

# Unit 3: Intonation

Content Area: **Music**  
Course(s): **Concert Band, Concert Band (3 day)**  
Time Period: **2nd Marking Period**  
Length: **8 Weeks**  
Status: **Published**

## Unit Overview

---

Students will learn how to identify and fix intonation issues on their instrument in a solo and ensemble setting. Students will implement equal and pure temperament tuning models in applicable chords in the band literature.

## Transfer

---

Students will be able to independently use their learning to...

- Identify discrepancies in pitch while playing individually or in an ensemble.
- Determine how to improve intonation in an effective way.

## Meaning

---

## Understandings

---

Students will understand that...

- Speed of the waves in your sound determine how out of tune you are.
- Intonation affects musical performance.
- Tonal energy must be matched performer to performer to achieve musical excellence.
- Adjustments in air, throat, and embouchure effect pitch.

## **Essential Questions**

---

Students will keep considering...

- Which notes tend to be more out of tune on my instrument?
- How do we identify if we are out of tune?
- What is the process of getting in tune?
- How does breath support relate to intonation?
- What is the difference between equal and pure temperament?

## **Application of Knowledge and Skill**

---

### **Students will know...**

---

Students will know...

- Pitch tendencies on their specific instrument.
- How to adjust pitch by using air, throat, and embouchure
- The difference between equal and pure temperament.
- When to use equal temperament vs pure temperament.

### **Students will be skilled at...**

---

Students will be skilled at...

- Recognizing pitch discrepancies in their personal sound and others.
- Identifying whether they are flat, sharp, or in tune.
- Making adjustments in their air, throat, and embouchure to adjust pitch.
- Understanding when to use equal vs pure temperament.

## Academic Vocabulary

---

- Intonation
- Pitch
- Flat/Sharp
- Tonal energy
- Equal temperament
- Just intonation
- Pure temperament
- Resonance

## Learning Goal

---

Identify and adjust pitch to perform with excellent intonation as an individual or in an ensemble.

VPA.1.1.12.B.1	Examine how aspects of meter, rhythm, tonality, intervals, chords, and harmonic progressions are organized and manipulated to establish unity and variety in genres of musical compositions.
VPA.1.3.12.B.2	Analyze how the elements of music are manipulated in original or prepared musical scores.
VPA.1.4.12.A.2	Speculate on the artist's intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.
VPA.1.4.12.B.1	Formulate criteria for arts evaluation using the principles of positive critique and observation of the elements of art and principles of design, and use the criteria to evaluate works of dance, music, theatre, visual, and multimedia artwork from diverse cultural contexts and historical eras.

## Target 1-- Level 1 Retrieval

---

SWBAT memorize and recall the pitch tendencies of their specific instrument.

VPA.1.1.12.B.1	Examine how aspects of meter, rhythm, tonality, intervals, chords, and harmonic progressions are organized and manipulated to establish unity and variety in genres of musical compositions.
----------------	--

## Target 2-- Level 2 Comprehension

---

SWBAT understand the embouchure adjustments that need to be made to adjust their pitch in order to play in tune.

VPA.1.3.12.B.2

Analyze how the elements of music are manipulated in original or prepared musical scores.

### **Target 3-- Level 3 Analysis**

---

SWBAT differentiate between being flat, sharp, or in tune.

VPA.1.4.12.A.2

Speculate on the artist's intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.

### **Target 4-- Level 4 Knowledge Utilization**

---

SWBAT apply knowledge of pure temperament to adjust chords in ensemble performance.

VPA.1.4.12.B.1

Formulate criteria for arts evaluation using the principles of positive critique and observation of the elements of art and principles of design, and use the criteria to evaluate works of dance, music, theatre, visual, and multimedia artwork from diverse cultural contexts and historical eras.

### **Summative Assessment**

---

-Benchmark Exam

-Performance assessment (individual & group)

-Written tests

### **Formative Assessment and Performance Opportunities**

---

-Individual performance

-Ensemble performance

-Self-critique

-Written assessments

-Study and analysis of professional musician and ensembles through audio/video examples.

## **21st Century Life and Careers**

---

CRP.K-12.CRP5	Consider the environmental, social and economic impacts of decisions.
CRP.K-12.CRP6	Demonstrate creativity and innovation.
CRP.K-12.CRP7	Employ valid and reliable research strategies.
CRP.K-12.CRP8	Utilize critical thinking to make sense of problems and persevere in solving them.
CRP.K-12.CRP11	Use technology to enhance productivity.
CRP.K-12.CRP12	Work productively in teams while using cultural global competence.

## **Differentiation / Enrichment**

---

### **Differentiation**

- Strategic seating for reduced distraction, enabling better lesson focus.
- Small-group, teacher-monitored learning activities.

### **Enrichment**

- Expand and extend concepts and ideas.
- Students will be provided with additional resources on relative topics.
- Provide students with supplemental resources to expand knowledge base.
- Create experiences for deeper learning.

## **Unit Resources**

---

- Foundations for Superior Performance
- Essential Musicianship
- Appropriate individual and ensemble repertoire
- Audio/video examples
- Written tests

-Tuner

-Metronome

-Harmony Director Keyboard