Unit 04: Reading and Interpreting Music for Melody and Harmony

Content Area: **Music**
Course(s):
Time Period: **Marking Period 1**
Length: **ongoing**
Status: **Published**

Brief Summary of Unit

Students will experience pitch, as it refers to the relative highness and lowness of sound, the relationship of one sound to another and the melodic and harmonic structure of music. Further, students will participate in aural and tonal development, which is an ongoing process that is essential to success in music.

Standards

ELD standards:https://docs.google.com/document/d/1wdmsiGOdCHlrjU-WPvAtENnEgi0EStZXo0uiFYv1Nu4/edit

1.3C.12prof.Cr1a	Compose and improvise ideas for melodies, rhythmic passages and arrangements for specific purposes that reflect characteristic(s) of music from a variety of historical periods or cultures studied in rehearsal.
1.3C.12prof.Cr2a	Select and develop draft melodies, rhythmic passages and arrangements for specific purposes that demonstrate understanding of characteristic(s) of music from a variety of historical periods studied in rehearsal.
1.3C.12prof.Cr3a	Evaluate and refine draft melodies, rhythmic passages, arrangements, and improvisations based on established criteria, including the extent to which they address identified purposes.
1.3C.12prof.Cr3b	Share personally developed melodies, rhythmic passages, and arrangements (individually or as an ensemble) that address identified purposes.
1.3C.12prof.Pr4a	Explain the criteria used to select varied repertoire to study based on an understanding of theoretical and structural characteristics of the music, the technical skill of the individual or ensemble, and the purpose or context of the performance.
1.3C.12prof.Pr4b	Demonstrate, using music reading skills (where appropriate), how compositional devices employed and theoretical and structural aspects of musical works impact and inform prepared or improvised performances.
1.3C.12prof.Pr4c	Demonstrate an understanding of context in a varied repertoire of music through prepared and improvised performances.
1.3C.12prof.Pr5a	Develop strategies to address expressive challenges in a varied repertoire of music, and evaluate their success using feedback from ensemble peers and other sources to refine performances.
1.3C.12prof.Pr6a	Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures, styles, and genres.

1.3C.12prof.Pr6b	Demonstrate an understanding of expressive intent by connecting with an audience through prepared and improvised performances.
1.3C.12prof.Re7a	Apply criteria to select music for specified purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose and context.
1.3C.12prof.Re7b	Explain how the analysis of passages and understanding the way the elements of music are manipulated informs the response to music.
1.3C.12prof.Re8a	Explain and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, the setting of the text (when appropriate), and personal research.
1.3C.12prof.Re9a	Evaluate works and performances based on personally or collaboratively developed criteria, including analysis of the structure and context.
1.3B.12prof.Cn10a	Demonstrate how interests, knowledge and skills relate to personal choices and intent when creating, performing and responding to music.
1.3B.12prof.Cn11a	Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

Essential Questions

- How are scales, arpeggios, and chords used to create melodic and harmonic lines?
- What instrument-specific skills and techniques are required to produce a quality sound?
- Where does the sound of my instrument fit in with the overall sound of the ensemble?

Enduring Understandings

- 1. The ability to sing a part correlates to the ability to play it.
- 2. Major and minor tonality forms the basis of Western music.
- 3. There is a science to the production of sound and music.
- 4. There is a direct correlation between a performer’s facility of scales and their proficiency on their instrument.
- 5. Ensemble awareness involves active listening and musical communication between sections.

Students Will Know

- 1. How to perform all major scales alone, and within quality literature.
- 2. How to perform minor scales that are found within the band literature.
- 3. How to perform accidentals.
- 4. How to identify enharmonics in relation to their instrument and a keyboard.
- 5. How to write a major scale.
- 6. How to correct discrepancies in intonation.
- 7. How to identify melodic and harmonic lines and how balance is achieved in an ensemble.
- 8. Why it is important to respect the key signature and how it affects performance.
- 9. How to sing the melody and harmony with relative success.

Students Will Be Skilled At

Performing on their instrument major and minor scales, while identifying the reason behind accidentals in these scales.

Correctly notating major and minor scales, using a key signature.

Using vocal production to enhance their skill on their instrument.

Correcting intonation as it applies to tuning and in relation to the ensemble.

Evidence/Performance Tasks

- Student will perform scales, arpeggios, and chords appropriate to their level, both at sight and after practice.
- Students will evaluate their own performance, through the use of various media (i.e. recorder, computer, video, etc.)
- Students will play and sing melodies and harmonies appropriate to the band literature.
- Students will write scales appropriate to their level.

Learning Plan

- Level 5: Students will achieve level appropriate mastery of the following: Key Signatures: All Major Scales & Circle of fifths application Minor Scales up to four flats and three sharps. A full-range Chromatic Scale Pitches/Range: Flute: C4 – E6 Clarinet: C3 – F6 Saxophone: Bb4 – F6 Trumpet: G3 – Bb5 F Horn: A4 – F5 Trombone/Baritone: F3 – B6 Tuba: Ab2 – Ab4 Mallet Percussion: Full Range of Instrument.
- Note: The teaching sequence for reading and interpreting music for melody and harmony begins in grade four and is outlined in the curriculum for 4-7, and eighth grade instrumental music (Halpern/Spatz 05; Halpern/Spatz/Murphy '06). Level five is a continuation of that sequence and is referred to below.
- The teacher continually assesses the ensembles' progress and frequently corrects, explains, and rehearses performance weaknesses.
- The teacher facilitates the practical application of scales, arpeggios, and chords.
- The teacher guides students through activities that develop the cognitive understanding of the scientific basis of sound.
- The teacher isolates problematic combinations of pitches, intervals, and scales.

Materials

- CHS Concert/Marching Band Textbook (current year),
- Supplementary Materials

- Symphonic Warm-Ups for Band (Smith)
- Wind Band Literature

Suggested Strategies for Modifications

Extra time as needed.

Suggesting an individual tutor.

https://docs.google.com/spreadsheets/d/1RrBtrnW3PSznJEH3aeR56hZaCJv3lRq7WgnCQ0aj-DE/edit?usp=sharing