| ***High School Instrumental Music / Concert Band Unit 2: Critique***  ***Yearlong*** | | | | | |
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| **Targeted Standards**  1.3D.12nov.Cr3a: Apply teacher or student-provided criteria to critique, improve and refine drafts of simple melodies as well as chordal accompaniments for given melodies.  1.3D.12nov.Cr3b: Share final versions of simple melodies and chordal accompaniments for given melodies, demonstrating an understanding of how to develop and organize personal musical ideas.  1.3D.12int.Cr3a: Apply teacher or student-provided criteria to critique, improve and refine drafts of melodies over specified chord progressions or AB/ABA forms as well as two-to-three-chord accompaniments for given melodies.  1.3D.12int.Cr3b: Share final versions of melodies over specified chord progressions or AB/ABA forms as well as two-to-three-chord accompaniments for given melodies, demonstrating an understanding of how to develop and organize personal musical ideas. P  1.3D.12prof.Cr3a: Develop and apply criteria to critique, improve and refine drafts of improvisations, compositions (e.g., theme and variation, 12-bar blues), as well as three-or-morechord accompaniments in a variety of patterns (e.g., arpeggio, country and gallop strumming, fingerpicking patterns).  1.3D.12prof.Cr3b: Perform final versions of improvisations, compositions (e.g., theme and variation, 12-bar blues), and three-or-more-chord accompaniments in a variety of patterns (e.g. arpeggio, country and gallop strumming, fingerpicking patterns), demonstrating technical skill in applying principles of composition, improvisation and originality.  1.3D.12acc.Cr3a: Develop and apply criteria to critique, improve and refine drafts of compositions (e.g., rounded binary, rondo), improvisations, accompaniment patterns in a variety of styles, and harmonization for given melodies.  1.3D.12acc.Cr3b: Perform final versions of compositions (e.g., rounded binary, rondo), improvisations, accompaniment patterns in a variety of styles, as well as harmonization for given melodies, demonstrating technical skill in applying principles of composition, improvisation and originality. Advanced  1.3D.12adv.Cr3a: Develop and apply criteria to critique, improve, and refine drafts of compositions and improvisations in a variety of styles, as well as stylistically appropriate harmonization for given melodies.  1.3D.12adv.Cr3b: Perform final versions of a collection of compositions and improvisations in a variety of styles, as well as stylistically appropriate harmonization for given melodies, demonstrating technical skill in applying principles of composition, improvisation and originality. | | | | | |
| **Rationale and Transfer Goals**:  Honest self-critique is the path to growth as a human being and a performer. Band students should engage in regular individual and whole-group critique. When encouraged to actively listen and to identify both positive and negative aspects of performances, students begin to take ownership of their own performance and learning. Students learn to plan for improvement as well as celebrate accomplishments. As part of the concert band class, students grades 9 through 12 will regularly reflect on their own performances and performances other bands in a variety of contexts. | | | | | |
| **Enduring Understandings:**  ***Overarching understanding:***  Continuous self-critique enables a musician to improve his or her performance.   1. Self-evaluation allows the vocalist to create an improvement plan that promotes personal growth. 2. By listening to and evaluating the choir as one entity, improvements can be made to create a oneness or blending of sound of the whole ensemble.   3. By listening to and evaluating the performance of a variety of other bands, students will recognize the elements of music that are  required to produce a quality sound. | | | | | |
| **Essential Questions**:  ***Overarching essential question:***  How does a student learn to honestly evaluate him or herself individually and as a member of an ensemble?   1. What qualities make music “great”? 2. What factors influence musical expression? 3. How do you utilize the elements of music to produce an expressive performance? 4. What qualities produce a cohesive band sound? 5. What can we learn from critiquing others? | | | | | |
| **Content/Objectives** | | | **Instructional Actions** | | |
| **Content**  ***What students will know*** | **Skills**  ***What students will be able to do*** | | **Activities/Strategies**  ***How we teach content and skills*** | | **Evidence (Assessments)**  ***How we know students have learned*** |
| The techniques involved in blending and how to recognize a blended sound.  Techniques for articulation and dynamics and phrasing and how to recognize these when listening.  Techniques for proper tone production.  A model of superior performance in a variety of styles and contexts.  How performance etiquette impacts audience reaction. | Listen analytically and provide constructive positive and negative feedback using appropriate musical terminology.  Identify the qualities of superior performance in a variety of literature.  Identify the composer’s intended dynamic levels, tempi, phrasing, and other related characteristics when performing or listening to music.  Formulate and apply criteria to critique personal performances, improvisations, and compositions, and the performances of others.  Compare different performances of the same selection of music and analyze how interpretation affects the listener’s reactions      Compare and contrast qualities of various performances including performances appearance and concert etiquette.  Listen critically to musical performances and evaluate them according to the use of dynamic levels, tempi, phrasing, and other related characteristics.  Listen analytically and provide constructive positive and negative feedback using appropriate musical terminology.  Students form musical opinions and justify them. They listen to individual parts and to group performances taken as a whole and analyze music with gradually increased complexity. | | Teacher models examples of good and bad technique (for blending, diction, dynamics, phrasing and expression) in the context of different warm-ups and literature.  Listen to examples of other professional and amateur instrumental ensembles to identify, and label using music vocabulary, the performances’ strengths and weaknesses.    Teacher models critiquing process while listening to a variety of instrumental and solo recordings, especially those we will be performing at our own concert.  Teacher guides class to create a performance rubric together using the vocabulary class has been learning. The rubric will include dynamics, intonation/pitch, diction, expression and overall performance. Include performance etitqute and appearance. Adjust/add to rubric as necessary throughout the year to reflect new learning and new vocabulary.  Students listen to examples of instrumental performances in a small group or with partners to fill out the student-designed rubric.  Then present to the class.  Listen to a recordings of concert performance of own band. They fill out a concert reflections and use the rubric to judge their performance. As a group we list the feedback and use it to set goals for the next concert.  Students pretend to be a reporter for nj.com. You recently attended your local high school's spring concert. After listening to the performance, use the rubric as your template, rate the performance and write a 2-3 paragraph review. Address the strength, weakness, and suggestions for improvement.  As class becomes more comfortable with using rubric, recording a final rehearsal a week before a concert. Allow students to do a use this critique to guide the warm-ups and rehearsal plan for the final week before the concert.  Encourage students to attend at least 2 outside concerts at other schools, church, or local venues each year, Have students write a short review of the concert and share it with the class.  Invite guest teachers into the classroom to listen to the band and give feedback.  Attend band festivals to receive judge feedback. | | Teacher observation  Student self-assessment  Written Response  Teacher observation in rehearsal.  Student-developed performance rubric.  Student-developed performance rubric  Student-designed performance rubric  Teacher-designed rubric for writing reviews  Outside evaluator/judges comments  Teacher-designed rubric for performance project |
| **Spiraling for Mastery** | | | | | |
| **Content or Skill for this Unit** | | **Spiral Focus from Previous Unit** | | **Instructional Activity** | |
| Match pitch  Hear dynamics changes in music  Hear high and low pitches in different octaves  Hear mistakes in performance of simple unison melodies.  Hear when band music is union or harmony  Attempt to blend in ensemble with the group  Project when performing in a group | | Middle School Band Class Curriculum Critique Unit | | Listening/pitch matching and dynamics exercises  Listen to examples of band with low blending skills and discuss what students hear. | |
| **Career Readiness, Life Literacies, and Key Skills**  **9.1** All students will demonstrate the creative, critical thinking, collaboration, and problem-solving skills needed to function successfully as both global citizens and workers in diverse ethnic and organizational cultures.   1. Global citizens need to have cultural awareness that comes from studying and thinking critically about a variety of music. 2. Collaboration with other musicians in rehearsal and performance fosters: teamwork, listening skills, respect for others, responsibility, accountability, empathy for others, and cooperation. 3. Cultural Awareness is developed when singing non-western music, music in other languages, or music from a culture other than one’s own.   9.4.12.DC.1: Explain the beneficial and harmful effects that intellectual property laws can have on the creation and sharing of content (e.g., 6.1.12.CivicsPR.16.a).  9.4.12.DC.3: Evaluate the social and economic implications of privacy in the context of safety, law, or ethics (e.g., 6.3.12.HistoryCA.1).  9.4.12.TL.4: Collaborate in online learning communities or social networks or virtual worlds to analyze and propose a resolution to a real-world problem (e.g., 7.1.AL.IPERS.6). | | | | | |
| **Key resources:**    Teacher-generated worksheets, variety of printed band literature (jwpepper.com), Noteflight music software (noteflight.com), instruments for student practice, “Sight Reading Factory” online sight-reading resource sight-singing, CD/mp3 player, speakers, microphones with stands, classroom recording equipment | | | | | |
| **Interdisciplinary Skills:**  **Physical Education: 2.2.12.MSC.3: Design, lead and critique rhythmic and physical activity that includes variations in time, space, force, flow, and relationships**  **Social Studies: 6.1.12.HistoryCC.3.a: Evaluate the role of religion, music, literature, and media in shaping contemporary American culture over different time periods.**  **6.1.12.HistoryCA.14.c: Determine the influence of multicultural beliefs, products (i.e., art, food, music, and literature), and practices in shaping contemporary American culture.** | | | | | |