

Unit 01: Marching: Ensemble Music Copied from: Concert Band/Marching Band, Copied on: 01/18/24

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

Brief Summary of Unit

Students will explore musical expression through the marching idiom. This component is predicated on the basis of individual and ensemble achievement on the marching field. Emphasis is placed on instrumental technique, musicianship, ensemble presentation, and unified character.

Standards

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

MU.9-12.1.3B.12prof.Cn10a	Demonstrate how interests, knowledge and skills relate to personal choices and intent when creating, performing and responding to music.
MU.9-12.1.3B.12prof.Cn11a	Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
MU.9-12.1.3C.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.
MU.9-12.1.3C.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.
MU.9-12.1.3C.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.
MU.9-12.1.3C.12prof.Cr3b	Share personally developed melodies, rhythmic passages, and arrangements (individually or as an ensemble) that address identified purposes.
MU.9-12.1.3C.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.
MU.9-12.1.3C.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.
MU.9-12.1.3C.12prof.Pr4c	Demonstrate an understanding of context in a varied repertoire of music through prepared and improvised performances.
MU.9-12.1.3C.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.
MU.9-12.1.3C.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.
MU.9-12.1.3C.12prof.Pr6b	Demonstrate an understanding of expressive intent by connecting with an audience through prepared and improvised performances.
MU.9-12.1.3C.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.
MU.9-12.1.3C.12prof.Re7b	Explain how the analysis of passages and understanding the way the elements of music are manipulated informs the response to music.
MU.9-12.1.3C.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.
MU.9-12.1.3C.12prof.Re9a	Evaluate works and performances based on personally or collaboratively developed criteria, including analysis of the structure and context.
TECH.9.4.2.CI.1	Demonstrate openness to new ideas and perspectives (e.g., 1.1.2.CR1a, 2.1.2.EH.1, 6.1.2.CivicsCM.2).
TECH.9.4.2.CI.2	Demonstrate originality and inventiveness in work (e.g., 1.3A.2CR1a).
TECH.9.4.2.CT.2	Identify possible approaches and resources to execute a plan (e.g., 1.2.2.CR1b, 8.2.2.ED.3).
TECH.9.4.2.CT.3	Use a variety of types of thinking to solve problems (e.g., inductive, deductive).
TECH.9.4.2.GCA.1	Articulate the role of culture in everyday life by describing one's own culture and comparing it to the cultures of other individuals (e.g., 1.5.2.C2a, 7.1.NL.IPERS.5, 7.1.NL.IPERS.6).
TECH.9.4.2.IML.4	Compare and contrast the way information is shared in a variety of contexts (e.g., social, academic, athletic) (e.g., 2.2.2.MSC.5, RL.2.9).

Essential Questions

- How does a performer communicate emotion and character in a marching ensemble?
- What additional responsibilities are placed on the performer in an outdoor setting?
- What are the similarities and differences between performing on a concert stage and an outdoor venue, such as a football field or parade route?

Essential Understandings

1. Successful performances are the direct result of members taking pride and effort in their individual responsibilities.
2. A broad range of dynamics is essential to climaxes and impacts.
3. Each performance venue is different and must be considered in order to achieve maximum impact on an audience.
4. Assuming a character's part involves musical expressionism as much as the physical demands of communication.
5. Any form of passive behavior during rehearsal or performance will negatively impact the entire ensemble's performance.

Students Will Know

- 1. How to achieve balance and blend between the percussion and wind sections.
- 2. How to achieve musical and emotional impacts/climaxes.
- 3. Where their individual and sectional listening responsibilities lie in relation to drill formations.
- 4. How to compensate for acoustical idiosyncrasies that are inherent to outdoor venues.
- 5. How to achieve uniformity through interpretative elements of music, such as phrasing, tone, dynamic, articulations and accents, rhythmic accuracy, and ensemble communication.

Students Will Be Skilled At

Evidence/Performance Tasks

- Students are formally evaluated during individual and section music tests that involve memorization, prepared study, and musicianship.
- Students are regularly evaluated on their progress with regards to marching ensemble music through daily rehearsals and weekly performances during the fall and spring seasons.

Learning Plan

- Level 2: The student becomes comfortable performing at outdoor venues and performing while in motion. Musical considerations become engrained enough to shift the focus away from performing from start to finish and eventually end up at “peaking” a musical performance. The student understands that they are able to achieve the same communication with an audience in the marching idiom as in the concert setting and concerns themselves with entertaining through musical expression and the broad kinesthetic opportunities that are available to marching ensembles.
- Note: Note: The teaching sequence for marching musical performance begins in grade eight and is outlined in the curriculum for eighth grade instrumental music (Halpern/Spatz/Murphy '06). Level two is a continuation of that sequence and is referred to below.
- The students explore the subtle differences in individual technique and demand on the marching field.
- The students participate in summer band camp rehearsals, rehearsals during the school day, and an assortment of performances.
- The teacher explains listening responsibilities, issues of phasing, acoustical accommodations, ensemble balance and blend, and climaxes and impacts as the season progresses and the focus of the show turns to achievement.
- The teacher prepares a fall marching production that includes a warm-up program and field show.
- The teacher relates musical concepts to the classroom and concert stage.

Materials

- CHS Concert/Marching Band Textbook (current year)
- Fall Marching Band Production (current year)

- Fall Warm-up Book and Chord Progressions
- Supplementary Materials (i.e., audio recordings, video etc.)

Suggested Strategies for Modifications
