



**Connections:**

PA Competency(s): 9-12-1, 9-12-3, 9-12-4, 9-12-5, 9-12-6

PA Essential Questions: Why is it important to be able to create, recreate and perform music independently? As technology has changed, how has it changed the way we make music?

**PA Big Idea(s):**

1. The skills, techniques, elements, and principles of the arts can be learned, studied, refined, and practiced
3. The arts provide a medium to understand and exchange ideas
5. There are formal and informal processes used to assess the quality of works in the arts
6. People use both aesthetic and critical processes to assess the quality of works in the arts

**National Standards Enduring Understanding(s):**

Creating - The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources

Performing - Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performances

Responding - The personal evaluation of musical works and performances are informed by analysis, interpretation, and established criteria

Connecting - Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding

**National Standards Artistic Processes (Check all that apply):**

☒ Creating      ☒ Performing      ☒ Responding      ☒ Connecting

**National Standards Music Process Components:** Imagine, Plan and Make, Evaluate, Analyze, Interpret, Rehearse, Evaluate, and Refine

**Standards:****PA Standards:**

**9.1.12.B -** Recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce, review and revise original works in the arts. Music: • sing • play an instrument • read and notate music • compose and arrange • improvise  
**9.3.12.A -** Explain and apply the critical examination processes of works in the arts and humanities. (Compare and contrast, Analyze/Interpret Form, and test hypotheses, Evaluate/form judgments)

**9.2.12.E -** Analyze how historical events and culture impact forms, techniques and purposes of works in the arts.

**9.3.12.A -** Explain and apply the critical examination processes of works in the arts and humanities. (Compare and contrast, Analyze/Interpret Form, and test hypotheses, Evaluate/form judgments)

**9.4.12.C -** Compare and contrast the attributes of various audiences' environments as they influence individual aesthetic response

**National Core Music Standards:**

- #1 Generate and conceptualize artistic ideas and work
- #2 Organize and develop artistic ideas and work
- #3 Refine and complete artistic work
- #4 Analyze, interpret, and select artistic work for presentation
- #5 Develop and refine artistic work for presentation
- #6 Convey meaning through the presentation of artistic work
- #7 Perceive and analyze artistic work
- #8 Interpret intent and meaning in artistic work
- #9 Apply criteria to evaluate artistic work

#10 Synthesize and relate knowledge and personal experiences to make art

#11 Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.

### Performance Measures:

**Performance-Based Assessment** - Assessment 1 is an example of a Summative Assessment. Students from each section of the band will perform a randomly-selected passage from the piece for the teacher, who will assign them a grade. Each assessment will be recorded for archival purposes. They will be graded on the following as shown in the table on a scale from 1-5.

MUSICAL ASSESSMENT TOOL	GRADE (1-5)	REASONING FOR GRADE
DYNAMICS		
RHYTHMIC/NOTE ACCURACY		
STYLE/ARTICULATION		

Theoretical-Based Assessment - Assessment 2 is an example of a Summative Assessment, pertaining to the theoretical-based aspect of Sonata Form, the keys of the piece, the shifting meter changes, and the rhythmic figures that were discussed previously in section C (“Salt Peanuts Motif” and the “Monk-ish Rhythmic Figure”).

[https://docs.google.com/document/d/1QEsUifMA9\\_zl7QR6hDRWT8C8ZPkrXqiKSrukXKUQ2bw/edit?usp=sharing](https://docs.google.com/document/d/1QEsUifMA9_zl7QR6hDRWT8C8ZPkrXqiKSrukXKUQ2bw/edit?usp=sharing)

Creativity-Based Assessment - Assessment 3 is the Creativity-Based Assessment. Students will create a short composition using the aspects of the bebop style (modalities and rhythms), as well as using aspects of Sonata form. The students will be able to create it for whatever ensemble they may deem appropriate. It can also be a solo work for any instrument or voice. Students will be able to work in pairs or groups for this assignment.

CRITERIA	SCORE ON SCALE (1-5)	COMMENTS
The composition includes aspects of the Bebop Style of Music (Rhythms, Scales, Modalities)		
The composition includes the following of Sonata Form of <b>A B A CODA</b>		
The composition was written for an appropriate ensemble/solo instrument		
<b>FINAL SCORE (Out of 15 Points)-</b>		
<b>ADDITIONAL COMMENTS:</b>		

Depth of Knowledge Level(s):

1. Recall – Can they recall musical form and historical facts relating to the music?
2. Skill/Concept – Can they perform the music based off of the context discussed?
3. Strategic Thinking – How can they perform this piece in the correct style, based off of what they know?
4. Extended Thinking – What would Dizzy Gillespie and Thelonious Monk think of this piece today?

**Instructional Process:**

Procedures:

- 1) Read the piece in rehearsal.
- 2) Read it again, striving for more accuracy in the performance of dynamics, rhythm, articulation, style, etc.
- 3) Rehearse the piece, continuing to refine the little details until the big picture becomes clear.
- 4) Use reference recordings as needed to enhance content knowledge, as well as student's ideas of interpreting the piece.
- 5) Assign worksheets throughout the process to boost students' historical knowledge, listening skills, as well as theoretical knowledge.
- 6) Assign formative and summative assessments (one being a creative assignment), to break up the monotony of rehearsal while expanding student understanding of the piece.
- 7) Perform the piece in concert, having learned much more about the history behind it, and the structure, function, and form of it.

Differentiation Strategies: Several strategies will be used (besides traditional ensemble rehearsal) to differentiate instruction –

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Essential Vocabulary: Sonata form, Syncopation, Exposition, Principal Theme, Secondary Theme, Development, A Section, B Section, Recapitulation, Coda, Motif, Accents, Dynamics, Articulations, Bebop,

**District-Defined Initiatives (as applicable):**

Students reach their fullest academic potential by engaging in a balanced academic core curriculum while being given the opportunity to pursue their passions in a safe, positive, and differentiated environment.

Employees are committed to each student's success through a commitment to a shared district set of goals and values while being respected for their individual passions, strengths, knowledge and skills.

Families and schools must have a mutually supportive, active partnership to contribute to the growth and development of their children.

Community partners are an extension of the school whose involvement in the educational process enriches opportunity for our students.

Resources are efficiently and effectively managed in order to achieve the district's goals.

Interactions between students, teachers, staff, parents, and community partners must be respectful and collaborative in order to maintain effective relationships.