Unit 01: Pitch

Content Area: **Music**
Course(s):
Time Period: **Trimester 1**
Length: **Ongoing; throughout the school year**
Status: **Published**

Brief Summary of Unit- Revised June 2021

In this unit, musicians will build a foundation of musical knowledge and skills in the area of pitch. Pitch is a fundamental element of music and a basic level of competency is necessary for students to succeed as instrumentalists. By providing musicians with sequential, developmentally-appropriate pitch instruction, they will be able to create, perform, present, produce, respond, and connect with their instrument in a meaningful, musical way.

Standards

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

1.3C.12nov.Cr	Creating
1	Self-Awareness
1.3C.12nov.Cr1	Generating and conceptualizing ideas.
2	Self-Management
1.3C.12nov.Cr2	Organizing and developing ideas.
ID.3-5.3	I know that all my group identities are part of who I am, but none of them fully describes me and this is true for other people too.
4	Students will express pride, confidence and healthy self-esteem without denying the value and dignity of other people.
3	Social Awareness
1.3C.12nov.Cr3	Refining and completing products.
	The development and modification of computing technology is driven by individual's needs and wants and can affect individuals differently.
4	Responsible Decision-Making
	Data can be organized, displayed, and presented to highlight relationships.
1.3C.12nov.Pr	Performing
1.3C.12nov.Pr4	Selecting, analyzing and interpreting work.
5	Relationship Skills
	Individuals can select, organize, and transform data into different visual representations and communicate insights gained from the data.
1.3C.12nov.Pr5	Developing and refining techniques and models or steps needed to create products.

1.3C.12nov.Pr5a	Use self-reflection and peer feedback to refine individual and ensemble performances of a varied repertoire of music.
1.3C.12nov.Pr6	Conveying meaning through art.
1.3C.12nov.Pr6a	Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music.
1.3C.12nov.Pr6b	Demonstrate an awareness of the context of the music through prepared and improvised performances.
1.3C.12nov.Re	Responding
1.3C.12nov.Re7	Perceiving and analyzing products.
1.3C.12nov.Re7b	Identify how knowledge of context and the use of repetition, similarities and contrasts inform the response to music.
1.3C.12nov.Re8	Interpreting intent and meaning.
AC.3-5.20	I will work with my friends and family to make our school and community fair for everyone, and we will work hard and cooperate in order to achieve our goals.
1.3C.12nov.Re8a	Identify interpretations of the expressive intent and meaning of musical works, referring to the elements of music, contexts and the setting of the text (when appropriate).
	Societal needs and wants determine which new tools are developed to address real-world problems.
1.3C.12nov.Re9	Applying criteria to evaluate products.
	A new tool may have favorable or unfavorable results as well as both positive and negative effects on society. Technology spurs new businesses and careers.
1.3C.12nov.Re9a	Identify and describe the effect of interest, experience, analysis, and context on the evaluation of music.
1.3C.12nov.Cn	Connecting
1.3C.12nov.Cn10	Synthesizing and relating knowledge and personal experiences to create products.
1.3C.12nov.Cn10a	Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
1.3C.12nov.Cn11	Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.
1.3C.12nov.Cn11a	Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
CRP.K-12.CRP3	Attend to personal health and financial well-being.
CRP.K-12.CRP5	Consider the environmental, social and economic impacts of decisions.
CRP.K-12.CRP6	Demonstrate creativity and innovation.
CRP.K-12.CRP9	Model integrity, ethical leadership and effective management.
TECH.8.1.5	Educational Technology: All students will use digital tools to access, manage, evaluate, and synthesize information in order to solve problems individually and collaborate and to create and communicate knowledge.
TECH.8.1.5.B	Creativity and Innovation: Students demonstrate creative thinking, construct knowledge and develop innovative products and process using technology.
TECH.8.1.5.C	Communication and Collaboration: Students use digital media and environments to communicate and work collaboratively, including at a distance, to support individual learning and contribute to the learning of others.
TECH.8.1.5.D	Digital Citizenship: Students understand human, cultural, and societal issues related to technology and practice legal and ethical behavior.

TECH.8.1.5.F	Critical thinking, problem solving, and decision making: Students use critical thinking skills to plan and conduct research, manage projects, solve problems, and make informed decisions using appropriate digital tools and resources.

SEL Competency Connections for Beginning Instrumental Music

Beginning instrumental music instruction inherently fosters the growth of the five social and emotional learning (SEL) competencies (self-awareness, self-management, social awareness, relationship skills, and responsible decision making). Throughout the course of study, these SEL competencies are addressed in a tacit way; allowing for the organic development of individualized student growth. While the primary goal is to deliver beginning band instruction, clear connections to SEL enhance the overall outcomes of student learning.

Below, you will find a list of applicable competencies from the Arts Education and Social and Emotional Learning (SEL) Framework that complement the artistic processes found in the 2020 New Jersey Student Learning Standards for the Visual and Performing Arts.

Self-Awareness

01: Recognize one's feelings and thoughts

02: Recognize the impact of one's feelings and thoughts on one's own behavior

03: Recognize one's personal traits, strengths and limitations

04: Recognize the importance of self-confidence in handling daily tasks and challenges

Self-Management

05: Understand and practice strategies for managing one's own emotions, thoughts and behaviors

06: Recognize the skills needed to establish and achieve personal and educational goals

07: Identify and apply ways to persevere or overcome barriers through alternative methods to achieve one's goals

Social Awareness

08: Recognize and identify the thoughts, feelings and perspectives of others

09: Demonstrate an awareness of the differences among individuals, groups and others' cultural backgrounds

10: Demonstrate an understanding of the need for mutual respect when viewpoints differ

11: Demonstrate an awareness of the expectations for social interactions in a variety of settings

Relationship Skills

12: Establish and maintain healthy relationships

13: Utilize positive communication and social skills to interact effectively with others

14: Identify ways to resist inappropriate social pressure

15: Demonstrate the ability to prevent and resolve interpersonal conflicts in constructive way

16: Identify who, when, where, or how to seek help for oneself or others when needed

Responsible Decision-Making

17: Develop, implement and model effective problem solving and critical thinking skills

18: Identify the consequences associated with one's actions in order to make constructive choices

19: Evaluate personal, ethical, safety and civic impact of decisions

Essential Questions

What is music?

What is the resting/home tone?

What is melody?

What is harmony?

What is the relationship between melody and harmony in a piece of music?

What role do tonal patterns play within the context of a song?

What role does an instrumental part play in an ensemble setting?

What skills/techniques are needed to produce different pitches on each instrument?

Enduring Understandings

Pitch is a fundamental element of music.

The resting/home tone is the pitch anchor of a melody/song.

A melody/song is made up of tonal patterns that interact with the harmonic structure.

Each instrument uses different skills/techniques to produce various pitches.

The concert band is made up of different transposing instruments.

A musician can choose pitches that compliment the harmonic structure of a song.

Objectives - Students Will Know

Students will know that melodies consist of both pitch and rhythm.

Students will know the difference between melodic pitch and rhythm.

Students will know that a melody may go up, down, or stay the same.

Students will know that parts/sections of a melody can be the same or different.

Students will know the relationship between the patterns and pitches in a melody.

Students will know the solfege/pitch letter name of the resting/home tone in Major tonality.

Students will know that pitches/sounds can be high or low.

Students will know that tonal patterns can have a melodic or harmonic function.

Students will know that two pitches/sounds performed consecutively can skip, step, or repeat.

Students will know that music may have more than one part.

Students will know the difference between unison playing and playing in harmony.

Students will know the difference between melodic part playing and harmonic part playing.

Students will know that a musical part can function as melodic or harmonic.

Students will know the purpose of musical notation.

Students will know that tonal patterns are notated on a music staff.

Students will know the solfege syllable names/pitch letter name for pitches on the musical staff.

Students will know how to identify pitches on the musical staff.

Students will know which clef corresponds to their instrument’s pitch (treble/bass).

Students will know how to identify staff notation using a systematic note-reading approach.

Students will know the impact of key signatures and accidentals when performing notated music.

Objectives - Students Will Be Skilled At

Students will be skilled at aurally identifying when a pitch is high or low.

Students will be skilled at aurally discriminating between two pitches/sounds.

Students will be skilled at aurally discriminating between unison playing and playing in harmony.

Students will be skilled at aurally discriminating between melodic pitch and rhythm.

Students will be skilled at aurally and visually identifying parts/sections of a melody that are the same and/or different.

Students will be skilled at playing high and low pitches/sounds with proper breath technique, body posture, and embouchure/mallet position.

Students will be skilled at using proper fingerings/slide positions to play different pitches.

Students will be skilled at performing in two or more parts with proper breath technique, body posture, and embouchure/mallet position.

Students will be skilled at determining whether pitches move by step, skip, or repeat on the musical staff.

Students will be skilled at aurally and visually identifying notated tonal patterns.

Students will be skilled at aurally and visually identifying notated familiar melodies.

Students will be skilled at aurally identifying when a familiar melody goes up, down, or stays the same.

Students will be skilled at playing melodies and harmony parts with various accompaniments with proper breath technique, body posture, and embouchure/mallet position.

Students will be skilled at aurally discriminating between melodic and harmonic part playing.

Students will be skilled at playing a familiar song or phrase in tune with accurate pitch.

Students will be skilled at performing various melodic and tonal patterns with proper breath technique, body posture, and embouchure/mallet position.

Students will be skilled at identifying the solfege/pitch letter name of the resting/home tone in a melody.

Students will be skilled at performing staff notated pitches with proper breath technique, body posture, and embouchure/mallet position.

Students will be skilled at visually identifying the staff pitch names for their instrument.

Students will be skilled at responding to the musical cues/directions of the teacher.

Students will be skilled at demonstrating the steps of a systematic note-reading approach.

Students will be skilled at recognizing and performing accidentals.

Students will be skilled at identifying the purpose of accidentals in a song.

Students will be skilled at identifying the relationship between accidentals and key signatures.

Learning Plan

Present and discuss the essential questions, making connections to these questions throughout the unit.

Experience pitch, melody, rhythm, harmony, resting/home tone, and tonality through teacher performance.

Echo tonal patterns and phrases on band instruments.

Identify and perform tonal patterns, melodies, harmonic parts, resting/home tone, and phrases from various repertoire on band instruments.

Identify and perform parts/sections of a melody that are the same and/or different.

Identify whether a part of a song is melodic or harmonic.

Experience high and low pitches through teacher performance of various repertoire.

Identify and perform high and low pitches of various repertoire.

Experience skips, steps, and repeated pitches.

Identify and perform skips, steps, and repeated pitches.

Experience performing in a multi-part round.

Identify and perform various musical rounds.

Develop an idiomatic foundation with regard to instrument technique, embouchure/mallet position, breath technique, and body posture.

Identify, read, and perform notated high and low pitches; skips, steps, and repeated pitches; tonal patterns; melodies; and harmony parts on the musical staff.

Identify and perform the solfege/pitch letter name of the resting/home tone in a melody.

Utilize systematic note-reading approach. For example:

- Identify line v. space notes
- Identify placement of staff lines/spaces
- Utilize mnemonic device to identify letter names of staff lines/spaces
- Connect placement of note on the staff to correct performance on their instrument

Utilize resources provided by the teacher to assist with band instrument performance.

Experience the musical impact of accidentals on pitches.

Identify how accidentals change the performance of a note.

Perform basic accidentals with accurate finger/slide/mallet position.

Identify the relationship between accidentals and key signatures.

Evidence/ Performance Tasks

Fine and Performing Arts students demonstrate differentiated proficiency according to their ability to answer the essential questions through formative and summative assessments. Evidence of progression may be demonstrated in divergent ways through the artistic processes of creating, performing, presenting, producing, connecting, and responding. The assessment list below can be used as a starting point and is intended to be customized by each teacher.

Formative

Student response:

- Ongoing discussion of essential questions and enduring understandings
- Student discussion, aural/visual identification and performance of
    - High and low pitches
    - Skips, steps, and repeated pitches
    - Tonal patterns
    - Melody parts
    - Harmony parts
    - Staff notation
    - Accidentals
    - Key Signatures

Teacher visual observation of student performance:

- Hand/finger/mallet position (ready position, fingering positions)
- Embouchure position
- Instrumental posture
- Breath technique
- Instrument assembly/disassembly

Teacher aural observation of student performance:

- Pitch production
- Breath technique
- Intonation

- Embouchure

Various exit tasks

Turn and talk (partner and small group).

Student self-assessment

Peer teaching

Summative

Various exit tasks

Differentiated/individualized performance assessments:

- Song “tests”
- Band karate
- Video/Audio performance submissions

Full ensemble performance assessments:

- Winter Concert
- Spring Concert
- Miscellaneous performances throughout the year

Benchmark

Group recording analysis of comparable student performance

Alternative

Self analysis of personal “best” performance

All of the above assessments will have the following grade-level competency expectations:

First Year Musician (4th Grade) - with limited guidance

Second Year Musician (5th Grade) - independently

Materials

The materials used in this course allow for integration of a variety of instructional, supplemental, and intervention materials that support student learners at all levels in the school and home environments. Associated web content and media sources are infused into the unit as applicable and available.

Beginning Band Instruments

- Flute
- Bb Clarinet
- Alto Saxophone
- Trumpet
- Trombone
- Baritone Horn

Percussion

- Bell Kit w/ Stand
- Snare Drum/Practice Pad w/ Stand
- Bass Drum w/ Stand
- Suspended Cymbal w/ Stand
- School owned Marimba, Xylophones, Glockenspiel, Vibraphone
- Triangle
- Chimes
- Tambourine
- Maracas
- Cowbell
- Claves
- Sleigh Bells

Cleaning/Maintenance Supplies:

- Valve Oil
- Slide Oil
- Cork Grease
- Reeds
- Cleaning Swabs
- Cleaning Rods
- Bell Covers
- Mouthpiece Cleaner
- Mouthpiece Brush

Electronic/Technology Materials

- Piano
- Metronome
- Computer
- Smartboard
- Speaker

Instructional Supplies

- Method Books (negotiated and provided by rental company)
- Various Sheet Music
- Other instructional texts/books

Classroom Supplies

- Music Stands
- Chairs
- White board
- Dry Erase Markers/Erasers
- Pencils
- Folders

Integrated Accommodations and Modifications

This link includes content specific accommodations and modifications for all populations:

Performing Arts Accommodations & Modifications