

Summit Public Schools  
Summit, New Jersey

# High School Concert Band

Revised by  
Steven Rapp  
2012  
Summit High School

**Concert Band:**  
**Grade Level 9<sup>th</sup> -12<sup>th</sup>**  
**Content Area: Performing Arts**  
**Length of Course: Full Year**  
**5 Credits**

**Prerequisite: Completion of the middle school band program or prior experience. Other students may be accepted on a case by case basis.**

**Curriculum**

**Course Description/Philosophy:**

The study of music contributes in important ways to the quality of every student's life. Every musical work is a product of its time and place, although some works transcend their original settings and continue to appeal to humans through their timeless and universal attraction. Through singing, playing instruments, and composing, students can express themselves creatively, while knowledge of notation and performance traditions enables them to learn new music independently throughout their lives. Skills in analysis, evaluation, and synthesis are important because they enable students to recognize and pursue excellence in their musical experiences and to understand and enrich their environment. Through understanding the cultural and historical forces that shape social attitudes and behaviors, students are better prepared to live and work in a multicultural society. Every course in music, including performance courses, should provide instruction in creating, performing, listening to, and analyzing music, in addition to focusing on its specific subject matter.

Concert Band is a full year course designed primarily to continue to provide students with a foundation in all aspects of reading, playing and understanding music. It builds upon the knowledge and technical skills acquired by the student up to the ninth grade. It enables students to make informed critical and aesthetic judgments, build self-assessment skills, and understand the historical and cultural influences of music. Concert Band will also provide students with the musical skills to successfully audition for and participate in Wind Ensemble. Prior instrumental music experience is required. Students are assessed in the spring of their eighth grade year to determine proper placement in the high school band program. Ninth grade band students are expected to have reached a proficiency level on their instruments conducive to playing level III music. The course will continue developing technical skills applicable to their respective instrument. Band literature will continue at the III- IV • level.

In addition to their ensemble class, students are required to attend four pullout lessons per marking period. Attendance at all school performances during and after-school hours is mandatory. Additionally, participation in marching band is required. The goal of Concert Band is to develop an artistically informed student, knowledgeable of musical terminology, symbols, history, and to help him/her become technically competent on his/her instrument self-assessing his/her own progress and performance.

<b>Standard 1.1 (The Creative Process)</b>	
All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.	
<b>Big Ideas:</b> <i>Course Objectives / Content Statement(s)</i> <b>Explain how different musical elements (texture, tonality, rhythm) determine how a composition is performed.</b> <b>Students will be able to use musical clues to interpret and sight read advanced musical literature, either in a large ensemble or individually.</b>	
<b>Essential Questions</b> <i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i>	<b>Enduring Understandings</b> <i>What will students understand about the big ideas?</i>
<ol style="list-style-type: none"> <li>1. How can having a higher understanding of the fundamental building blocks of music (Harmony, meter, tonality, rhythm) improve our playing?</li> <li>2. What musical clues in a composition determine how it is to be performed?</li> <li>3. How can you draw on all of your knowledge of the essential elements of music to sight read a piece of music, either in a large ensemble or individually?</li> </ol>	<p>Students will understand that...</p> <p>Having a fundamental musical knowledge of key signatures, transpositions, meters and terminology is imperative to learning music.</p> <p>Play literature that broadens the knowledge of style, harmonic architecture, instrumentation and history within the technical capabilities of the group</p> <p>By starting to draw on the knowledge indicated above, students can begin to learn a piece on their own.</p> <p>By putting their knowledge of music to use they can begin to sight read music at a higher level in both ensembles and individually.</p>
<b>Areas of Focus: Proficiencies (Cumulative Progress Indicators)</b>	<b>Examples, Outcomes, Assessments</b>
Students will:	Instructional Focus:
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.	How to use our musical knowledge to recognize and perform different genres of music.
1.1.12.B.2 Synthesize knowledge of the elements of music in the deconstruction and performance of complex musical scores from diverse cultural contexts.	Sample Assessments:
	<ol style="list-style-type: none"> <li>a. Playing tests: Students are required to perform various requirements.</li> <li>b. Perform in a small ensemble for assessment.</li> <li>c. Perform an original composition.</li> <li>d. Improve rehearsal/performance</li> </ol>

	<p>skills without a conductor (small ensemble)</p> <p>Instructional Strategies:  Interdisciplinary Connections</p> <p>Technology Integration  Students will use various music programs (ie. Smart Music, Sibelius) for practicing and composition.</p> <p>Media Literacy Integration  Use TV studio to record various performances.</p> <p>Global Perspectives  Study, Learn, and perform styles of music from other cultures and countries.</p>
<p>The following skills and themes listed to the right should be reflected in the design of units and lessons for this course or content area.</p>	<p>21<sup>st</sup> Century Skills:  Creativity and Innovation  Information Literacy</p> <p>Media Literacy</p> <p>21<sup>st</sup> Century Themes (as applies to content area):</p>

<b>Standard 1.2 (The History of The Arts and Culture)</b>	
All students will understand the role, development, and influence of the arts throughout history and across cultures.	
<b>Big Ideas:</b> <i>Course Objectives / Content Statement(s)</i> <b>Who and what Influenced composers in the various eras of music. What are the traits of those eras.</b> <b>What cultural events had impacts on the various styles of music and what music had an impact on the culture.</b>	
<b>Essential Questions</b> <i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i>	<b>Enduring Understandings</b> <i>What will students understand about the big ideas?</i>
<p>1. What were the life and cultural/social influences which influenced the composers and their compositions?</p> <p>2. What are the traits of the following musical styles and eras: Renaissance, Baroque, Classical, Romantic, Modern, Jazz, and Multi-cultural?</p> <p>3. Who are the key composers in developing the modern concert band and wind ensemble?</p> <p>4. What effect does music and music education have on our culture and society?</p>	<p>Students will understand that...</p> <p>Various factors influenced how composers of different periods wrote their music (ie. Influence of the church, influence of other arts)</p> <p>By listening carefully and using knowledge of phrases, tonality, etc. one can hear the difference between style and eras of music Renaissance and Romantic music.</p> <p>The modern concert band is a relatively new ensemble when compared to an orchestra or Choir. Older Composers such as Sousa, Holst, and Grainger, along with newer composers such as Holsinger and Reineke have had a huge impact on its development.</p> <p>Music has always been intertwined with various cultures. From early church music to Jazz, protest songs, Rap.</p>
<b>Areas of Focus: Proficiencies (Cumulative Progress Indicators)</b>	<b>Examples, Outcomes, Assessments</b>
Students will:	Instructional Focus:
1.2.12.A.1:Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.	Giving students an understanding of the history and cultural effect of various styles of music.

1.2.12.A.2: Justify the impact of innovations in the arts (e.g., the availability of music online) on societal norms and habits of mind in various historical eras.

- Sample Assessments:
- a. Classroom discussion regarding the style or composer of a piece we're working on.
  - b. Working on composition in the style of a particular composer.
  - c. Performance assessment of a piece in a particular style.

Instructional Strategies:

Interdisciplinary Connections  
Work with a music theory course to do a composition project.

Technology Integration  
Use of the computer to compose and research music.

Lots and Lots of listening. Youtube/DVD's CD's etc.

Global Perspectives  
Do a shared project with a band or ensemble from a different country. See what they're working on that's similar or different to what we're doing here.

The following skills and themes listed to the right should be reflected in the design of units and lessons for this course or content area.

- 21<sup>st</sup> Century Skills:
- Creativity and Innovation
  
  - Communication and Collaboration
  
  - Information Literacy
  
  - Media Literacy
- 21<sup>st</sup> Century Themes (as applies to content area):

**Standard 1.3 (Performance)**

All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.

**Big Ideas:** *Course Objectives / Content Statement(s)*

Students of the concert band will increase their musical knowledge and technical skills level as they rehearse and prepare for performances.

Refine their ability to tune their own instrument and discern intonation in relationship to other instruments and intervals within their own section as well as the full ensemble.

Rehearse/perform in large and small ensembles demonstrating an increased awareness of balance and blend, intonation and listening skills.

<p align="center"><b>Essential Questions</b></p> <p align="center"><i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i></p>	<p align="center"><b>Enduring Understandings</b></p> <p align="center"><i>What will students understand about the big ideas?</i></p>
<ol style="list-style-type: none"> <li>1. Can students demonstrate instrumental techniques at the appropriate level?</li>   <li>2. Can students listen well enough to be able to play in both large and small ensembles?</li>   <li>3. Can students understand subdivided rhythms at grade III and IV levels and develop advanced rhythmic competency in simple and compound meters</li> </ol>	<p>Students will understand that...</p> <p>Instrumental techniques include but are not limited to: sound, embouchure, posture, breath control, dexterity on the keys. Beginning knowledge of pitch tendencies of their instruments.</p> <p>Percussionists will work on becoming proficient performing on all pitched and non-pitched instruments</p> <p>Their role in the ensemble is to come to rehearsal prepared. This way they can focus on intonation, They must understand how their part fits in and be aware of how they must play in tune at all times. They must develop the ability to follow a conductor.</p> <p>They must begin to understand the concepts of rhythm and meter. They must be able to begin to subdivide rhythms found in grade III music.</p>
<p align="center"><b>Areas of Focus: Proficiencies (Cumulative Progress Indicators)</b></p>	<p align="center"><b>Examples, Outcomes, Assessments</b></p>
<p>Students will:</p> <p>1.3.12.B.1:Analyze compositions from different world cultures and genres</p>	<p>Instructional Focus:</p> <p>This is the nuts and bolts of music. This is the technical area where we must mast the</p>

<p>with respect to technique, musicality, and stylistic nuance, and/or perform excerpts with technical accuracy, appropriate musicality, and the relevant stylistic nuance.</p>	<p>playing techniques in order to be able to craft the creative side.</p>
<p>1.3.12.B.2:Analyze how the <b>elements of music</b> are manipulated in original or prepared musical scores.</p>	<p>Sample Assessments:</p> <ul style="list-style-type: none"> <li>a. Playing tests:</li> <li>b. Self assessment using a recording.</li> <li>c. Evaluation of the entire band by listening to recordings.</li> <li>d. Periodic checks during lesson periods.</li> </ul>
<p>1.3.12.B.3:Improvise works through the conscious manipulation of the elements of music, using a variety of traditional and nontraditional sound sources, including electronic soundgenerating equipment and music generation programs.</p>	<p>Instructional Strategies: Interdisciplinary Connections</p>
<p>1.3.12.B.4:Arrange simple pieces for voice or instrument using a variety of traditional and nontraditional sound sources or electronic media, and/or analyze prepared scores using music composition software.</p>	<p>Technology Integration Use of various computer tools to assess and drill musical passages and excerpts. Use of recording technology.</p>
	<p>Global Perspectives</p>
<p>The following skills and themes listed to the right should be reflected in the design of units and lessons for this course or content area.</p>	<p>21<sup>st</sup> Century Skills: Creativity and Innovation</p> <p>21<sup>st</sup> Century Themes (as applies to content area):</p>

<b>Standard 1.4 (Aesthetic Responses &amp; Critique Methodologies)</b>	
All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.	
<b>Big Ideas:</b> <i>Course Objectives / Content Statement(s)</i> Evaluate and critique performances at an advanced level. Including an acceptance of constructive criticism and the ability for on-going self-evaluation. Evaluate pieces of music from various styles and genres.	
<b>Essential Questions</b> <i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i>	<b>Enduring Understandings</b> <i>What will students understand about the big ideas?</i>
<ol style="list-style-type: none"> <li>1. What makes a good performance?</li> <li>2. How can we improve upon the last performance?</li> <li>3. Using musical clues, how can we tell the composers intent?</li> </ol>	<p>Students will understand that...</p> <p>By applying their musical knowledge they may determine what makes a quality performances.</p> <p>By listening critically, they can give constructive criticism to each other and to themselves to improve the ensembles performance.</p> <p>By listening to various musical clues, such as tonality, rhythm, meter, they can gain valuable insight on a composer's intent.</p>
<b>Areas of Focus: Proficiencies (Cumulative Progress Indicators)</b>	<b>Examples, Outcomes, Assessments</b>
Students will:	Instructional Focus:
1.4.12.A.1:Use contextual clues to differentiate between unique and common properties and to discern the cultural implications of works of dance, music, theatre, and visual art.	Evaluation and critique of performances and various works of music. This also includes self evaluation of both the instrumentalist and their ensemble.
1.4.12.A.2:Speculate on the artist's intent, using <a href="#">discipline-specific arts terminology</a> and citing embedded clues to substantiate the hypothesis.	Sample Assessments: <ol style="list-style-type: none"> <li>a. Teacher led discussions on a recording of the ensemble.</li> <li>b. Written critique on a performance.</li> </ol>
	Instructional Strategies:
	Interdisciplinary Connections
	Critique another groups (ie. Orchestra) performance

	<p>Technology Integration  Use of recording studio.  Use of computer to assist in evaluation.</p> <p>Global Perspectives</p>
<p>The following skills and themes listed to the right should be reflected in the design of units and lessons for this course or content area.</p>	<p>21<sup>st</sup> Century Skills:  Creativity and Innovation</p> <p>Communication and Collaboration</p> <p>Media Literacy</p>

Texts and Resources:

**Smart Music:** Computer Program that will accompany an individual player. It has many different band pieces as well as different etudes and scale exercises and method books.

**Sibelius:** Composition Program

**Marching Band Warm Ups:** Great resource for warming up the band all year. You can focus on pitch, balance and blend.

**Teaching Music Through Performances In Band:** A fantastic resource for band directors. This series highlights many of the best works in band literature by difficulty. Each work has a detailed analysis by a well none conductor. High quality recordings are also included.