Summit Public Schools
Summit, New Jersey

Summit High School
Wind Ensemble:

Grade Level: 10th -12th Content Area: Performing Arts
Length of Course: Full Year
5 Credits
Prerequisite: 10th – 12th grade and by audition

Revised by:
Alex Bocchino
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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.

Wind Ensemble is a full year course designed primarily to provide advanced students (grades 10-12) with an opportunity to perform technically and musically challenging repertoire, and to develop their musical knowledge and artistry at the highest-level. Wind Ensemble is a performance-oriented class which provides students with an in-depth study of music literature coupled with vigorous rehearsals leading to culminating high-level performances including adjudicated activities suitable for advanced high school musicians. In addition to large ensemble rehearsals students will have opportunities to rehearse and perform solo and chamber music.

Wind Ensemble builds upon the knowledge and technical skills acquired in previous instrumental ensembles. Prior instrumental music experience is required. Wind Ensemble students are expected to have reached a proficiency level on their instruments conducive to playing level IV music. The course will continue developing technical skills applicable to their respective instruments. Band literature will continue at the 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 but exceptions are made on a case by case basis. Private lessons are also strongly encouraged.

Creating

Unit 1: Generating and Conceptualizing Ideas

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

- Anchor Standard 1 (AS1) - Generating and conceptualizing ideas
- Anchor Standard 2 (AS2) - Organizing and developing ideas
- Anchor Standard 3 (AS3) - Refining and completing product

Essential Questions	**Enduring Understandings**
How do musicians generate reactive ideas?	*The creative ideas, concepts, and feelings that influence musicians's work emerge from a variety of sources.*

1. How do musicians generate creative ideas? 2. How will a deeper understanding of the fundamental building blocks of music (Harmony, Meter, Tonality, Rhythm) enhance musical understanding and the creative process. 3. How does one's perspective change when creating artistic works? 4. What musical clues in a composition determine how it is to be performed? 5. 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?	1. The creative ideas, concepts, and feelings that influence musician's work emerge from a variety of sources. 2. Having a fundamental musical knowledge of key signatures, transpositions, meters and terminology is imperative to learning music. 3. Applying the knowledge indicated above, student musicians will have the necessary tools to create and learn a piece of music on their own. 4. Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria
Areas of Focus: Proficiencies (New Jersey Student Learning Standards)	**Lessons**

1.3.C.1adv.Cr1a: Compose and improvise musical ideas for a variety of purposes and ideas. 1.3C.12adv..Cr2a: Select and develop composed and improvised ideas into draft musical works organized for a variety of purposes and contexts. 1.3C.12adv.Cr3a: Evaluate and refine varied draft musical works based on appropriate criteria, including the extent to which they address identified purposes and contexts. 1.3C.12adv..Cr4(b): Share varied personally developed arrangements, sections and short compositions (individually or as an ensemble) that address identified purposes and contexts. **Career-Ready Practices** **CRP1**: Act as a responsible and contributing citizen and employee. **CRP2**: Apply appropriate academic and technical skills. **CRP3**: Attend to personal health and financial well-being. **CRP4**: Communicate clearly and effectively and with reason. **CRP5**: Consider the environmental, social and economic impacts of decisions. **CRP6**: Demonstrate creativity and innovation. **CRP7**: Employ valid and reliable research strategies. **CRP8**: Utilize critical thinking to make sense of problems and persevere in solving them. **CRP9**: Model integrity, ethical leadership and effective management. **CRP10**: Plan education and career paths aligned to personal goals. **CRP11**: Use technology to enhance productivity. **CRP12**: Work productively in teams while using cultural global competence.	**Lesson 1:** ● Select and develop draft melodies and rhythmic passages and arrangements for specific purposes and demonstrate understanding of characteristics of music from a variety of historical periods studied in rehearsal. **Lesson 2:** ● Share personally developed melodies and rhythmic ideas or motives (individually or as an ensemble) that demonstrates an understanding of characteristics of music studied in rehearsal from a variety of historical periods. **Lesson 3:** ● Change and further develop created melodies individually and as a group, making decisions on both pitch and rhythm. **Lesson 4:** ● Evaluate and perform a created melody. **Lesson 5:** ● Create melodies for several instruments and arrange for chamber ensembles.

Differentiation

Interdisciplinary Connections

- See curricular addendum

Technology Integration

- See curricular addendum

Media Literacy Integration

- See curricular addendum

Global Perspectives

- See curricular addendum

Supports for English Language Learners		
Sensory Supports	**Graphic Supports**	**Interactive Supports**
Real-life objects	Charts	In pairs or partners
Manipulatives	Graphic Organizers	In triands or small groups
Pictures	Tables	In a whole group
Illustrations, diagrams & drawings	Graphs	Using cooperative group
Magazines & Newspapers	Timelines	Structures
Physical activities	Number lines	Internet / Software support
Videos & Film		In the home language
Broadcasts		With mentors
Models & Figures		

Intervention Strategies		
Accommodation	**Interventions**	**Modifications**

Assessments

Formative Assessments:

- Answer guided questions about created melodies, comparing and contrasting to previous melodies students have played.
- Perform each melody with correct pitches and rhythms, and quality tone & technique.
- Assess and critique initial composition and make changes to improve performance

Summative Assessments, Projects, and Celebrations:

- Create a final melody or composition.
- Create an appropriate title that fits the melody
- Perform and Record final melody
- Perform final melodies for other students
- Perform final melodies as an ensemble

s		
Allow for verbal responses	Multi-sensory techniques	Modified tasks/expectations
Repeat/confirm directions	Increase task structure (e.g. directions, checks for understanding, feedback	Differentiated materials
Permit response provided via computer or electronic device	Increase opportunities to engage in active academic responding	Individualized assessment tools based on student need
Audio Books	Utilize pre-reading strategies and activities previews, anticipatory guides, and semantic mapping	Modified assessment grading

Performing

Unit 2: Selecting, analyzing, and interpreting work.

Big Ideas:

- Anchor Standard 4 (AS4) - Selecting, analyzing and interpreting work.
- Anchor Standard 5 (AS5) - Developing and refining techniques and models or steps needed to create products.
- Anchor Standard 6 (AS6) - Conveying meaning through art.

Essential Questions *What provocative questions will foster inquiry, understanding, and transfer of learning?*	**Enduring Understandings** *What will students understand about the big ideas?*
• How do performers select repertoire? • How do musicians improve the quality of their performance? • When is a performance ready to present to an audience? How do context and the manner in which the musical work is presented influence audience response?	• Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire. • To express their musical ideas, musicians analyze, evaluate, and refine their technique and performance over time through openness to new ideas, persistence, and the application of appropriate criteria. • Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence this audience response.
Areas of Focus: Proficiencies **(New Jersey Student Learning Standards)**	**Lessons**
Students will: 1.3C.12prof.Pr4(a): Select varied repertoire to study based on interest, music reading skills, an understanding of the structure of the music, context, and the technical skill of the individual or ensemble 1.3C.12prof.Pr4(b): Demonstrate, using music reading skills how knowledge of formal aspects in musical works inform prepared or improvised performances 1.3C.12prof.Pr4(c): Identify expressive qualities in a varied repertoire of music that can be demonstrated through prepared and improvised performances 1.3C.12prof.Pr5: Use self-reflection and peer feedback to refine individual and ensemble performances of a varied	**Lesson 1:** • Continual refinement of sound on the selected instrument using appropriate technique, posture, hand positions, and fingerings/slide positions for that instrument. Practice long tones, scales, and exercises to improve technical proficiency. **Lesson 2:** • Read and identify rhythmic notation and symbols and play/perform them in time by themselves and with a group on the selected instrument. **Lesson 3:**

repertoire of music 1.3C.12prof..Pr6(a): Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music 1.3C.12prof..Pr6(b): Demonstrate an awareness of the context of the music through prepared and improvised performances 1.3C12acc..Pr7 (a) Apply criteria to select music for a variety of purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose and content. **Career-Ready Practices** **CRP1**: Act as a responsible and contributing citizen and employee. **CRP2**: Apply appropriate academic and technical skills. **CRP3**: Attend to personal health and financial well-being. **CRP4**: Communicate clearly and effectively and with reason. **CRP5**: Consider the environmental, social and economic impacts of decisions. **CRP6**: Demonstrate creativity and innovation. **CRP7**: Employ valid and reliable research strategies. **CRP8**: Utilize critical thinking to make sense of problems and persevere in solving them. **CRP9**: Model integrity, ethical leadership and effective management. **CRP10**: Plan education and career paths aligned to personal goals. **CRP11**: Use technology to enhance productivity. **CRP12**: Work productively in teams while using cultural global competence.	● Read, identify, and play musical notation in regards to articulation, technique, and performance style. **Lesson 4:** ● Develop and apply criteria to select repertoire best for performance after sight-reading and playing through a variety of pre-selected pieces. **Lesson 5:** ● Demonstrate how to understand musical style ,genre, and the context of a varied repertoire of musical influences to improve performance and create the desired audience connection. **Lesson 6:** ● Provide suggestions for improvement and reasons for musical decision making.
Differentiation	**Assessments**

Interdisciplinary Connections

- See curricular addendum

Technology Integration

- See curricular addendum

Media Literacy Integration

- See curricular addendum

Global Perspectives

- See curricular addendum

Supports for English Language Learners		
Sensory Supports	**Graphic Supports**	**Interactive Supports**
Real-life objects	Charts	In pairs or partners
Manipulatives	Graphic Organizers	In triands or small groups
Pictures	Tables	In a whole group
Illustrations, diagrams & drawings	Graphs	Using cooperative group
Magazines & Newspapers	Timelines	Structures
Physical activities	Number lines	Internet / Software support
Videos & Film		In the home language
Broadcasts		With mentors
Models & Figures		

Intervention Strategies		
Accommodations	**Interventions**	**Modifications**
Allow for verbal responses	Multi-sensory techniques	Modified tasks/expectations

Formative Assessments:

- Students play and perform musical literature applying all the techniques and skills needed to convey the desired musical outcome to the audience.

Summative Assessments, Projects, and Celebrations:

- Marching Band Performances
- Winter Concert/Spring Concert (large ensemble & small groups)
- Music Masters (solo opportunity)
- CJMEA Band Festival
- Carnegie Hall Performance (or similar)

Repeat/confirm directions	Increase task structure (e.g. directions, checks for understanding, feedback	Differentiated materials
Permit response provided via computer or electronic device	Increase opportunities to engage in active academic responding	Individualized assessment tools based on student need
Audio Books	Utilize pre-reading strategies and activities previews, anticipatory guides, and semantic mapping	Modified assessment grading

Responding

Unit 3: Perceiving and Analyzing products

Big Ideas:

- Anchor Standard 7 (AS7) - Perceiving and analyzing products.
- Anchor Standard 8 (AS8) - Interpreting intent and meaning.
- Anchor Standard 9 (AS9) - Applying criteria to evaluate products.

Essential Questions *What provocative questions will foster inquiry, understanding, and transfer of learning?*	**Enduring Understandings** *What will students understand about the big ideas?*
• How do individuals choose music to experience? • How does understanding the structure and context of music inform a response? • How do we discern the musical creators' and performers' expressive intent? • How do we judge the quality of musical work(s) and performance(s)?	• Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. Response to music is informed by analyzing context (ie., social, cultural, and historical) and how creator(s) or performer(s) manipulate the elements of music • Through their use of elements and structure of music, creators and performers can interpret intent and meaning, • The personal evaluation of musical work(s) and performances(s) is informed by analysis, interpretation, and established criteria
Areas of Focus: Proficiencies **(New Jersey Student Learning Standards)**	**Lessons**

Students will:
1.3C.12prof.Re7(a): Apply criteria to select music for specified purposes supporting choices by citing characteristics found in the music, connection to interest, and purpose or context
1.3C12acc..Pr7 (a) Apply criteria to select music for a variety of purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose and content. manipulated informs
	Lesson 1:
	• Read and analyze program notes on selected repertoire
	  ○ Why did the composer write the piece?
	  ○ Does the piece tell a musical story?
	  ○ What emotions/feelings does this piece convey when you listen to it?
	  ○ What emotions/feelings does this piece convey when you play it?

response to music.
1.3C.12prof..Re8: Identify interpretations of the expressive intent and meaning of musicalworks, referring to the elements of music, contexts, and the setting of thetext (when appropriate).
1.3C.12prof.Re9:Evaluate works and performances based on personally or collaboratively developed criteria, including analysis of the structure and content.

Career-Ready Practices

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CRP3: Attend to personal health and financial well-being.
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Lesson 2:

- Compare and contrast professional recordings with recordings of performed rehearsal of selected repertoire
    - What do we like about the professional recording? What do we not like?
    - What do we like about our recording? What do we not like?
    - What emotions and/or story does the professional recording convey? Do we convey something similar or different?
    - What musical changes or adjustments can we make to better convey the story/desired emotions?

Lesson 3:

- Analyze and critique our ensemble performance and re-analyze and critique after watching the performance video.
    - Did we convey the desired story or emotions to our audience?
    - What could we have done better or changed to convey our story or emotions further?
    - Did the audience respond the way we expected?

Lesson 4:

- Evaluate and reflect on their own performance regarding both technique and musicality, as well as their contribution to the ensemble as a whole.
    - What did I do well?
    - What did I not do well?
    - What musical skills can I work on to improve future performance?
    - What exercises can I use to practice to complete this goal?
    - What can I focus on in rehearsal to contribute more to the overall ensemble and improve my own performance?

Differentiation	**Assessments**

Interdisciplinary Connections

- See curricular addendum

Technology Integration

- See curricular addendum

Media Literacy Integration

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Global Perspectives

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Supports for English Language Learners		
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Broadcasts		With mentors
Models & Figures		

Intervention Strategies		
Accommodations	**Interventions**	**Modifications**
Allow for verbal responses	Multi-sensory techniques	Modified tasks/expectations

Formative Assessments:

- Discuss the meaning of selected repertoire with students through guided questioning & google form surveys
- Discuss the emotions & story we would like to convey to the audience and what musical techniques and choices we can make to achieve those responses through guided questioning

Summative Assessments, Projects, and Celebrations:

- Self-critique after each performance/concert
- Ensemble-critique after each performance/concert
- Self-reflection each marking period on practice and personal performance

Repeat/confirm directions	Increase task structure (e.g. directions, checks for understanding, feedback	Differentiated materials
Permit response provided via computer or electronic device	Increase opportunities to engage in active academic responding	Individualized assessment tools based on student need
Audio Books	Utilize pre-reading strategies and activities previews, anticipatory guides, and semantic mapping	Modified assessment grading

Connecting

Unit 4: Synthesizing and relating knowledge and personal experience to create products

Big Ideas:

- Anchor Standard 10 (AS10) - Synthesizing and relating knowledge and personal experiences to create products.
- Anchor Standard 11 (AS11) - Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.

Essential Questions *What provocative questions will foster inquiry, understanding, and transfer of learning?*	**Enduring Understandings** *What will students understand about the big ideas?*
• How do musicians make meaningful connections to creating, performing, and responding? • How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?	• Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding
Areas of Focus: Proficiencies **(New Jersey Student Learning Standards)**	**Lessons**

Students will:
1.3B.12accCn10a: Demonstrate how interests, and skills relate to personal choices and intent when creating, performing and responding to music.: 1.3A.12prof.Cr2a, 1.3A.12prof.Cr3b, 1.3A.12prof.Pr5b, 1.3A.12prof.Re7a
Career-Ready Practices
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CRP5: Consider the environmental, social and economic impacts of decisions.
CRP6: Demonstrate creativity and innovation.
CRP7: Employ valid and reliable research strategies.
CRP8: Utilize critical thinking to make sense of problems
	Lesson 1:
	• Rehearse and perform half-time shows for the community at football games and other events.
	Lesson 2:
	• Perform and/or rehearse holiday music that students and community connect to and recognize during the various seasons
	Lesson 3:
	• Perform and/or rehearse patriotic music that students and community will respond to, connect with, and recognize.
	Lesson 4:
	• Perform and/or rehearse repertoire or melodies selected by the students that they experience in their everyday lives
	  ○ Movie music
	  ○ Popular music
	  ○ Video Game music
	Lesson 5:

and persevere in solving them. **CRP9**: Model integrity, ethical leadership and effective management. **CRP10**: Plan education and career paths aligned to personal goals. **CRP11**: Use technology to enhance productivity. **CRP12**: Work productively in teams while using cultural global competence.	• Discuss and understand the history and context of selected repertoire, how it related to people when it was first released/composed, and how it relates to people now.
Differentiation	**Assessments**

Interdisciplinary Connections

- See curricular addendum

Technology Integration

- See curricular addendum

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Intervention Strategies		
Accommodations	**Interventions**	**Modifications**
Allow for verbal responses	Multi-sensory techniques	Modified tasks/expectations

Formative Assessments:

- Selection of repertoire
- Discussion of the relevance, cultural impact, and historic and personal connections to the repertoire

Summative Assessments, Projects, and Celebrations:

- Performance of the Holiday Concert in December
- Performance of Pop, Movie, and/or Video Game Music at the District Arts Festival and Spring Concert.
- Performance and adjudication at Band Festival

Repeat/confirm directions	Increase task structure (e.g. directions, checks for understanding, feedback	Differentiated materials
Permit response provided via computer or electronic device	Increase opportunities to engage in active academic responding	Individualized assessment tools based on student need
Audio Books	Utilize pre-reading strategies and activities previews, anticipatory guides, and semantic mapping	Modified assessment grading

Recommended Texts to Support Unit:

Marching Band Warm Ups: Excellent resource for warming up the band all year. Focus on pitch, balance, blend, sound and intonation.
Teaching Music Through Performances In Band: A 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 known conductor. High quality recordings are also included.
Rubank Technique Methods
Various Advanced Method Books
Chamber Music Collections
Band Wind Literature (1960-present)

Technology Integration:

- Online resources serve as wonderful tools for students to explore and research different musical genres (i.e. YouTube, Spotify)
- **Music First**
    - Noteflight - music notation software allows students to create or replicate their own musical compositions
    - Practicefirst - allows students to record themselves and get immediate feedback using visuals, wrong note identifiers, rhythmic identifiers, percentages, and scores. Students can also play back their recordings, hear their mistakes, and record again to make adjustments or correct mistakes
    - Sightreading Factory - allows students to preselect a set of skills and generate timed or untimed exercises for sight reading and practice
    - Soundation - allows students to use pre-recorded tracks to create and mix music, as well as edit and mix their own recorded tracks

- **Digital video or audio recordings**
    - help students analyze and critique their own strengths and weaknesses
    - allow students compare and contrast their own performance to others
- **Metronomes and tuners**
    - help to fine-tune rehearsals and performances as well as practice sessions
    - Provide students with visual and auditory feedback when practicing alone
- **Google Suite**
    - Google classroom allows students to collaborate, share media, recordings, and listenings, as well as collaborate with the teacher and each other
    - Google forms allows students to answer questions, complete surveys, and reflect and/or critique performances or recordings.

MATH IN RHYTHM & TIME

Horizontal / X-axis – represents time Measure – the distance between two things; the amount of something
Ruler – used to measure distances and amounts
Fraction – note names, values/durations
Percent – note names, values/durations
Ratio – relative note values
Add – ties
Multiply – dotted notes (x1.5)
Numerator – top number of a time signature

MATH IN PITCH & HARMONY

Graph – used to plot points or specific pitches
Vertical / Y-axis – represents specific pitches
Distance – vertical distances are intervals
Odd / Even – scale degrees make a tertian chord; on violin & viola, odd numbered fingers are line notes and even numbered fingers are space notes

PATTERNS & FORM

Pattern – repeated rhythms or pitches
Sequence – pattern starting in a different place
Inversion – pattern turned upside-down
Reverse – backwards patter, or retrograde
Multiply note values creates elongation
Divide note values creates diminution

GEOGRAPHY

Map – visual representation of a complex thing
Symbols – visual representation of individual things

Coordinates – horizontal and vertical markers
Legend – list of symbols to know and understand

HISTORY

Timeline – represents time horizontally
Biography – information about a person
Context – where, when, and why
Purpose – the author or composer's message Influence – the effect of the work

READING

Following – eyes move left to right / top to bottom
Decoding – know that symbols represent sounds
Fluency – perform symbols accurately in time

LANGUAGE

Root-word – part of a word with meaning across disciplines (ex: uni, duo, tri, and oct)

COMPOSITION & LITERATURE

Vocabulary – interpret meaning
Rhythm & Rhyme – small patterns uniting a work
Phrases / Sentences – small section or idea
Punctuation – separates small sections
Form – organizes ideas
Beginning, Middle, End – form of a work
Theme & Variation – form of a work
Development – an in-depth section of a work
Meaning – composer or author's message
Language – lyrics as poetry

SCIENCE OF SOUND

Aerophone – vibrating air (woodwind & brass)
Chordophone – vibrating string Idiophone – vibrating instrument (cymbals)
Membranophone – vibrating membrane (drums)
Electrophone – electronically created sound
Amplitude – measures volume
Frequency – measures pitch
High / Low Frequency – small / large instruments
Overtone / Partial / Harmonic – frequencies proportional to a fundamental frequency
Timbre – quality of the sound that makes it distinct
Waveform – visual representation of timbre

ART CONCEPTS IN MUSIC

Up / Down – pitch as height; woodwind and piano fingerings mimic melodic height exactly
Line / Contour / Shape – connecting the dots (note heads) represents the melodic contour
Smooth / Jagged – using intervals of steps / skips
Flowing / Interrupted – non / continuous melody
Foreground / Background – relative importance
Form – organized sections
Colors / Shades – sound described as color
Affect – the mood or emotions the work induces

MOVEMENT IN MUSIC

Time – length of time, and speed of pulse
Movement – sound as horizontal/vertical,forward/backward, smooth/jagged, large/small
Space – music notation represents sounds in space
Energy – volume and forward movement in line
Muscle Memory – repetitive motion becomes automatic
Gross Motor Skills – for marching and percussion
Fine Motor Skills – for piano, winds, strings