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MusEd 492a – Dr. Shawn Vondran

Unit Curriculum Plan Project

February 28, 2011



Northeastern Jr./Sr. High School

(This is where I will be student teaching)

Eight-Week Curriculum Plan

Start Date: February 28th, 2001

Concert Date: April 25th, 2011

Week One:

Goals:

* Students will sight read the given music for their upcoming concert (1,5)
* Students will play with good tone as individuals and as an ensemble (1)
* Students will understand what a march is and be able to identify the different sections of a march (6,8,9)
* Students will perform music at or under performance tempo (1)
* Students will begin to play music with rhythmic accuracy (1)

Warm Up:

* Long Tone Exercise’s
* Bb Concert Scale
* Bb Concert Scale Rhythmic Patterns in a 4/4 or Common Time
* Concert F and Bb Tuning

Variations on a Korean Folk Song (Chance)

* Sight read entire piece with minor stops if necessary
* Focus mainly on first section mm 1-37 (Con Moto)
  + Intonation of Clarinet trio and flute/piccolo duet (m.9)
  + Work on sections moving together when featured with the main melody. An example of this would be in m. 25 between the clarinet section and horn sections.
  + Describe to students that melody should be an eight bar phrase with two smaller four bar phrases inside of that. The line should rise for two measures and fall for two measures
  + Students should think of this section as “Chorale” like and play it as such. The first section of Variations can be used as a warm up at the beginning of class.

Abram’s Pursuit

* Sight read entire piece with minor stops if necessary
* Have students clap or sing mm. 1-23 piece. The purpose of this is to have the students aware of the meter changes that are in the piece.
* The piece is mechanically difficult. There will be rhythmic problems within the first couple weeks. Using the Bb scale students will play up and down the scale using triplets as the rhythm in unison. This will help keep the ensemble balanced.
* Students will play the entire piece focusing on Dynamic Contrast between each section of the music.
* Students will play the piece in its entirety under tempo. Teaching tempo will be quarter note equals 140.

Fairest of the Fair

* Students will sight read the entire piece with minor stops if necessary
* Explain to the students what the sections of a march are.
* Have students name other familiar marches that they have heard. Play students small excerpts from the marches that they name off as well as some they may not know yet.
* Explain to the students what cut time is and how it is similar to 2/4 time signatures.
* Focus on the main melody (mm. 4-12). Students will practice using clean articulations so that the theme is not misheard.

Chorus Angelorum

* Sight read entire piece with minor stops if necessary
* Have students play pitches where it is instructed to sing. This will help them hear it in the future where they will be singing the pitches.
* Have students point out meter changes as well as key changes that occur within the piece
* Work with upper woodwinds at m. 30. These notes should be evenly distributed across the beat. This should be also addressed in m. 45.
* Overall intonation should be addressed each time this piece is played

Concepts Worked On This Week

* Bb Scale
* 4/4 Meter
* Triplets in 4/4 time
* The March and sections of the march.

Assessment Used This Week

* Informal In Class Assessment
* March Handout

National Standards Self-Checklist

1. Singing, alone and with others, a varied repertoire of music.
2. Performing on instruments, alone and with others, a varied repertoire of music.
3. Improvising melodies, variations, and accompaniments.
4. Composing and arranging music within specified guidelines.
5. Reading and notating music.
6. Listening to, analyzing, and describing music.
7. Evaluating music and music performances.
8. Understanding relationships between music, the other arts, and disciplines outside the arts.
9. Understanding music in relation to history and culture.

Week Two:

Goals:

* Students will understand the concept of ostinato and be able to find examples outside of the classroom (5, 6, 8, 9)
* Students will begin to play as a balanced ensemble (2, 6)
* Students will play pieces with rhythmic accuracy (2)
* Students will produce good tone as individuals and as an ensemble (2,6)
* Students will be able to sing classmates music so that they may understand the ostinato (1,2)

Warm Up:

* Long Tone Exercises
* Review Bb Scale First Rehearsal
* Introduce F Concert Scale; Half/Quarter/Eighth
* Scale exercises uses the time signature ¾ and 4/4 should be used
* Concert Bb and F Tuning

Variations on a Korean Folk Song

* Focus on Larghetto section this week: (M. 77)
  + Length and style of accompaniment instruments from m. 77 to m. 89 and from m. 93 to 108. Notes should be a legato style note with the end of the note having a breath release on it. Very little tongue should be heard on the note.
  + Dynamics are very important in this section. There must be swelling like in the opening movement with support coming from the lower instruments.
  + Intonation of exposed instruments (Flute, Oboe, Trumpet) will need to be addressed on an individual basis.
  + Students will be asked to find similarities in this section that can be seen in the opening theme.
  + The piece should be played again, all the way through with only minor stops to address issues. Endurance can be key on this piece.

Abram’s Pursuit

* Review mm. 1-23. Make sure students are able to switch meter comfortably in this first introduction section.
* Next section to work on should be from mm. 23 – 76.
* Students should count/sing/clap between mm. 23 – 76
* The concept of an “ostinato” should be introduced to the student.
* Ask students if they can name any pieces with ostinato whether it be in pop culture/classical/wind literature/etc.
* Have students who play the pattern at m. 23 (Bass Clarinet, Bari Saxophone and Bassoons) for entire class. Then have students clap ostinato pattern back while students play.
* Have students who play pattern at m. 23 (Alto and Tenor Sax) for entire class. Then have students clap ostinato pattern back while students play.
* Students should then play both patterns together. Following this ask students if they have any of the above patterns to play it with the above instruments. There should a unified sound.
* Rhythmic patterns starting at m. 67 with Flute, Oboe and 1st Clarinet. Students should break down the measures and slowly build them to performance tempo.

Fairest of the Fair

* Focus should be on dynamics for the next two weeks.
* Articulations should also be highlighted during this time. Using an F concert scale students should play up and down the scale using articulations of staccato, legato, marcato and with accents.
* The term Sforzando should be introduced and can also be used in the F concert scale exercises
* The piece should be played entirely through under performance tempo

Chorus Angelorum

* Measures 28-40 should focused on this week
* Review with upper woodwinds rhythmic passage at m. 30.
* Intonation and tone should be addressed within this section. There are unison intervals between flutes, clarinets, saxophones, horns and low brass.
* There should be dynamic contrast between the opening dynamic at m. 28 (FF) and the decrescendo to m. 36 (P).
* Students should be able to play softer and quieter notes with good air support and tone.
* Accents should be reviewed for this piece. They should not be too heavy so that to not upset the balance of the ensemble.

Concepts Worked Over This Week

* Ostinato
* Overall Ensemble Balance
* Intonation
* Accents
* Articulation
* Dynamics and Dynamic Contrast

Assessment Used This Week

* Inside Informal Assessment
* Ostinato Assignment – Students will be asked to find a song using an Ostinato and present it in front of the class

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Week Three:

Goals:

* Students will play each piece entirely through with minor stops if necessary (2)
* Students will begin to audition for solo parts in Chorus Angelorum and Variations on a Korean Folk Song (2)
* Students will sing necessary parts of their own and of their classmates to fully understand the complexity of the music and the instrumentation as well (1)
* Students will perform with a good tone as individuals and as an ensemble (2)
* Students will being to understand the concept of intonation and be able to identify good and bad types of intonation (6,7)

Warm Up

* Long Tone Exercises
* Concert F scale should be reviewed. Concert Eb scale should be introduced next. Half’s/Quarters/Eighths and other exercises.
* Concert Bb and F tuning.
* Time signatures ¾ and 4/4 should be reviewed

Variations on a Korean Folk Song (Chance)

* Section focused on this week should be Vivace (M. 38)
  + Students will sing there parts before playing on their instruments
  + This section should be taken under tempo for these rehearsals.
  + All instruments have the sixteenth note tied to the eighth note figure. All students should play the figure at the same time for rhythmic accuracy.
  + Brass instruments should tune the note at m. 47. This note is often bad for the brass instruments usually being on the flat side
  + Measure 68 until the end of the movement should be worked on for accuracy. Students should be able to count the rests and make proper entrances
  + The movement by the end of the week should be up to full performance tempo before moving onto the next section

Abram’s Pursuit

* Measures 1 to 76 should be reviewed for any mechanical complications
* Students should clap/count/sing their parts from the beginning to m. 76 at performance tempo ate bpm 176.
* Students should then play from the beginning to m. 76 at performance tempo of bpm 176.
* Triplets should be reviewed with the entire ensemble. Using the Eb scale students should be able to play up and down using triplets.
* Rhythmic patterns at M. 8 and M. 67 should also be reviewed with the upper woodwind section

Fairest of the Fair

* The trio section (G-J) should be focused on this week
* Balance between the ensemble and soloist should be focused on
* Legato style should also be reviewed for the accompanying instruments. They should not over power the soloist.
* Intonation should be addressed. The section is soft and sometimes in octaves which may cause intonation problems.
* Chord six before J should be individually tuned and then with the ensemble

Chorus Angelorum

* Students will sing for the first time part where indicated. If necessary they may need to go back and play for audition purposes.
* Isolate m. 1-28. Intonation between octave instruments and rhythmically unison parts should be addressed. Especially m. 26 and 27 between Alto Saxophone and Horn this should be addressed.
* Ask students who has the melody in these measures
* Dynamic contrast should be addressed, especially in the last couple of measures.
* Make sure students understand that as the sound gets quieter and thinner the quality of sound and tone should not diminish. Air support should be used all around.

Concepts Worked On This Week

* Intonation
* Audiation
* Rhythmic Accuracy
* Playing in Unison (Melodically and Rhythmically)
* ¾ and 4/4 Time Signatures
* Bb, F and Eb Concert Scales

Assessment Used This Week

* Informal In Class Assessment
* Auditions for solo parts (Next Week)

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Week Four: Halfway Point

Goals:

* Students will play each piece in entirety (2)
* Students will self evaluate their performance at this half way point in the curriculum (7)
* Students will play parts with rhythmic accuracy (2)
* Students will play individually and as an ensemble with good tone and intonation (2)
* Students will audition for necessary solo parts (2)

Warm Up

* Long Tone Exercises
* Review Concert Eb. Concert Ab scale should be introduced using the exercises that were used before.
* Students should play concert Ab scale in 2/4 meter and 6/8 meter
* Concert F and Bb Tuning

Variations on a Korean Folk Song (Chance)

* Students will play the piece entirely through with no stops
* Students will evaluate this performance and discuss where they think the piece is at, during this point of the curriculum
* Review the first three sections of the piece individually and the concepts already addressed with them
* Play each of the sections at performance tempo specific for that movement
* Introduce 6/8 meter and 3/2 meter to the students
* Announce soloists for the concert

Abram’s Pursuit

* Students will play the piece entirely through with no stops
* Students will evaluate this performance and discuss where they think the piece is at, during this point of the curriculum
* Students will review the concepts so far discussed (Ostinato, Tempo, Rhythmic Difficulties, Sforzando)
* Focus on having students play mm. 1-87 at a constant tempo of bpm = 176. If necessary have a snare drum play in the background

Fairest of the Fair

* Students will play the piece entirely through with no stops
* Students will evaluate this performance and discuss where they think the piece is at, during this point of the curriculum
* Students will play the march at the correct tempo.
* Also have students correctly identify the separate parts of this march
* Have students identify different key areas and create exercises that help promote this and the flow of the march.

Chorus Angelorum

* - Students will play the piece entirely through with no stops
* Students will evaluate this performance and discuss where they think the piece is at, during this point of the curriculum
* Discuss with students what a fugue is. Give basic terminology for students so they understand what is covered in a fugue. Have students name any fugues they may know. Play small examples and excerpts of famous fugues.
* Discuss how the fugue works at m. 40. Main focus this week should be from m. 40 to 66.
* Intonation and moving together should be emphasized.
* Clarinet break issues may arise. Address as needed
* New accents are added to this section of the music. Discuss what is needed to play these correctly (Marcato and Legato)
* Phrasing should also be discussed.

Concepts Worked On This Week

* Full Performance Skills
* Intonation
* Articulations
* 2/4 and 6/8 Meter
* Ab Major Scale
* Review Key Concepts (Ostinato, Sforzando, Fugue)

Assessment Used This Week

* Informal In Class Assessment
* Auditions for Solo Instruments
* Self-Evaluation Sheet After Performance of Each Piece

National Standards Self Checklist

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Week Five:

Goals:

* Students will play music through with no stops. (2)
* Students will informally evaluate their performance of each piece (6,7)
* Students will rehearse next section of Variations on a Korean Folk Song
* Students will rehearse next section of Abram’s Pursuit
* Students will begin completing their four-week paper. (8,9)

Warm Up

* Long Tone Exercises
* Concert Ab should be reviewed as necessary. Concert C Scale should be introduced using exercises already used during this curriculum (Half’s/Quarters/Eighths)
* Theme to “Variations on a Korean Folk Song” can be used as a chorale for intonation purposes and getting ensemble playing together

Variations on a Korean Folk Song (Chance)

* Section that should be focused on this week is Allegro Con Brio (M. 116-183)
  + Review 6/8 time. Talk about what time signatures are similar and different from it.
  + The eighth notes present in each part of this section should be fluid and connected with few articulations.
  + Briefly cover woodwind instruments with grace note figures at the beginning of the section. They must be short but articulate.
  + Intonation may be an issue with unison parts throughout this section. May need to pull individual chords and tune throughout this section

Abram’s Pursuit

* Main focus should focus around mm. 87-120
* As seen before students should be aware of ostinato patterns that are present. Students should be instructed to sing, clap and count ostinato patterns while students play the part containing the pattern.
* Often time the main melody is doubled through upper woodwinds and eventually trumpets. Intonation may become an issue.
* Trombone glisses starting at m. 106 should be addressed. Second note should not last longer than the instructed eighth note.
* Students should review Hemiola figures present with triplets in brass and woodwind parts prior to this section. This is one of the more difficult concepts in this piece

Fairest of the Fair

* Piece should be played all the way through with no stops at performance tempo
* Articulation markings throughout should be focused on
* Dynamic contrast should also be addressed
* Talk about the “dogfight” section at letter J. Review this term and how music should be played here.
* Also discuss the return of the trio theme at L and the style it should be played at.

Chorus Angelorum

* Piece should be played all the way through with no stops at performance tempo
* Articulation marking should be reviewed especially in the next section discussed
* A focus from measures 48 to 98 should be taken.
  + Key change to C major
  + Meter changes in measure 62, 63, and 70-85. These should be counted out and sang before breaking down the parts individually.
  + Ask students what they think the music should sound like here or what symbolism is present.
  + Dynamic contrast should be present and worked on as needed.
  + Ask students if they know of any music similar to this piece and how they think it should be played (Similarly/Differently)
  + Intonation problems with the growing dynamics should be mentioned.

Concepts Worked On This Week

* Key Changes
* Meter Changes
* C Major Scale
* Triplet Hemiola
* March Terms and Sections
* 6/8 Time

Assessment Used This Week

* Informal In Class Assessment
* Introduction to Paper Topic
* Formative description of how students think the music should sound

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PURPOSE OF PAPER

* This paper enables students to pick one of four topics that relate to the music they are playing in the ensemble. Students will have four weeks to complete this paper and turn it in before the final concert.
* Paper provides opportunities for both formative and summative assessment.

Week Six:

Goals:

* Students will understand program notes for each of the pieces and will perform the pieces now with a new understanding for the pieces. (8,9)
* Students will take into consideration their musicianship that is reflected into their performance (6,7)
* Students will perform with good intonation (2)
* Students will perform individually and with the ensemble a good tone and sound on their instrument. (2)
* Students will perform each work without stops. (2)
* Students will perform play tests on the scales that have been reviewed so far in the curriculum. (2, 3, 4)

The Playing Test

* For this playing test students are being asked to create a short melody using the covered scales so far in class. The melody should be no more than twenty measures, should contain four concert scale exercises using a variety of meter and rhythm values as well

Warm Up

* Long Tone Exercises
* Review Concert C Scale. Concert G scale should be introduced next using exercises already used within the curriculum
* 3/2 Time Signature should be used with the Concert G scale
* Bb and F Tuning
* The opening theme to Variations to a Korean Folk Song should be used as a chorale to get the ensemble thinking about tone, intonation and moving together as an ensemble.

Variations on a Korean Folk Song

* The section of Sostenuto to the end should be focused on for this rehearsal (M. 183-263)
  + Meter of 3/2 should be discussed and thoroughly understood while discussing this section. Using the G concert scale this can help reinforce the concept.
  + Intonation will be a problem and should be isolated from here to the end when necessary. There are several octave notes between instruments that could be a problem
  + Measure 191-210 should be broken down for harmonic analysis and understanding how harmonies and dissonances are used at this point.
  + Students should understand and be able to play m. 223 – end where there is an over lapping of 3/2 meter and ¾ meter. Should be conducted in both so that students are able to understand both concepts being used
  + Read students the program notes for the entire piece. Ask them how they think the music should sound and should be played as an ensemble.

Abram’s Pursuit

* Section that should be focused here is from m. 120-229
  + Section should build all the way to m.152. This is the arrival point until the piece
  + French Horn line should be brought out especially. At lease one dynamic level above ensemble
  + Read students program notes for this piece. Ask them if that is reflected in the music and how it should be played.
  + Music should be driving toward the end. If needed have snare drum play eighth notes to keep a steady pulse with the ensemble
  + Articulations should be reviewed throughout this end section.
  + Dynamics should also mentioned as well
  + Intonation should be addressed
  + Have students playing continuous eighth notes to play for ensemble while rest of ensemble sings their parts. This can help stabilize tempo.
  + Hemiola is present in this section as well. Concept should be reviewed and thoroughly understood.

Fairest of the Fair

* Review basics parts of the march. Students should have completed above assignment and should an understanding of what is entailed in a march.
* Dynamics, Dynamic Contrasts and inflections should be reviewed
* Articulations should be addressed
* Program notes should be read to the students on original idea for song
* Ask students if they think they are playing the march in a traditional sense as instructed
* Students should understand the contrast of the trio section to the rest of the march

Chorus Angelorum

* Piece should be played entirely with no stops.
* Students should be clearly audiating the vocal parts of the music
* Review articulations, dynamics and dynamic contrasts.
* \*\*IMPORTANT\*\* Read program notes to students about piece. Piece is very emotional and program notes can help influence their musicianship and how they approach this piece.
* Measure 98 to end should be thought of as choral like or hymn like. Very homorhythmic and homophonic texture should be used here.
* Intonation in last ten bars should be addressed

Concepts Covered This Week

* Hemiola
* Importance of Musicianship and Program Notes
* Dynamics/Dynamic Contrasts
* Articulations
* 3/2 Meter
* G Major Scale

Assessment Used This Week

* Playing tests over scales used so far in the curriculum
* Informal In Class Assessments
* Self – Evaluation of Performances

National Standards Self Checklist

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Week Seven: Blitzkrieg Rehearsal Strategy In Use

Strategy:

* The pace of these rehearsals should follow a Blitzkrieg Style in which the rehearsal is face paced with only small amounts of time in between pieces and comments. This helps students step up their overall musicianship and performance level.
* Following these rehearsals a full analysis of the rehearsal must take place to see if it was successful or not. These rehearsals should be video-recorded.

Goals:

* If possible introduce concert hall, or performance setting to the students so that they may get used to the environment (2)
* Students will play all music entirely without stops and with only minor mistakes (2)
* Students will use their own ideas of musicianship to influence how they approach the music (6, 7)
* Students will be able to perform all covered scales so far as discussed in the curriculum (2)
* Students will implement performance practices (7)

Warm Up:

* Long Tone Exercises
* Concert Scales of Bb, Eb, Ab, F, C and G should all be reviewed. Students should have grasp of this due to previous weeks scales test.
* Bb and F tuning
* Variations of a Korean Folk Song Opening as a Chorale.

Variations of a Korean Folk Song:

* Piece should be played with no stops or mistakes
* Transitions to each segment of the piece should be reviewed and rehearsed
  + This includes tempo changes as well
* Review time signatures present in the piece (3/4, 6/8, 3/2)
* Introduce the idea of the Ab Pentatonic Scale. Students should have a basic understanding of what a pentatonic scale is and how it is used.
* Students should play with expressions and musicality

Abram’s Pursuit

* Piece should be played with not stops of mistakes
* Piece should be played at correct performance tempo (BPM 176)
* Transitions between movements should be rehearsed for clarity and smoothness.
* Pulse should be addressed to the ensemble
* Major areas dealing with meter change should also be rehearsed for smoothness.

Fairest of the Fair

* Piece should be played with no stops or mistakes
* Transitions should be addressed with the different sections of the march
* Articulations, Dynamics and Intonation should be rehearsed and reviewed

Chorus Angelorum

* Piece should be played with no stops or mistakes
* Soloists should be introduced to the concert hall and the environment they will be playing in
* Transitions for different sections of the music should be addressed and rehearsed
* There should be an overall smoothness to the entirety of the piece at this point
* Musicianship should be emphasized by the director
* Review program notes for this piece. Have students reflect the power of the notes in their own personal playing.
* Intonation should be addressed as well within the rehearsal.

Concepts Covered This Week

* Pentatonic Scale
* Musicianship
* Smoothness and Clarity
* Meter Changes
* Transitions

Assessment Used This Week

* Informal In Class Assessment
* Overall Oral Review of Terms and Concepts

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Week Eight: Concert Week

Goals:

* Students will perform in performance environment (Hall, Gym, Cafeteria, etc.) (2)
* Students will show professionalism in the music playing (7)
* Students will create a balanced ensemble sound (2)
* Students will perform with good tone and intonation (2)
* Students will perform pieces with rhythmic, melodic and harmonic accuracy (2)
* Students will turn in their essay completed with the necessary information (8,9)

Warm Up:

* Long Tone Exercises
* Concert F and Bb tuning
* Concert scales used so far (Bb, Eb, Ab, F, C, and G) should used in a variety of exercises that focus around the various meters used (2/4, ¾, 4/4, 6/8/ 3/2)
* Students should also be able to play exercises dealing with mix meter and combination of the above mentioned meters

Variations on a Korean Folk Song

* Piece will be played entirely free of errors
* Transitions should be reviewed and rehearsed
* Meter Changes should also be reviewed and rehearsed
* Intonation of notes should be addressed
* Smoothness should be also focused on
* Miscellaneous rehearsal spots as they arise

Abram’s Pursuit

* Piece will be played entirely free of errors
* Transitions of sections should be reviewed
* Sections dealing with a Hemiola feel should be rehearsed as well
* Intonation
* Meter changes should be reviewed
* Pulse should be emphasized as well
* Miscellaneous rehearsal spots as they arise

Fairest of the Fair

* Piece will be played entirely free of errors
* Different sections of the march should be reviewed
* Contrasting sections (Trio) should be discussed and reviewed
* Piece should be played at appropriate march tempo
* Miscellaneous rehearsal spots as they arise

Chorus Angelorum

* Piece will be played entirely free of errors
* Smoothness, intonation, tone, duets, dynamics, difficult rhythm passages and any other necessary concepts should be rehearsed as needed.
* Different sections and transitions should be rehearsed
* Meter changes should also be reviewed as well
* Piece should play with all appropriate percussion parts by this point as well.

\*\*Before the Concert\*\*

* Students will fill out a second evaluation sheet of their performance and the ensembles performance. This will hopefully get them thinking about their own personal musicianship while performing.

Concepts Covered This Week

* Mixed Meter
* Intonation
* Tone
* Professionalism
* Performance Skills

Assessment Used This Week

* Informal In Class Assessment
* Self Evaluation Sheet #2
* Essay Due Before Concert
* Performance should be video-recorded and assessed by students and teacher after the concert

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