

Curriculum Exemplar for Music: Music that Paints A Picture

Title of Unit: Music that paints a picture: Investigation of programmatic elements in an elementary band composition.

Repertoire: *A Prehistoric Suite, Paul & Teresa Jennings* (Hal Leonard Publications, 1987)

Level: 2nd year of study

Discipline: Band

Time frame: 10 weeks (e/o day, partial rehearsal)

Objective:

Students will comprehensively define programmatic music by listening to examples of it, performing it, and by identifying the specific musical elements that the composer used to “paint the musical picture” for the listener. Students will expand their musical vocabulary through their discussions about program music, and demonstrate that understanding of terminology through direct application of it in performance repertoire. Further, unique musical concepts such as: non-triadic harmonies, simple clusters, modal melodies, short optional solo passages, non-traditional percussion instruments, and brief aleatoric (chance) sections are introduced to the young player in the literature.

Through *supplemental* activities included in the appendix, students may broaden their understanding of program music through a composition project. The project consists of a 16 measure programmatic melody, accompanying pictures, and student recorded reflections on the composition process. The components can be merged into a “movie” that is displayed for concert attendees to peruse before and after the performance.

Assessment:

Formative assessment may include:

- Listening Logs
- Assessments of the programmatic melody
- Assessment of performance of the programmatic melody
- Class reflections on composition /performance, and the improvement plans that are consequently formed.

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Summative assessment may include:

- Evaluation of student performance of excerpt from *A Prehistoric Suite*
- Written evaluation focusing on musical concepts and terminology incorporated in the piece.

Sequential Guide Tasks:

Technique:

- Posture: musician position (feet flat, sitting up straight), instrument position, rest position
- Ensemble: rhythmic and melodic patterns in concert B \flat
- Articulation: tonguing, slurring
- Perform long tones
- Embouchure refinement
- Instrument care: maintain and clean (oil, grease, swab, mouthpiece, etc.)
- Breath support required for instrument performance and phrasing
- Continue to develop characteristic tone of instrument
- Hand position/grip for sd & keyboard
- Perc. stroke: double stroke

Musicianship:

- Start and end together in ensemble
- Respond to the conductor
- Student conducts $\frac{2}{4}$, $\frac{3}{4}$ and $\frac{4}{4}$ time signature patterns
- Lesson/ensemble etiquette
- Self- awareness and evaluation of technique (posture, pitch, tone, etc.)
- Maintain a basic practice routine
- Independent part playing (3–4 part) within ensemble
- Perform Very Easy ensemble literature
- Introduce musical phrasing

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- Write in music (using pencil) to remind self of performance improvements
- Swab instrument after playing
- Apply grease to corks; use oil on valves

Listening:

- Echo musical patterns
- Good vs poor tone discrimination
- Self- assessment using musical terminology
- Perform with consideration of balance between melody and accompaniment
- Listen to recordings of programmatic music
- Teacher modeling
- Tune instrument w/teacher assistance
- Under teacher guidance, adjust intonation to blend with section

Tonality:

- B \flat concert scales

Rhythm:

- steady beat

• $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

- C

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Tempo:

- moderato
- allegro
- andante
- ritardando

Timbre:

- expanded use of percussion accessories as required by literature



Form:

- rounds
- suite

Harmony:

- increased rhythmic independence

Dynamics:

- mezzo piano *mp*
- mezzo forte *mf*
- crescendo 
- decrescendo 
- forte *f*

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- fortissimo *ff*
- piano *p*

Notation:

- single measure repeats



- accent



- staccato



- slur vs tie

- glissando

- tenuto

- fermata

- graphic notation for special effects

History/Culture/Style:

- Perform with characteristic style of music
- Compare and contrast various characteristics of performance literature
- Geologic connections of repertoire


Creating:

- Compose a 16-measure programmatic melody (supplemental activity).

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Sequential Lesson Plan				
Week	Goals & Objectives	Learning Activities	Formative Assessments	Common Core Connections
The time frame to learn this work is suggested to follow a 10-week course, meeting every other day, utilizing partial segments of each rehearsal.	Posture: musician position, instrument position, rest position	<p><u>WEEK 1–2</u></p> <p>Capture students’ attention by asking them if they ever played or heard a song that made them imagine something. Play recording of <i>The Prehistoric Suite</i>, and prompt students to draw what they imagine the music is saying as they listen and give evidence to support their drawing. Define Program Music and Suite. (See <i>Appendix A for Listening Log</i>).</p> <p>Reveal to the students the composer’s intended images for this music, and show pictures of the dinosaurs represented in each movement.</p>	<p>Performance of scales: concert B\flat (winds and mallets).</p> <p>Quiz on terminology used in the piece.</p> <p>Reflective activity: Based on the information they have about the Stegosaurus, ask students to identify, using correct terminology, the specific musical markings and elements the composer uses to “draw” the image of this dinosaur for the listener. Prompt students to document their thoughts on a chart or worksheet that compares each movement (See Appendix A).</p>	<p>Reading Informational Text:</p> <p>Analyze multiple accounts of the same event or topic, noting important similarities and differences in the point of view they represent.</p> <p>Determine the meaning of general academic and domain specific words and phrases in a text.</p> <p>Engage in group reading with purpose and understanding in performing music with others.</p>
	<p>Ensemble: rhythmic and melodic patterns in concert B\flat</p> <p>Teacher modeling.</p> <p>Articulation: tonguing, slurring</p> <p>Perform long tones</p> <p>Embouchure refinement</p> <p>Breath support required for instrument performance and phrasing</p>			

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	<p>Continue to develop characteristic tone of instrument</p> <p>Perform with consideration of balance between melody and accompaniment.</p> <p>Start and end together in ensemble.</p> <p>Respond to the conductor.</p> <p>Student conducts $\frac{2}{4}$, $\frac{3}{4}$ and $\frac{4}{4}$ time signature patterns, and </p> <p>Maintain a basic practice routine.</p> <p>Independent part playing (3–4 part) within ensemble</p>	<p>Movement I–Stegosaurus</p> <p>In warm-up, set musician position. Perform exercises that focus embouchure formation and air support, as well as rhythms incorporated in the movement. At measure 13, teacher will sing motivic melody and prompt students to echo both singing and playing.</p> <p>Introduce the music by hearing sections of the piece performed by instruments with similar parts. Identify and rehearse ostinato parts. Students clap and speak their rhythms and then play it. Add other groups of similar parts while the previous group plays.</p> <p>As students learn their parts, identify their role as either melody or accompaniment for balance purposes. Prompt students to mark their music accordingly.</p>	<p>Students echo short motivic patterns upon teacher model.</p> <p>Students perform sections of the movement with correct pitches, rhythm, tempo, and with good tone quality.</p> <p>Students define the terms <i>melody</i> and <i>accompaniment</i>, and identify their section’s role in the music based on that definition.</p> <p>Students answer “exit ticket” questions about musical symbols and terminology incorporated in the piece.</p>	<p>Reading Foundational Skills: Print concepts through reading musical notation.</p> <p>Number and Operations-Fractions: Understand fraction equivalents through performance of rhythm.</p> <p>Measurement and Data: Work with time through performance of rhythm.</p> <p>Speaking and Listening: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners, building on others’ ideas and expressing</p>
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	<p>Perform Very Easy – NYSSMA Level I ensemble literature</p> <p>Write in music (using pencil) to remind self of performance improvements</p> <p>Echo musical patterns</p> <p>Good vs. poor tone discrimination.</p> <p>Perform with consideration of balance between melody and accompaniment.</p> <p>Listen to band recordings and professional soloists in performance.</p> <p>Tonality:</p> <p>B\flat, F, g minor concert scales.</p>	<p>Students answer questions about: time and key signatures, melody vs. accompaniment, accent, slur vs. tie, accidental, canon, dynamics, as indicated in the music.</p> <p>Model and prompt students to conduct in $\frac{2}{4}$</p> <p>As closure, reflect on how the composer uses music to draw the image of the Stegosaurus for the listener. Use correct terminology.</p>		<p>their own clearly.</p> <p>Measurement and Data: Classify objects & count number of objects (time signature).</p>
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	<p>Rhythm: Dotted half note Half note, Quarter note Eighth note count using beat and sub- divisions</p> <p>$\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$</p> <p>Tempo: moderato allegro andante ritardando steady beat</p>	<p style="text-align: center;"><u>WEEK 3–4</u></p> <p>Movement II: <i>Brontosaurus</i></p> <p>In warm-up, set musician position. Perform exercises that focus embouchure formation and air support, as well as rhythms incorporated in the movement. g minor concert scale-5 note pattern.</p> <p>Listen to movement II and define the term “Ponderous”. Engage in a discussion on how it relates to this movement. Model and prompt students to conduct in $\frac{4}{4}$. (See Appendix A)</p> <p>Model the glissando technique for the trombones and prompt them to echo, noting the staccato release.</p>	<p>Students listen to scales and identify them as major or minor.</p> <p>Students perform a concert G natural minor scale using the first 5 notes. Students perform sections of the movement with correct pitches, rhythm, tempo, and with good tone quality.</p> <p>Reflective activity: Based on the information they have about the Brontosaurus, ask students to identify, using correct terminology, the specific musical markings and elements the composer uses to “draw” the image of this dinosaur for the listener. Prompt students to document their thoughts</p>	<p>Reading Informational Text: Analyze multiple accounts of the same event or topic, noting important similarities and differences in the point of view they represent.</p> <p>Determine the meaning of general academic and domain specific words and phrases in a text.</p> <p>Engage in group reading with purpose and understanding in performing music with others.</p>
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	<p>Timbre: expanded use of percussion accessories: (suspended cym, triangle, tambourine), as required by literature</p> <p>Harmony: Consonance vs. Dissonance</p> <p>Dynamics: piano mezzo piano <i>mp</i> mezzo forte <i>mf</i> <i>forte</i> <i>f</i> <i>fortissimo</i> <i>ff</i></p>	<p>As students learn their parts, identify their role as either melody or accompaniment for balance purposes. Prompt students to mark their music accordingly. Identify and rehearse accompaniment. Melody students clap and speak their rhythms and then play it.</p> <p>Students answer questions about and demonstrate in performance the following musical concepts: minor mode, time and key signatures, melody vs. accompaniment, accent, slur vs. tie, dynamics, glissando, staccato as indicated in the music.</p>	<p>on a chart or worksheet that compares each movement (See Appendix A).</p> <p>Students define the terms <i>melody</i> and <i>accompaniment</i>, and identify their section’s role in the music based on that definition.</p> <p>Students answer “exit ticket” questions about musical symbols and terminology incorporated in the piece.</p>	<p>Reading Foundational Skills: Print concepts through reading musical notation.</p> <p>Number and Operations-Fractions: Understand fraction equivalents through performance of rhythm.</p> <p>Measurement and Data: Work with time through performance of rhythm.</p> <p>Speaking and Listening: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners, building on others’ ideas and expressing their own clearly.</p>
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	<p>crescendo </p> <p>decrescendo </p> <p>Notation: single measure repeats </p> <p>accent </p> <p>staccato </p> <p>slur vs tie</p> <p>History/Culture/Style: Perform with characteristic style of music</p> <p>Compare and contrast various characteristics of performance literature</p>	<p style="text-align: center;"><u>WEEK 5–6</u></p> <p>Movement III: Pterodactyls</p> <p>In warm-up, set musician position. Perform exercises that focus embouchure formation and air support, as well as rhythms incorporated in the movement. B♭ concert scale.</p> <p>Listen to movement III and define the terms “gentle and flowing”. Engage in a discussion on how it relates to this movement and the term legato and tenuto.</p> <p>Model and prompt students to conduct in $\frac{3}{4}$.</p> <p>As students learn their parts, identify their role as solo, melody or accompaniment for balance and phrasing purposes.</p>	<p>Students perform sections of the movement with correct pitches, rhythm, tempo, and with good tone quality.</p> <p>Reflective activity: Based on the information they have about the Pterodactyl, ask students to identify, using correct terminology, the specific musical markings and elements the composer uses to “draw” the image of this dinosaur for the listener. Prompt students to document their thoughts on a chart or worksheet that compares each movement (See Appendix A).</p>	<p>Measurement and Data: Classify objects & count number of objects (time signature).</p>
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	<p>Historical / geological connections of repertoire</p>	<p>Percussionists will experience auxiliary instrumentation with more part independence (suspended cymbal w/mallets/ vs. w/metal beater, bell solo at end)</p> <p>Students answer questions about and demonstrate in performance the following musical concepts: time and key signatures, solo/melody vs. accompaniment, slur vs. tie, dynamics, tenuto, solo vs. tutti, fermata, ritardando as indicated in the music.</p> <p>Range consideration in flute and trombone parts.</p>	<p>Students answer “exit ticket” questions about musical symbols and terminology incorporated in the piece.</p> <p>Students define the terms <i>melody</i> and <i>accompaniment</i>, and identify their section’s role in the music based on that definition.</p>	
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		<p style="text-align: center;"><u>WEEK 7–8</u></p> <p>Movement IV: The Battle</p> <p>In warm-up, set musician position. Perform exercises that focus embouchure formation and air support, as well as rhythms incorporated in the movement. F concert scale—5-note pattern.</p> <p>Listen to movement IV and define the term “Dramatically”. Engage in a discussion on how it relates to this movement.</p> <p>Introduce the concepts of consonance and dissonance, sustaining the quarter note in measure 2, building from bottom note to top. Students will compare this to other consonant chords in the music.</p>	<p>Reflective activity: Based on the information they have about the Tyrannosaurus Rex and the Triceratops, ask students to identify, using correct terminology, the specific musical markings and elements the composer uses to “draw” the image of this dinosaur for the listener. Prompt students to document their thoughts on a chart or worksheet that compares each movement (See Appendix A). Students answer “exit ticket” questions about musical symbols and terminology incorporated in the piece.</p>	<p>Reading Informational Text: Analyze multiple accounts of the same event or topic, noting important similarities and differences in the point of view they represent.</p> <p>Determine the meaning of general academic and domain specific words and phrases in a text.</p> <p>Engage in group reading with purpose and understanding in performing music with others.</p>
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		<p>Introduce and practice aleatoric technique</p> <p>Students answer questions about and demonstrate in performance the following musical concepts: time and key signatures, tie, dynamics, accents, call and response, aleatory, dissonance, and consonance as indicated in the music.</p>	<p>Students listen to chords played by the teacher and identify them as consonant or dissonant.</p> <p>Students complete a written quiz on the musical terminology incorporated in the piece.</p> <p>Students perform sections of the piece, using good tone, correct pitch, rhythm, and tempo, and playing indicated musical markings correctly.</p>	<p>Reading Foundational Skills: Print concepts through reading musical notation.</p> <p>Number and Operations-Fractions: Understand fraction equivalents through performance of rhythm.</p> <p>Measurement and Data: Work with time through performance of rhythm.</p> <p>Speaking and Listening: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners,</p>
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				<p>building on others' ideas and expressing their own clearly.</p> <p>Measurement and Data: Classify objects & count number of objects (time signature).</p>
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Listening				
	<p>Listen to band recordings and professional soloists in performance.</p>	<p>Listen to other examples of program music. In individual listening logs and/or in class discussion, invite students to share what they imagined as they listened to the excerpt, noting the musical elements that prompted them to imagine (See Appendix A).</p> <p>Examples:</p> <ul style="list-style-type: none"> • <i>Peter and The Wolf</i> - Prokofiev • <i>Carnival of the Animals</i>- Saint Saens • <i>Song of the Blacksmith</i>- Holst • <i>The Moldau</i>-Smetana • <i>The Syncopated Clock</i>- Anderson 	<p>Assess the student responses in the Listening Log for accurate use of musical terminology as well as how appropriately each supports their conclusions, noting specific musical elements (See Appendix A).</p>	<p>Reading Informational Text: Questions regarding details of text in critically listening to a programmatic composition.</p> <p>Analyze multiple accounts of the same event or topic, noting important similarities and differences in the point of view they represent.</p> <p>Determine the meaning of general academic and domain specific words and phrases in a text.</p>

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				<p><i>Speaking and Listening:</i> Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners, building on others' ideas and expressing their own clearly.</p>
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Appendices

- Appendix A: Listening Log
- Appendix B: Composition Planning Worksheet
- Appendix C: Assessment Tools
- Appendix D: *Supplemental Activity* - Composition
- Appendix E: *Supplemental Activity* - Picture It!
- Appendix F: Timeline

Appendix A: Listening Log



Is program music simply the songs that we play for a concert program? Not really...read on!

Program Music can be defined as “music that tells a story”. It is written in a manner that makes the listener imagine something: a person, a place, an animal, or even a scene in nature. The way that the composer uses pitches, rhythms, dynamics, and even the timbre (sound) of the instruments helps the listener create a mental picture. Because we are all different, we interpret music differently. So, what the composer intended **may** sound like something completely different to you!

Soon, you will be composing your own program music. To prepare for your composition, it is important for you to hear examples of program music. Follow these directions as you listen:

- Listen to the piece of music that is played for you.
- Imagine as you listen.
- Think of reasons why you imagined your scene. Notice how the composer uses pitches, rhythms, tempo, dynamics, and instrument timbre. Ask yourself: Do any of these things cause me to imagine my scene?

When the example is completed, fill out the **Listening Log**. In the next class session, we will see what others in the Band imagined as they listened. We'll also find out what the composer's true intentions were, and we'll compare our responses in the **Listening Log** to see if they match.

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Here is today's example:

Name _____



**Program Music
Listening Log**

-
1. When you listened to the music, what did you imagine?

 2. If you had to give a title to this piece of music, what would it be?

3. Place a check next to the musical elements that made you imagine. Give your reason(s) in the space to the right.

	Musical Element	Reason(s) this musical element helped me imagine
<input type="checkbox"/>	Timbre	
<input type="checkbox"/>	Pitches	
<input type="checkbox"/>	Tempo	
<input type="checkbox"/>	Rhythm	
<input type="checkbox"/>	Dynamics	

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Song Title:

Composer:

The composer intended for us to imagine:

The composer used the following musical elements to help us imagine:

Appendix B: Composition Planning Worksheet



Composition Planning Worksheet

Name _____

Directions: Answer the questions below to plan your programmatic composition.

1. What is the image or scene you want to depict through your music?

2. What are the specific aspects of that scene do you want to show through your music? Describe it in detail.

3. Write some adjectives that would describe your image.

4. Look at the words you wrote for question 3. What musical markings would show these things best? Fill in the blanks below.

Dynamics: _____

Articulations: _____

5. What time signature(s) will you use? Why?

6. What key signatures(s) will you use? Why?

7. Think of a tempo (speed) that would be appropriate for your composition. Here are some terms to choose from:

Largo- very slow
Lento- slow
Andante- medium slow, "walking tempo"
Moderato-medium fast
Allegro-fast
Presto-very fast

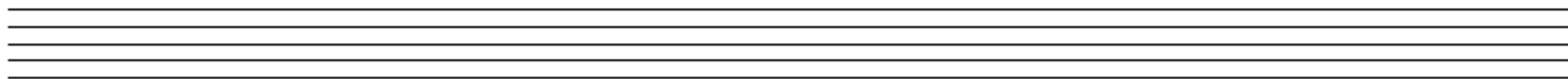
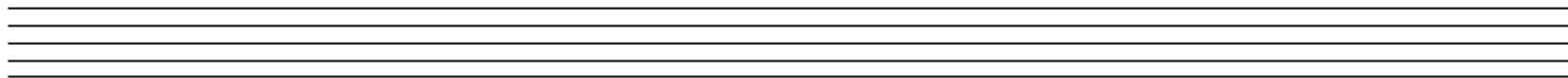
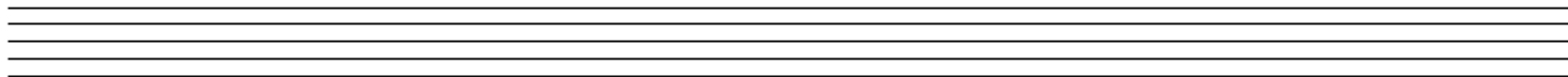
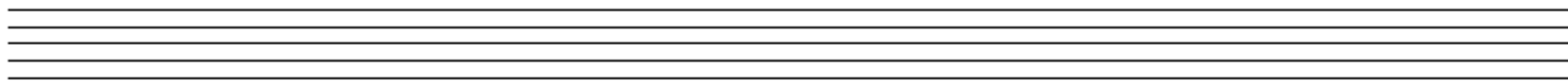
Which one of the tempo terms would be best for the image you will show through your music?

Why do you think so?

(Note! If none of these work, look up other tempo terms in your lesson book and use one of them instead. Be sure to write it for the answer to this question.)

8. What do you think you'll name your composition?

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Composition Improvement Plans

Name:

Date:

What do you feel are the best things about this composition?

What do you feel are things that need to be improved?

How can you or your group make these improvements?

How do you feel about your own performance of the music? Would you do anything differently? If so, what?

Appendix C: Assessment Tools

Composition Checklist

Name _____

Date _____

<u>Composition Checklist</u>	
<input type="checkbox"/>	The composition is completed on time.
<input type="checkbox"/>	The composition is at least 16 measures long.
<input type="checkbox"/>	The Composition Planning Worksheet is completed.
<input type="checkbox"/>	The composition is neat and easy to read.
<input type="checkbox"/>	The composition has a title.
<input type="checkbox"/>	The composition has the correct clef at the beginning.
<input type="checkbox"/>	The composition has a key signature and the pitches correspond with it.
<input type="checkbox"/>	The composition has a time signature and all of the measures have the correct number of beats.
<input type="checkbox"/>	The melody ends with the home tone.
<input type="checkbox"/>	Appropriate musical markings were used to help get the image across to the listener.

<u>Composition Grading Scale</u>		
10	Checkmarks	100
9	Checkmarks	90
8	Checkmarks	80
7	Checkmarks	70
6	Checkmarks	60
5	Checkmarks	50
4	Checkmarks	40
3	Checkmarks	30
2	Checkmarks	20
1	Checkmark	10

Instrumental Performance Rubric

	Tone	Pitches	Rhythm/Tempo	Articulation	Dynamics
4	The tone is full, supported and in tune all of the time. Musician position, embouchure and air support are excellent.	All of the pitches are played exactly as written, and the performer pays complete attention to the key signature and/or accidentals.	All of the rhythms are played correctly. The pulse is steady throughout the performance. The tempo the performer uses matches what is shown in the music.	The articulations are performed correctly throughout the performance. Differences between the types of tongued articulations are very clear.	All dynamic changes are clear and are played with good tone throughout the performance.
3	The tone is full overall. The air could have supported the tone better OR the embouchure could have helped keep the tone on pitch. Musician position, embouchure and air support are very good.	The pitches are played correctly nearly all of the time. The performer pays close attention to the key signature and/or accidentals, with only a single error.	The rhythms are played correctly, with one exception. The pulse is steady throughout the performance. The tempo is close to what is shown in the music, but not exact.	Tongued and slurred articulation patterns are performed correctly overall. The differences between the types of tongued articulations are noticeable, but could be a little clearer.	The dynamic changes are usually clear and played with a good tone. Crescendo and decrescendo dynamics are always attempted, but need minimal work so they are not overdone.
2	The tone is sometimes out of tune or is not controlled. At times, the tone quality is acceptable, just not on a regular basis. The air could support the tone better AND the embouchure prevents the tone from being on pitch and in good quality.	Pitch errors happen in the performance, but there are times when the performer plays the pitches as written. The performer generally follows the key signature.	Some rhythms are played correctly, but there are times when the rhythms are not played with the correct note value. The pulse changes, but returns to being steady. The tempo is noticeably faster or slower than what is marked.	There are times when the articulations are played correctly, but some tongued and slurred notes are incorrect. Differences between the types of tongued articulations are often unclear, but the performer is attempting to play them as written.	Many dynamic changes are either unclear or overdone, but there are minimal attempts at dynamic contrast. Crescendo and decrescendo dynamic changes are often overdone or not attempted. Uncontrolled dynamics have a strong affect the tone
1	The tone generally needs to be much more controlled, and better in tune. The air support is often too fast or too slow. The embouchure form and musician position is at a beginner stage and needs more time to develop.	Pitch errors happen often due to incorrect fingerings/slide positions and note reading errors. The key signature is not followed.	Rhythms are most often played incorrectly. The pulse changes often, sometimes because of rhythm errors. The tempo is drastically different than what is marked.	Differences between tongued or slurred articulations are mostly not noticeable throughout the performance.	The volume does not change and there was no dynamic contrast in the performance.

Appendix D: *Supplemental Activity* - Composition

Through this activity, students will compose their own 16 measure programmatic piece. For the purposes of this example, the composition is completed collaboratively in the homogenous lesson group setting (one 40 minute lesson per week) over 6-7 consecutive lessons. This learning experience works well as an end of the year unit. The unit can be adjusted to meet the needs of the individual situation, i.e., to focus on the compositional aspects alone, to allow students to compose independently, and for other schedule configurations.

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Lesson	Goals & Objectives	Learning Activities	Formative Assessments	Common Core Connections
Lesson 1	<p>Continue all goals and objectives in regard to tone production, notation, and terminology of Weeks 1-8 in the unit.</p> <p>Compare and contrast various characteristics of performance literature.</p> <p>Teacher modeling</p> <p>Echo musical patterns</p>	<p>After a warm up routine, review <i>Prehistoric Suite</i> by playing a specific section. As a review from class discussions during band rehearsals, ask students to identify the specific musical elements the composer used to depict the dinosaur.</p> <p>Define the term “improvise”, and demonstrate for students, in a 4 measure segment. Invite students to “improvise” by doing a call and response: ask students to improvise an “answer” on the instrument to your improvised “question”. Define home tone and incorporate it into the improvisations.</p> <p><i>(It is helpful to limit the range of notes- use the first five pitches of the selected scale, for example. This activity can be done throughout the</i></p>	<p>Students answer “exit ticket” questions regarding focus terminology:</p> <ul style="list-style-type: none"> • Program Music • Improvisation • Home Tone <p>Students improvise a 4 measure segment and end on the home tone.</p>	<p>Reading Informational Text: Analyze multiple accounts of the same event or topic, noting important similarities and differences in the point of view they represent.</p> <p>Determine the meaning of general academic and domain specific words and phrases in a text.</p> <p>Distinguish own point of view</p> <p>Engage in group reading with purpose and understanding in performing music with others.</p>

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		<p><i>year in lessons prior to the unit, so students have ample experience with improvisation).</i></p> <p>Invite students to begin to plan their own compositions. Prompt the students to select a “scene” that will eventually be “painted” by their own music.</p> <p>List student responses on the board, and ask students to vote for the scene of choice.</p> <p>Once the scene is selected, ask: “What specific things do we want to show through our music?” (For example, a composition depicting a circus might include a tightrope walker, a clown and an elephant). Document student ideas on a Composition Planning Worksheet (See Lesson 2).</p>		<p><i>Reading Foundational Skills:</i> Print concepts through reading musical notation.</p> <p><i>Operations and Algebraic Thinking:</i> Generate and analyze patterns through performance of tonal and rhythm patterns.</p> <p><i>Number and Operations-Fractions:</i> Understand fraction equivalents through performance of rhythm.</p> <p><i>Measurement and Data:</i> Work with time through performance of rhythm.</p>
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				<p><i>Speaking and Listening:</i> Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners, building on others’ ideas and expressing their own clearly.</p>
Lesson 2	<p>Compose short patterns using level appropriate rhythms and scales.</p> <p>Compare and contrast various characteristics of performance literature</p>	<p>Remind the students of the “scene” that they selected in the previous lesson. Students complete the Composition Planning Worksheet (Appendix B) that prompts them to describe their scene in detail, and to select:</p> <ul style="list-style-type: none"> • Adjectives that best describe their scene. • Time and key signature(s) • Tempo terms • Dynamics • Articulations • Rhythm and pitches. • Basic “working” title 		<p><i>Measurement and Data:</i> Classify objects & count number of objects (time signature)</p> <p><i>Reading Informational Text:</i> Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners, building on others’</p>

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	<p>Teacher modeling</p> <p>Echo musical patterns</p>	<p>Also include on the worksheet:</p> <ul style="list-style-type: none"> • A section where students may describe the scene in detail. • A section to write improvement plan(s). • Blank staff <p>On the staff provided (and/ or displayed on an interactive whiteboard), students write in the clef, as well as the selected key and time signature.</p> <p>“Warm Up” by playing in the key signature of the student composition. Include the “Question/ Answer” improvisation activity as in Lesson 1.</p> <p>Teacher demonstrates an improvised pattern (2or 4 measures) for the students that depicts some feature of the selected scene, and encourage them to imagine as</p>	<p>Students support their reasoning for what they improvise or imagine as they listen to music, using correct terminology.</p> <p>Students improvise in a specific key signature, and end on the home tone.</p>	<p>ideas and expressing their own clearly.</p> <p>Determine the meaning of general academic and domain specific words and phrases in a text.</p> <p>Distinguish own point of view</p> <p>Speaking and Listening: Engage in collaborative discussions.</p> <p>Initiate and participate effectively in collaborative work.</p> <p>Language: Acquire and use accurately grade-appropriate general</p>
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		<p>you improvise. Solicit students to share what they imagined, supporting their thoughts with correct musical terminology.</p> <p>Invite students to imagine an aspect of the scene, and improvise their own 2 or 4 measure patterns (altogether at their seats, to lower anxiety). Remind students to use the notes of the selected key signature.</p> <p>Students “pair share” their patterns: The listener’s task is to guess what the improviser intended to depict, identifying the specific musical elements that prompted him/her to imagine. The improviser reveals the intended image, and explains how the music helped depict the image. Students switch roles, and do the same process. Encourage a few individuals to share their patterns with the larger group,</p>		<p>academic and domain-specific words and phrases.</p>
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		<p>and have a similar group discussion.</p> <p>As an assignment outside of class, students will improvise/compose a melody for the first 4 measures of the composition, using the selected key and time signature, and with the same specific aspect of the overall scene in mind. Students will write/sketch their ideas on the staff from the composition worksheet. The melodies will be shared with the group in the next lesson.</p>		
Lesson 3–4	<p>Compose short patterns using level appropriate rhythms and scales.</p> <p>Compare and contrast various characteristics of performance literature</p>	<p>Warm up in the normal routine, utilizing the key signature of the students’ composition.</p> <p>Review improvisation as in Week 2.</p>	<p>Prompt students, in pairs, to take turns improvising a “question” and “answer”. Hear the pairs perform their improvisations, and assess if the students use the correct key signature and home tone.</p>	<p>Reading Informational Text: Determine the meaning of general academic and domain specific words and phrases in a text.</p> <p>Analyze multiple accounts of the same</p>

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		<p>Invite students to play the 4 measure melodies they composed. Each composer identifies the musical elements he/she used to “paint the picture”.</p> <p>Ask the group to decide which melody fits the “scene” best. Students should provide supportive reasoning and correct musical terminology.</p> <p>Assist students in correctly notating the selected melody on the staff paper (and interactive whiteboard).</p> <p>Continue the composition process by prompting students to (altogether, at their seats) improvise the next aspect of the “scene”, and follow the same process until all 16 measures are completed.</p> <p>Play through the completed composition.</p>	<p>Reflection/Closure:</p> <p>Ask students to think about what they have composed, and consider the following question for discussion:</p> <p><i>Does our composition depict the “scene” effectively? Why or why not?</i></p> <p><i>What adjustments would make the scene clearer to the listener?</i></p> <p>Students decide on and make adjustments to the piece, according to the suggestions offered in the class discussion.</p>	<p>event or topic, noting important similarities and differences in the point of view they represent.</p> <p><i>Speaking and Listening:</i> Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners, building on others’ ideas and expressing their own clearly.</p> <p><i>Language:</i> Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases.</p>
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				<p>Operations and Algebraic Thinking: Generate and analyze patterns through performance of tonal and rhythm patterns.</p> <p>Number and Operations-Fractions: Understand fraction equivalents through performance of rhythm.</p> <p>Measurement and Data: Work with time through performance of rhythm.</p>
Lesson 5	<p>Compose short patterns using level appropriate rhythms and scales.</p> <p>Compare and contrast various characteristics of performance literature</p>	<p>Warm up as in Lesson 3.</p> <p>Play through the entire composition. Evaluate the composition by referring to the planning worksheet completed in Lesson 2.</p>	<p>With teacher guidance, students assess the composition using the Composition Planning Worksheet (Appendix B) as a checklist. Complete the Improvement Plan section of the worksheet, the first three questions.</p>	<p>Writing: Draw evidence from text for analysis in creating a performance improvement plan.</p>

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	<p>Introduce musical phrasing in relation to language.</p> <p>Good vs. poor tone discrimination.</p> <p>Self- awareness and evaluation of technique (posture, pitch, tone, etc.)</p>	<p>Ask students what musical markings, if any, could be added to the composed melody to more clearly depict the “scene” to the listener. Add those markings to the music, as applicable. Evaluate the title, and determine if it is still appropriate, through group discussion.</p> <p>Determine appropriate places to phrase.</p> <p>Rehearse the piece in its entirety.</p> <p>Tip: For information on how to make a visual display of the composition project that can be displayed on performance night, see Appendix E.</p>	<p>Make adjustments to the composition as needed.</p> <p>Students play the composition again. Through class discussion, make an initial assessment of the group’s performance of the composition, using a rubric/score sheet as a guide (focusing on tone, rhythm, pitch, tempo, expression, etc.-Appendix C). Students create a PERFORMANCE improvement plan, and write it on the last question of the improvement plan page on the composition planning worksheet (Appendix B). The worksheet serves to guide at home practice to prepare for the recording to be done in the next lesson.</p>	<p>Speaking and Listening: Ask/answer questions to clarify comprehension by critically listening to a performance in ensemble.</p> <p>Evaluate speaker’s point of view through analysis of composition.</p> <p>Language: Distinguish shades of meaning through the use of tempi and expressive markings.</p> <p>Demonstrate command of conventions of standard English though the use of phrasing, articulation and expressive markings in the composition.</p>
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				<p>Operations and Algebraic Thinking: Generate and analyze patterns through performance of tonal and rhythm patterns.</p> <p>Number and Operations-Fractions: Understand fraction equivalents through performance of rhythm.</p> <p>Measurement and Data: Work with time through performance of rhythm.</p>
Lesson 6	<p>Good vs. poor tone discrimination.</p> <p>Self- awareness and evaluation of technique (posture, pitch, tone, etc.)</p>	<p>Warm up and then rehearse the piece once again. Audio record the group. Students and teacher assess the group performance.</p>	<p>Students and teacher assess the recording of the group performance of the piece, using a score /rubric (Appendix C). Provide a comment space (on back) on the score sheet/rubric to allow students to comment about improvements were</p>	<p>Speaking and Listening: Ask/answer questions to clarify comprehension by critically listening to a performance in ensemble.</p>

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			<p>made according to the outlined plan. Invite students to share their assessments in group discussion. Determine the group average score, if applicable.</p> <p>Determine if another recording is necessary, based on assessment data. If so, rehearse as needed in preparation for the recording (to be completed in the next lesson).</p>	<p>Evaluate speaker's point of view through analysis of composition.</p> <p>Language: Demonstrate command of conventions of standard English through the use of phrasing, articulation and expressive markings in the composition.</p> <p>Number and Operations-Fractions: Understand fraction equivalents through performance of rhythm.</p> <p>Measurement and Data: Work with time through performance of rhythm.</p>
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				Writing: Draw evidence from text for analysis in reflecting on the performance.
Lesson 7–8	<p>Compare and contrast various characteristics of performance literature.</p> <p>Self- awareness and evaluation of technique (posture, pitch, tone, etc.)</p>	<p>Students perform normal warm up routine. Students also perform the composed programmatic piece in its entirety.</p> <p>(Re-record the performance, if applicable. Listen, evaluate, and discuss as a group to determine if necessary improvements were made, using correct musical terminology. Additional recordings can be made at the discretion of the teacher, and may require additional lessons to complete).</p> <p>Prompt students to reflect on the composition and its process (verbally or in</p>	<p>Students reflect on the composition process, noting the areas that were strong and those that could be improved in subsequent compositions.</p>	Writing: Draw evidence from text for analysis in reflecting on the composition process.

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		<p>writing). For example: <i>What musical markings were used and how did these markings depict the selected scene?</i></p> <p><i>What makes you proud about this composition?</i></p> <p><i>Would you do anything differently?</i></p> <p><i>What did you learn about yourself by composing this piece?</i></p> <p><i>What advice would you give to students who may have this project in the future?</i></p> <p>Tip: Written reflections can be kept and used to set goals for future compositions.</p>		
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Appendix E: *Supplemental Activity* - Picture it!

The following activities can be used as a supplement to the programmatic composition, and offer a visual representation of the composers' intentions for the listeners. The following chart outlines:

- ...how students can create “Composition Posters”, or even “Composition Movies” that can be displayed on performance night for audience members to peruse before or after the concert.
- ...how students can perform their compositions, with accompanying pictures, in the concert.
- ...the process of picture selection/creation.
 - Please note: like the composition process, this can be completed collaboratively in the homogenous lesson group setting (one 40 minute lesson per week), or after class. The suggested lessons on which the pictures would be selected/created are indicated in the left column of the document.

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Week	Goals & Objectives	Learning Activities	Formative Assessments	Common Core Connections
Lesson 5	Compare and contrast various characteristics of performance literature.	<p>Before Lesson 6, the teacher will choose a selection of pictures that align with the scene. These pictures can be placed in a visual story application (i.e. power point or Photo Story) that can allow for an audio track to play in conjunction with picture files. Students will select from these pictures to create “movies” that can be shown at the concert or prior to the concert (in the lobby) as families enter.</p> <p><i>Tip: As an alternative, students can draw pictures to accompany their compositions. The pictures can be scanned for use in a visual story application or placed on a poster to be displayed on concert night. Additionally, recordings can be placed on CD: players can be placed near the posters</i></p>	Using correct terminology, students will substantiate their reasons for choosing specific pictures and why they are placed in the composition at specific points.	<p><i>Speaking and Listening:</i> Include multimedia components to clarify information by selecting pictures to accompany composition.</p> <p><i>Speaking and Listening:</i> Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners, building on others’ ideas and expressing their own clearly.</p>

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<p>Lesson 6</p>	<p>Compare and contrast various characteristics of performance literature.</p>	<p><i>displayed for the concert attendees to peruse.</i></p> <p>As closure, prompt students to choose from (teacher’s pre-selected) pictures, and determine how many measures the picture should last in the music, so that can be accounted for when placing the picture in the visual story software. <i>For an alternative, see the Tip in Lesson 4/5.</i></p> <p>Note: Teacher or student(s) can place the pictures in the software to create the “movie” (if students work together to add the pictures, it may require another lesson to be added to the timeline. Note that the pictures should only be added once the final version of the recording has been completed).</p>		<p><i>Speaking and Listening:</i></p> <p>Include multimedia components to clarify information by selecting pictures to accompany composition.</p> <p>Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners, building on others’ ideas and expressing their own clearly.</p>
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<p>Lesson 7–8</p>		<p>Tip: Once the movies are completed, students in the band could vote on the “Top 2” movies. Those could be performed live on concert night, with the pictures displayed in power point (a person would need to have a copy of the piece and “click” the mouse to advance the pictures).</p> <p>Tip: As a supplement, record the reflection on video and add at the end of the “movie” for a <i>Meet the Composers</i> section, or type the reflections to be added to the display poster.</p>	<p>In the large ensemble setting, students listen to performances of other’s compositions and discuss in small groups which two they think should be performed live on concert night. Students substantiate their opinions and use correct musical terminology.</p> <p>Students reflect on the composition process, noting the areas that were strong and those that could be improved in subsequent compositions.</p>	<p><i>Speaking and Listening:</i> Include multimedia components to clarify information by selecting pictures to accompany composition.</p> <p>Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners, building on others’ ideas and expressing their own clearly.</p>
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Appendix F: Timeline

The following is an outline of how the activities can be aligned over the course of the unit. The tasks are arranged according to large ensemble and smaller lesson group settings, and are arranged according to specific week and lesson, as they appear in the exemplar(s). Further, the timeline incorporates the supplemental activities from the appendix in a “suggested” order for ease of planning.

Timeframe	
<p>Week 1 (Lesson 1)</p>	<p><u>Band:</u> Listen to a recording of the first movement of the piece, <i>Stegosaurus</i>, and complete the Listening Log (Appendix A) as a group in class.</p> <p>Learn technical skills and terminology as outlined in Week1-2 of the exemplar.</p> <p>Assessment: Informal checks for understanding on musical concepts and terminology integrated in rehearsal.</p> <p><u>Lessons:</u> Define <i>improvisation</i>, and improvise with limited pitches/rhythms in call/response from teacher to student.</p> <p>Brainstorm possible programmatic “scenes” to depict in the group’s programmatic melody. Decide on a “scene”.</p>

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<p>Week 2 (Lesson 2)</p>	<p><u>Band:</u> Listen to a recording of another example of program music, and complete the Listening Log (Appendix A) individually in class. Reveal composer’s intention.</p> <p>Learn technical skills and terminology as outlined in Week1-2 of the exemplar.</p> <p>Assessment: Informal checks for understanding, integrated in rehearsal, based on musical concepts and terminology.</p> <p><u>Lessons:</u> Continue to improvise in call and response as in week 1.</p> <p>Teacher models improvisation with a “scene” in mind. Students imagine as the teacher plays, and share their thoughts, using correct musical terminology.</p> <p>Students try to improvise with a given “scene”, or create their own for the class to “guess”. (The given scene could be the one they chose as a group in planning the composition).</p> <p>Begin to plan the composition with the Composition Planning Worksheet (Appendix A). Students improvise lessons with the “scene” in mind, and jot down ideas on the staff provided in the Composition Planning Worksheet (this activity can be assigned for home work, too).</p>
<p>Week 3 (Lesson 3)</p>	<p><u>Band:</u> Listen to a recording of <i>Brontosaurus</i>, and complete the Listening Log (Appendix A) as a group. Reveal composer’s intention.</p> <p>Learn technical skills and terminology as outlined in Week 3-4 of the exemplar.</p> <p>Assessment: Informal checks for understanding, integrated in rehearsal, based on musical concepts and terminology.</p>

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	<p><u>Lessons:</u> Review plan from the worksheet.</p> <p>Students volunteer to share their “ideas” by playing what they composed at home.</p> <p>Decide as a group on the ideas that show the “scene” best. Notate them on staff paper.</p> <p>Students continue the composition process- improvise individually and then share with the group.</p>
<p>Week 4 (Lesson 4)</p>	<p><u>Band:</u> Listen to a recording of another example of program music, and complete the Listening Log (Appendix A) individually in class. Reveal composer’s intention.</p> <p>Continue to work on technical skills and terminology as outlined in Week 3-4 of the exemplar.</p> <p>Assessment: Informal checks for understanding, integrated in rehearsal, based on musical concepts and terminology.</p> <p><u>Lessons:</u> Continue to compose until the 16 measure melody is complete. Play the entire melody.</p>
<p>Week 5 (Lesson 5)</p>	<p><u>Band:</u> Listen to a recording of <i>Pterodactyl</i>, and complete the Listening Log (Appendix A) as a group. Reveal composer’s intention.</p> <p>Work on technical skills, concepts and terminology as outlined in Week 5-6 of the exemplar.</p> <p>Assessment: Informal checks for understanding, integrated in rehearsal, based on musical concepts and terminology.</p>

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	<p><u>Lessons:</u></p> <p>Review the Composition Planning Worksheet (Appendix A) and determine what musical markings need to be added. Add them, and rehearse.</p> <p><i>Supplemental Activity: Picture it!:</i> Teacher selects digital pictures for next week when students will select which pictures will accompany their melody.</p>
<p>Week 6 (Lesson 6)</p>	<p><u>Band:</u></p> <p>Listen to a recording of another example of program music, and complete the Listening Log (Appendix A) individually in class. Reveal composer’s intention.</p> <p>Work on technical skills, concepts and terminology as outlined in Week 5-6 of the exemplar.</p> <p>Assessment: Informal checks for understanding, integrated in rehearsal, based on musical concepts and terminology.</p> <p><u>Lessons:</u></p> <p>Play the composition, following all musical markings. Discuss phrasing. Make any necessary adjustments to the melody, based on group discussion.</p> <p><i>Supplemental Activity: Picture it!:</i> Students select pictures for their “movie” to accompany the melody (students may also draw them and scan into power point). Students select where in the music the pictures will appear on screen to help depict the scene for the listener.</p> <p>Introduce the Individual Performance Rubric (Appendix C). Play the piece through, and engage group discussion of the performance based on the rubric expectations. Write an improvement plan regarding the performance of the composition. Use that as a guide to prepare for the formal recording in the next lesson.</p>

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<p>Week 7 (Lesson 7)</p>	<p><u>Band:</u> Listen to a recording of <i>The Battle</i>, and complete the Listening Log (Appendix A) as a group. Reveal composer’s intention Work on technical skills, concepts and terminology as outlined in Week 7-8 of the exemplar.</p> <p>Assessment: Informal checks for understanding, integrated in rehearsal, based on musical concepts and terminology.</p> <p><u>Lessons:</u> Play the composition, following all musical markings. Record the performance.</p> <p>Students assess the group performance using the performance rubric. Determine a score and discuss if another recording needs to be done. Additional improvement plans can be made, if necessary.</p> <p><i>Supplemental Activity: Picture it!:</i> Make movies/posters. (The movie can be challenging and time consuming for students to do in class. The teacher may create it based on the student plans if the technology proves too difficult). Posters would include 3-4 student drawings, a final copy of the notated melody, and a written reflection.</p>
<p>Week 8 (Lesson 8)</p>	<p><u>Band:</u> Listen to a recording of another example of program music, and complete the Listening Log (Appendix A) individually in class. Reveal composer’s intention.</p> <p>Assessment: Teacher generated quiz on learned musical terminology.</p> <p><u>Lessons:</u> Record the performance again, if necessary. Through class discussion, determine if the second recording is stronger than the first, based on rubric expectations.</p>

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	<p>Reflect on the composition process, as indicated in the exemplar for the Composition Activity. Record the reflection on video, and include it in the movie. Movies or posters would be displayed in a lobby area for concert-goers to peruse.</p> <p>Note! If a poster was created, type the class reflections and include it on the poster. Recordings of the groups would be placed on CD. Each poster would be assigned a track number that the listener could find on the CD and listen as he/she views the poster. Several portable CD players are necessary, and posters could be clustered into groups according to their CD track number.</p> <p>Students could view movies/posters and vote on which ones could be performed live on concert night. Voting could be based on specific criteria decided upon by the students and teacher.</p>
Weeks 9 – 10	Weeks 9 & 10 are for final performance adjustments!