer</p> <p>“La Nuit,” John Cacavas</p> <p>We have decided to order a bunch of NEW Pep Band Music and treat it as our sight-reading for Q3. We recorded ALL 3 pieces for our virtual concert!</p> <p>“Take on Me,” arr. Tim Waters</p> <p>“7 Nation Army,” arr. Jay Dawson</p> <p>“Livin’ on a Prayer,” arr. Paul Murtha</p>	<p>The sight-reading activity has become progressively more challenging.</p> <p>Some of the pieces chosen for sight-reading may become programmed for future performances.</p> <p>The method of assessment for sight-reading has included the new evaluation rubric and informal observation to save time during a very busy performance season.</p> <p>CCSS: SL9-10.1 aligned very well with the learning activities. We further explored which musical elements are needed to make music “good.” Some students have developed a preference for music that contains syncopation and faster tempos, while others prefer music that demands more expressive attention</p>

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						<p>and focus on tone quality. We have explored many different styles of music this quarter. This activity has been very helpful in selecting performance repertoire for our upcoming concerts.</p>
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