

# Unit Title: Ensemble Where Everyone is a Starter

## INSTRUCTIONAL UNIT AUTHORS

Colorado Springs School District 11

Vicky Chiles

Barbara Phelps-Greenlee

Woodland Park School District

Cherese Bennett

Metro State University of Denver

Carla Aguilar, PhD

## BASED ON A CURRICULUM OVERVIEW SAMPLE AUTHORED BY

Jefferson County School District

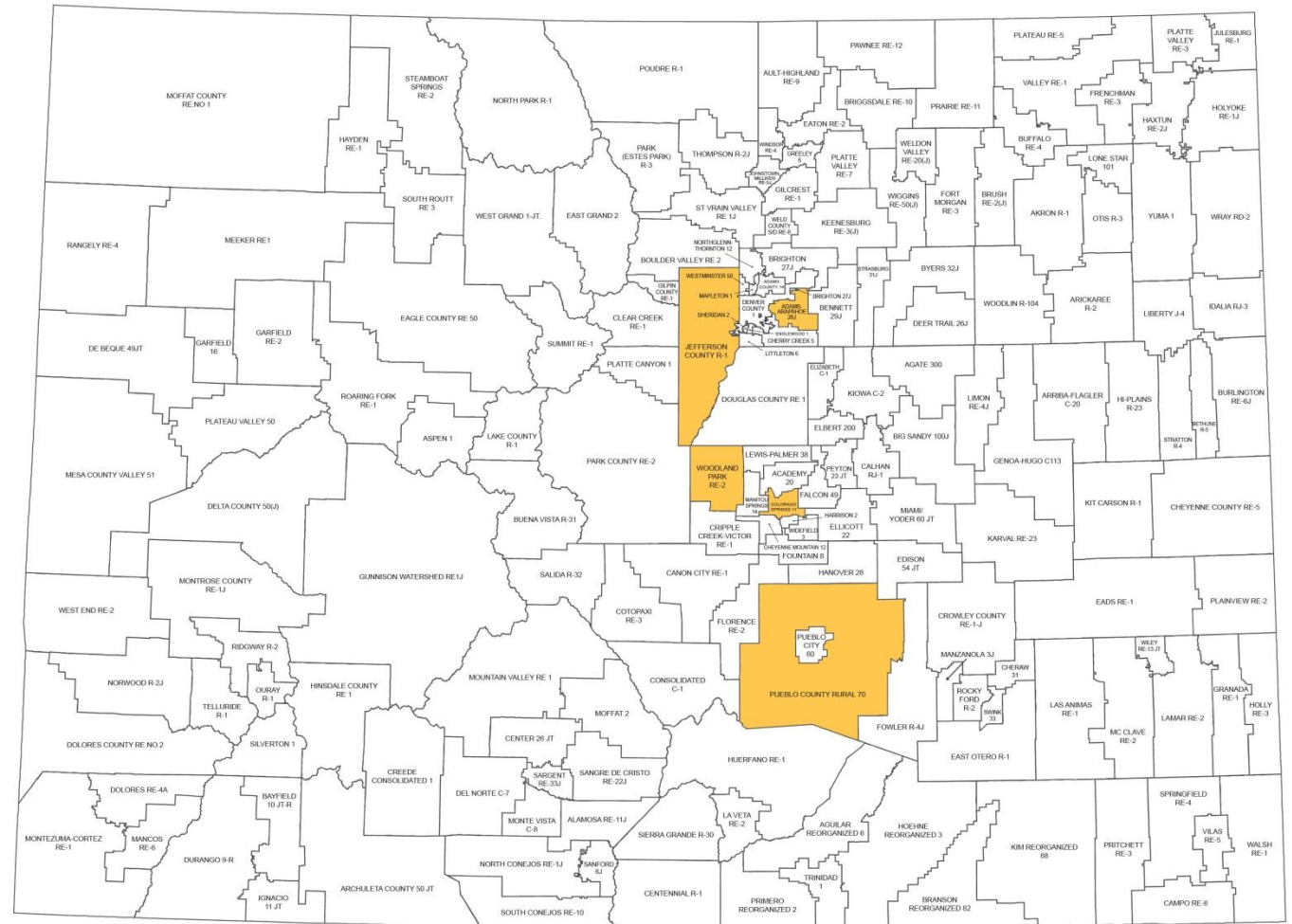
Gregory Piotraschke

Pueblo County School District 70

Cynthia Smith

Adams-Arapahoe School District

Zac Timbrell

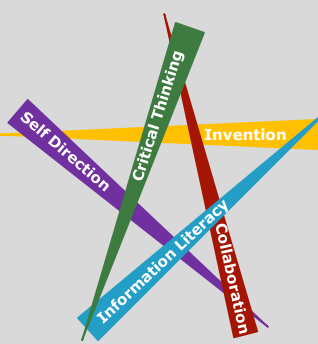


*This unit was authored by a team of Colorado educators. The template provided one example of unit design that enabled teacher-authors to organize possible learning experiences, resources, differentiation, and assessments. The unit is intended to support teachers, schools, and districts as they make their own local decisions around the best instructional plans and practices for all students.*

**Colorado Teacher-Authored Sample Instructional Unit**

<b>Content Area</b>	Music	<b>Grade Level</b>	6 <sup>th</sup> Grade
<b>Course Name/Course Code</b>	Performance		
<b>Standard</b>	<b>Grade Level Expectations (GLE)</b>	<b>GLE Code</b>	
1. Expression of Music	1. Perform music in unison and two parts accurately and expressively at a minimal level of 1 on the difficulty rating scale	MU09-GR.6-S.1-GLE.1	
	2. Perform music accurately and expressively at a minimal level of .5 on the difficulty rating scale at the first reading	MU09-GR.6-S.1-GLE.2	
	3. Demonstrate major and minor scales	MU09-GR.6-S.1-GLE.3	
2. Creation of Music	1. Create melodic and rhythmic patterns	MU09-GR.6-S.2-GLE.1	
	2. Improvise call-and-response patterns	MU09-GR.6-S.2-GLE.2	
3. Theory of Music	1. Identification of rhythmic and melodic patterns in musical examples	MU09-GR.6-S.3-GLE.1	
	2. Notation of level .5 using the appropriate clef for instrument and/or voice	MU09-GR.6-S.3-GLE.2	
	3. Analysis of a beginning level composition or performance using musical elements	MU09-GR.6-S.3-GLE.3	
4. Aesthetic Valuation of Music	1. Determination of strengths and weaknesses in musical performances according to specific criteria	MU09-GR.6-S.4-GLE.1	
	2. Description of music's role in the human experience, and ways music is used and enjoyed in society	MU09-GR.6-S.4-GLE.2	

**Colorado 21<sup>st</sup> Century Skills**



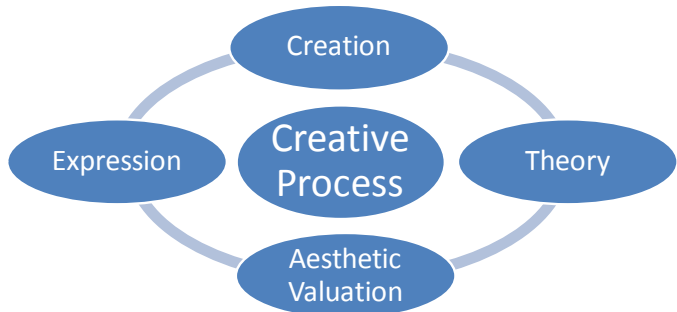
**Critical Thinking and Reasoning:** *Thinking Deeply, Thinking Differently*

**Information Literacy:** *Untangling the Web*

**Collaboration:** *Working Together, Learning Together*

**Self-Direction:** *Own Your Learning*

**Invention:** *Creating Solutions*



The Colorado Academic Standards for Music are not intended to be taught in a linear (checklist of coverage) fashion, but rather should be implemented as a cyclical creative process. Each unit within this sample blueprint intentionally includes standards from all four music standards to illustrate this process-based philosophy.

<b>Unit Titles</b>	<b>Length of Unit/Contact Hours</b>	<b>Unit Number/Sequence</b>
Ensemble: Where Everyone is a Starter	Year	Instructor's Choice

**Colorado Teacher-Authored Sample Instructional Unit**

<b>Unit Title</b>	Ensemble: Where Everyone is a Starter		<b>Length of Unit</b>	Year
<b>Focusing Lens(es)</b>	System/Relationships	<b>Standards and Grade Level Expectations Addressed in this Unit</b>	MU09-GR.6-S.1-GLE.1, MU09-GR.6-S.1-GLE.2, MU09-GR.6-S.1-GLE.3 MU09-GR.6-S.2-GLE.1, MU09-GR.6-S.2-GLE.2, MU09-GR.6-S.2-GLE.3 MU09-GR.6-S.3-GLE.1, MU09-GR.6-S.3-GLE.2, MU09-GR.6-S.3-GLE.3 MU09-GR.6-S.4-GLE.1	
<b>Inquiry Questions (Engaging-Debatable):</b>	<ul style="list-style-type: none"> <li>• Why is it important to watch the conductor, sing/play, and listen at the same time? (MU09-GR.6-S.1.-GLE.1,2) and (MU09-GR.6-S.2.-GLE 1,2,3) and (MU09-GR.6-S.3.-GLE.1,2,3)and (MU09-GR.6-S.4.GLE.1)</li> <li>• Why is it important to perform with consistent tone quality, intonation, balance, blend, and phrasing?</li> <li>• Why is it important to understand musical notation?</li> <li>• Why is it important to sing/play scales?</li> </ul>			
<b>Unit Strands</b>	Expression, Creation, Theory, Aesthetic Valuation			
<b>Concepts</b>	Technique, Style, Expressions (articulation, dynamics), Energy, Structure and Function, System, Composition, Form			

<b>Generalizations</b> My students will <b>Understand</b> that...	<b>Guiding Questions</b>	
	<b>Factual</b>	<b>Conceptual</b>
Good practice and rehearsal participation techniques optimize an ensemble’s success. (MU09-GR.6-S.1-GLE.1,2,3) and (MU09-GR.6-S.3-GLE.1,2)	What are the vital elements of good rehearsal participation? Why is it important to consistently play correct notes and rhythms?	How does individual practice improve the overall quality of the ensemble? Why is it important that each part of an ensemble blends with the whole?
The structure and function of music creates a system that every member can follow. (MU09-GR.6-S.1-GLE.1,2,3) and (MU09-GR.6-S.2-GLE.1,2) and (MU09-GR.6-S.3-GLE.1,2,3) and (MU09-GR.6-S.4-GLE.1)	How does this ensemble count rhythms?	How can the knowledge of major/minor scales enhance the ability to sight-read? Where does the “and” come from in counting rhythms?
Technique and expression transfer to different styles of music (MU09-GR.6-S.2-GLE.1,2) and (MU09-GR.6-S.3-GLE.1,3) and (MU09-GR.6-S.4-GLE.1-GLE.2)	What techniques and expressions does your repertoire share?	How can different styles have similarities? Why is important to have different styles of music?
The expression of the ensemble is enhanced through the energy of its members (MU09-GR.6-S.1-GLE.1,2) and (MU09-GR.6-S.3-GLE.1) and (MU09-GR.6-S.4-GLE.2)	How can you convey energy in a rehearsal?	Why is energy important to music making? How can the audience affect the energy of a performance?
Knowledge of musical structure and form allows for composition. (MU09-GR.6-S.2-GLE.1) and (MU09-GR.6-S.3-GLE.2,3) and (MU09-GR.6-S.4-GLE.1)	What are elements that make for a quality composition?	How do missing elements affect the overall sound of a piece? Why is it important to have many symbols associated with music composition?

**Colorado Teacher-Authored Sample Instructional Unit**

<b>Critical Content:</b> My students will <b>Know</b> ...	<b>Key Skills:</b> My students will be able to <b>(Do)</b> ...
<p><b>Suggested Repertoire: Simple Octavos for a Choir Setting, Methods Books or other similar starting materials for Band or Orchestra</b></p> <ul style="list-style-type: none"> <li>• Proper practice and rehearsal behaviors (MU09-GR.6-S.1-GLE.1,2,3) and (MU09-GR.6-S.3-GLE.1,2)</li> <li>• The importance of energy in a rehearsal and performance setting (MU09-GR.6-S.1-GLE.1,2) and (MU09-GR.6-S.3-GLE.1) and (MU09-GR.6-S.4-GLE.2)</li> <li>• Technical vocabulary (listed below) (MU09-GR.6-S.1-GLE.1,2) and (MU09-GR.6-S.2-GLE.1; MU09-GR.6-S.3-GLE.1,2,3) and (MU09-GR.6-S.4-GLE.1)</li> <li>• Elements and techniques used in different styles of music (MU09-GR.6-S.1-GLE.1,2) and (MU09-GR.6-S.3-GLE.1,2,3) and (MU09-GR.6-S.4-GLE.1,2)</li> <li>• A set of criteria for evaluating performance (MU09-GR.6-S.4-GLE.1)</li> </ul>	<ul style="list-style-type: none"> <li>• Read musical notation and demonstrate on their instrument/voice (MU09-GR.6-S.1-GLE.1,2,3) and (MU09-GR.6-S.3-GLE.1,2)</li> <li>• Demonstrate technical vocabulary through performance (MU09-GR.6-S.1-GLE.1,2) and (MU09-GR.6-S.3-GLE.1,2,3)</li> <li>• Distinguish different styles of music through listening and performance (MU09-GR.6-S.1-GLE.1,2) and (MU09-GR.6-S.3-GLE.1,2,3) and (MU09-GR.6-S.4-GLE.2-EO.c)</li> <li>• Demonstrate proper practice and rehearsal behaviors (MU09-GR.6-S.1-GLE.1,2)</li> <li>• Notate a simple melodic and rhythmic pattern (MU09-GR.6-S.2-GLE.1)</li> <li>• Evaluate informal/formal performance (MU09-GR.6-S.4-GLE.1)</li> </ul>

<p><b>Critical Language:</b> includes the Academic and Technical vocabulary, semantics, and discourse which are particular to and necessary for accessing a given discipline.                      EXAMPLE: A student in Language Arts can demonstrate the ability to apply and comprehend critical language through the following statement: <i>“Mark Twain exposes the hypocrisy of slavery through the use of satire.”</i></p>	
<p><b>A student in _____ can demonstrate the ability to apply and comprehend critical language through the following statement(s):</b></p>	<p><i>Understanding, knowing, and correctly demonstrating musical elements are necessary to be a contributing member of a performing ensemble.</i></p>
<p><b>Academic Vocabulary:</b></p>	<p>Rhythm, compose, style, technique, balance, blend, phrasing, ensemble</p>
<p><b>Technical Vocabulary:</b></p>	<p>Musical Elements - key signature, time signature, melody, harmony, major and minor scale, articulations (staccato, legato, accent), dynamics (pianissimo to fortissimo), tempo (largo to allegro tempos), intonation</p>

**Colorado Teacher-Authored Sample Instructional Unit**

<b>Unit Description:</b>	This unit guides students in making connections between the rehearsal process and the performance. Students will learn about common warm up and rehearsal techniques that are most suitable for effective musicianship. They will then apply their learning to performance of familiar/learned repertoire. The unit culminates in students becoming an active participant in music class through designing and implementing warm-up rehearsal plans.
<b>Unit Generalizations:</b>	
<b>Key Generalization:</b>	The structure and function of music creates a system that every member can follow.
<b>Supporting Generalizations:</b>	Technique and expression transfer to different styles of music.
	Good practice and rehearsal participation techniques optimize an ensemble’s success.
	Knowledge of musical structure and form allows for composition.
	The expression of the ensemble is enhanced through the energy of its members.
<b>Considerations</b>	This unit can be embedded into any ensemble classroom and can be taught throughout the year to underscore the importance of warm-ups and rehearsal for a successful performance. It is important to share the thinking and planning a music director follows with students so they are better prepared to practice on their own and translate the importance of strong preparation into all areas of study. This unit brings students into the full performance preparation process to include planning for warm-ups and rehearsal strategies. Teachers will need to outline their preferred strategies for student to use as a model/guide for many of the learning experiences in order to customize this unit based upon director preferences.

<b>Performance Assessment: <i>The capstone/summative assessment for this unit.</i></b>	
<b>Claims:</b> (Key generalization(s) to be mastered and demonstrated through the capstone assessment.)	The structure and function of music creates a system that every member can follow
<b>Stimulus Material:</b> (Engaging scenario that includes role, audience, goal/outcome and explicitly connects the key generalization)	You and a small group of your fellow musicians have been tasked with becoming student consultants for your annual show. You will give input on selection of songs, order of the performance, rehearsal procedures and etiquette and summarize the important contextual information to share with the audience through narration during the show and the development of program notes. Once the overall production has been planned, teams of student consultants will be assigned to each piece and will write out plans for rehearsing and polishing the piece for the final performance. You should be prepared to summarize your preparation process on one or two slides for a slideshow to be presented before your piece at the final concert.
<b>Product/Evidence:</b> (Expected product from students)	<p>Student producers will work in teams to create a plan for:</p> <ul style="list-style-type: none"> <li>• Rehearsing a piece of music</li> <li>• Determining practice and rehearsal strategies</li> <li>• Development of program notes and audience informational items</li> <li>• Culminating in a performance of the pieces of music and a short slideshow presentation of their process</li> </ul> <p>A list of strategies for planning a rehearsal and a list of criteria for the slideshow presentation will be used as an evaluation guide to determine how well the students did in the rehearsal planning process.</p> <p><a href="http://www.musiciansway.com/downloads.shtml">http://www.musiciansway.com/downloads.shtml</a> (Downloadable practice logs, practice timelines, pre-performance checklists from The Musician’s Way)</p>

### Colorado Teacher-Authored Sample Instructional Unit

<b>Differentiation:</b> (Multiple modes for student expression)	Presentations can be adapted in the following ways: <ul style="list-style-type: none"> <li>Performance selections will depend on student ability levels and may be grouped in a variety of ways</li> <li>Each student within a group may take on a different role.</li> <li>Students may use technology to assist in their planning process- Verbal, video, demonstrative or written presentations are possible</li> </ul>
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### Texts for independent reading or for class read aloud to support the content

Informational/Non-Fiction	Fiction
<p><i>When the Music Stops</i>- Lawrence McQuerrey</p> <p><i>Chorus Confidential: Decoding the Secrets of the Choral Art</i>- William Dehning.</p> <p><i>The Journal of Singing, "Choir Warm-Ups: How Effective Are They?"</i>- Ingo R. Titze</p> <p><i>The Complete Choral Warm-Up Book</i>-Jay Althouse and Russell L. Robinson</p> <p><i>The Choral Warm-Up Collection</i>-Sally Albrecht</p> <p><i>Basic Band Warm-Ups</i>-Sandy Feldstein and John O'Reilly</p> <p><i>Daily Warm-Ups for String Orchestra</i>- Michael Allen</p> <p><i>Orchestral Bowings and Routines</i>-Elizabeth A. H. Green</p> <p><i>Rhythmic Training (Instructional)</i>- Robert Starer</p> <p><i>Classroom Management That Works: Research-Based Strategies for Every Teacher</i> - Robert J. Marzano</p> <p><i>The Choral Director's Guide to Sanity... and Success!</i>- Randy Pagel and Linda Spevacek</p> <p><i>The Science and Psychology of Music Performance: Creative Strategies for Teaching and Learning</i> -Richard Parncutt and Gary McPherson</p> <p><i>The Musician's Way: A Guide to Practice, Performance, and Wellness</i> -Gerald Klickstein</p>	

### Ongoing Discipline-Specific Learning Experiences

1.	Description:	Work like a musician: Musician Preparation	Teacher Resources:	<a href="http://lessonplanspage.com/musicobeginschoolmultipleintelligencescavengerhunt36-htm/">http://lessonplanspage.com/musicobeginschoolmultipleintelligencescavengerhunt36-htm/</a> (Forming Cooperative Groups Lesson Plan) <a href="http://musiced.nafme.org/interest-areas/choral-education/procedure-and-stewardship-in-the-choral-rehearsal/">http://musiced.nafme.org/interest-areas/choral-education/procedure-and-stewardship-in-the-choral-rehearsal/</a> (Article on the rehearsal process-choral focus) Warm-up Rehearsal Book Sight Reading Book <a href="http://www.alexandertechnique.com">www.alexandertechnique.com</a> : (The Alexander Technique) Teacher Selected Repertoire
			Student Resources:	Journal <a href="http://www.musiciansway.com/downloads.shtml">http://www.musiciansway.com/downloads.shtml</a> (Downloadable practice logs, practice timelines, pre-performance checklists from The Musician's Way)

### Colorado Teacher-Authored Sample Instructional Unit

	<b>Skills:</b> Performing etiquette Ensemble Cooperation Elements of a warm-up that includes sight reading.	<b>Assessment:</b>	Students will be able to journal and/or verbally describe the elements of an effective ensemble warm-up (including sight-reading). <a href="http://www.abcteach.com/free/p/port_26pt_line_story.pdf">http://www.abcteach.com/free/p/port_26pt_line_story.pdf</a> (Blank, lined paper with room for illustrations/visuals-great for journal entries)
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#### Prior Knowledge and Experiences

In this unit, students should have an understanding of how to participate in ensemble. They should have some experience in putting together their instrument and tuning (if an instrumental ensemble). They should have some experience in sitting in sections. They should have some experience following a leader (conductor).

### Learning Experiences # 1 – 8 Instructional Timeframe: Teacher Determined

#### Learning Experience # 1

The teacher may introduce the typical organization of a warm-up so that students can begin to understand the elements of a productive rehearsal.

<b>Generalization Connection(s):</b>	Good practice and rehearsal participation techniques optimize an ensemble’s success.
<b>Teacher Resources:</b>	<i>The Complete Choral Warm-Up Book</i> -Jay Althouse and Russell L. Robinson <i>The Choral Warm-Up Collection</i> -Sally Albrecht <i>Basic Band Warm-Ups</i> -Sandy Feldstein and John O’Reilly <i>Daily Warm-Ups for String Orchestra</i> - Michael Allen <i>Orchestral Bowings and Routines</i> -Elizabeth A. H. Green <i>Rhythmic Training (Instructional)</i> - Robert Starer The Musician’s Way-Gerald Klickstein <a href="http://www.musiciansway.com/downloads.shtml">http://www.musiciansway.com/downloads.shtml</a> (Downloadable practice logs, practice timelines, pre-performance checklists from The Musician’s Way) <a href="http://www.chriscortez.net/articles9.html">http://www.chriscortez.net/articles9.html</a> (Article on rehearsal etiquette) <a href="http://www.musicianwages.com/music-rehearsal-a-user%CA%BCs-guide/">http://www.musicianwages.com/music-rehearsal-a-user%CA%BCs-guide/</a> (Article-Music Rehearsal User’s Guide) <a href="http://foundationformusiceducation.org/wp-content/uploads/2010/08/Rehearsal-Strategies-For-High-School-Choirs.pdf">http://foundationformusiceducation.org/wp-content/uploads/2010/08/Rehearsal-Strategies-For-High-School-Choirs.pdf</a> (Rehearsal Strategies for High School Choirs)
<b>Student Resources:</b>	Instructor created ensemble warm-up organization handout <a href="http://ws.conn-selmer.com/archives/keynotesmagazine/article/?uid=303">http://ws.conn-selmer.com/archives/keynotesmagazine/article/?uid=303</a> (Article on rehearsal process, contains a rehearsal “recipe” that could provide a guide for students)
<b>Assessment:</b>	Students are able to write (journal) and/or verbally describe the elements of an ensemble warm-up. <a href="http://www.abcteach.com/free/p/port_26pt_line_story.pdf">http://www.abcteach.com/free/p/port_26pt_line_story.pdf</a> (Blank, lined paper with room for illustrations/visuals-great for journal entries)

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<b>Differentiation:</b> (Multiple means for students to access content and multiple modes for student to express understanding.)	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	<a href="https://musiced.nafme.org/interest-areas/orchestral-education/differentiation-in-the-middle-school-orchestra-rehearsal/">https://musiced.nafme.org/interest-areas/orchestral-education/differentiation-in-the-middle-school-orchestra-rehearsal/</a> (NAfME Article on Differentiation for middle school orchestra)	Students will use pre-made ensemble warm-up element cards and organize them in a manner that is congruent with the ideas presented by the teacher. Students may share their understandings in pairs or a small group
<b>Extensions for depth and complexity:</b>	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	N/A	Students may offer additional elements that may or may not be included in the initial presentation of the materials.
<b>Critical Content:</b>	<ul style="list-style-type: none"> <li>• Proper practice and rehearsal behaviors</li> <li>• The importance of energy in a rehearsal and performance setting</li> <li>• Technical vocabulary</li> </ul>	
<b>Key Skills:</b>	<ul style="list-style-type: none"> <li>• Read musical notation and demonstrate on their instrument/voice</li> <li>• Demonstrate technical vocabulary through performance</li> <li>• Demonstrate proper practice and rehearsal behaviors</li> </ul>	
<b>Critical Language:</b>	Warm-up, Breath Support, Key Signatures, Time Signatures, Pitch, Style, Phrasing, Breath Marks, Tempo, Expression, Rhythm, Articulations, Concert Pitch	

<b>Learning Experience # 2</b>	
The teacher may provide a warm-up plan outline so that students can begin the intentional planning behind rehearsal decision-making.	
<b>Generalization Connection(s):</b>	Good practice and rehearsal participation techniques optimize an ensemble’s success.
<b>Teacher Resources:</b>	<i>The Complete Choral Warm-Up Book</i> -Jay Althouse and Russell L. Robinson <i>The Choral Warm-Up Collection</i> -Sally Albrecht <i>Basic Band Warm-Ups</i> -Sandy Feldstein and John O’Reilly <i>Daily Warm-Ups for String Orchestra</i> - Michael Allen <i>Orchestral Bowings and Routines</i> -Elizabeth A. H. Green <i>Rhythmic Training (Instructional)</i> - Robert Starer The Musician’s Way-Gerald Klickstein <a href="http://www.musiciansway.com/downloads.shtm">http://www.musiciansway.com/downloads.shtm</a> (Downloadable practice logs, practice timelines, pre-performance checklists from The Musician’s Way) <a href="http://www.chriscortez.net/articles9.html">http://www.chriscortez.net/articles9.html</a> (Article on rehearsal etiquette) <a href="http://www.musicianwages.com/music-rehearsal-a-user%CA%BCs-guide/">http://www.musicianwages.com/music-rehearsal-a-user%CA%BCs-guide/</a> (Article-Music Rehearsal User’s Guide) <a href="http://foundationformusiceducation.org/wp-content/uploads/2010/08/Rehearsal-Strategies-For-High-School-Choirs.pdf">http://foundationformusiceducation.org/wp-content/uploads/2010/08/Rehearsal-Strategies-For-High-School-Choirs.pdf</a> (Rehearsal Strategies for High School Choirs)



**Colorado Teacher-Authored Sample Instructional Unit**

<b>Student Resources:</b>	Instructor created ensemble warm-up organization handout. Staff paper to write rhythmic and melodic warm-ups. <a href="http://ws.conn-selmer.com/archives/keynotesmagazine/article/?uid=303">http://ws.conn-selmer.com/archives/keynotesmagazine/article/?uid=303</a> (Article on rehearsal process, contains a rehearsal “recipe” that could provide a guide for students) <a href="http://www.blanksheetmusic.net/">http://www.blanksheetmusic.net/</a> (Downloadable staff paper)	
<b>Assessment:</b>	Students will develop, review and evaluate warm-up plans using the instructor created ensemble warm-up handout as a guide (see Considerations) . The warm-up should include a student created rhythmic warm-up and melodic warm-up. Students could produce a poster of their guide. <a href="http://www.postermywall.com/index.php/p/classroom-posters">http://www.postermywall.com/index.php/p/classroom-posters</a> (Free classroom poster creator)	
<b>Differentiation:</b> (Multiple means for students to access content and multiple modes for student to express understanding.)	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	N/A	Students may write procedures on pre-made warm-up rehearsal element cards and organize them in a manner that is congruent with the ideas presented by the teacher. Students may participate in pairs or a small group
<b>Extensions for depth and complexity:</b>	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	N/A	Students may offer additional elements that may or may not be included in the initial presentation of the materials.
<b>Critical Content:</b>	<ul style="list-style-type: none"> <li>• Proper practice and rehearsal behaviors</li> <li>• Technical vocabulary</li> <li>• The importance of energy in a rehearsal and performance setting</li> </ul>	
<b>Key Skills:</b>	<ul style="list-style-type: none"> <li>• Read musical notation and demonstrate on their instrument/voice</li> <li>• Demonstrate technical vocabulary through performance</li> <li>• Demonstrate proper practice and rehearsal behaviors</li> <li>• Notate a simple melodic and rhythmic pattern</li> </ul>	
<b>Critical Language:</b>	Critical Language could include: Breath Support, Key Signatures, Time Signatures, Pitch, Style, Phrasing, Breath Marks, Tempo, Expression, Rhythm, Articulations	

<b>Learning Experience # 3</b>	
The teacher may model conductor skills so that students can determine the ways in which a warm up plan is communicated/shared with an ensemble.	
<b>Generalization Connection(s):</b>	The structure and function of music creates a system that every member can follow.
<b>Teacher Resources:</b>	<i>The Complete Choral Warm-Up Book</i> -Jay Althouse and Russell L. Robinson <i>The Choral Warm-Up Collection</i> -Sally Albrecht <i>Basic Band Warm-Ups</i> -Sandy Feldstein and John O’Reilly

**Colorado Teacher-Authored Sample Instructional Unit**

	<p><i>Daily Warm-Ups for String Orchestra</i>- Michael Allen  <i>Orchestral Bowings and Routines</i>-Elizabeth A. H. Green  <i>Rhythmic Training (Instructional)</i>- Robert Starer  <i>The Musician's Way</i>-Gerald Klickstein  <a href="http://www.bbc.co.uk/musictv/maestro/discover/game/">http://www.bbc.co.uk/musictv/maestro/discover/game/</a> (Online conducting game)  <a href="http://cnx.org/content/m12404/latest/">http://cnx.org/content/m12404/latest/</a> (Online conducting tutorials/resources)</p>	
<b>Student Resources:</b>	Individual student warm-up plans.	
<b>Assessment:</b>	<p>Students will lead a warm-up in accordance with their plan. The plan should include rhythmic warm-ups and melodic warm-ups written by the student. Teacher may use a teacher created observation checklist to determine accuracy of conducting skills.  <a href="http://cnx.org/content/m11031/latest/">http://cnx.org/content/m11031/latest/</a> (Guide that provides resources for evaluation criteria)  <a href="http://jfmuellet.faculty.noctrl.edu/toolbox/examples/vaughan08/conducting%20rubric.pdf">http://jfmuellet.faculty.noctrl.edu/toolbox/examples/vaughan08/conducting%20rubric.pdf</a> (Basic conducting rubric)  <a href="https://bama.ua.edu/~melatimerjr/Conducting%20Rubric.pdf">https://bama.ua.edu/~melatimerjr/Conducting%20Rubric.pdf</a> (Conducting rubric)</p>	
<b>Differentiation:</b> (Multiple means for students to access content and multiple modes for student to express understanding.)	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	N/A	<p>Students may write procedures on pre-made warm-up rehearsal element cards and organize them in a manner that is congruent with the ideas presented by the teacher.                      Students may mirror teacher conducting patterns</p>
<b>Extensions for depth and complexity:</b>	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	N/A	<p>Students may offer additional elements that may or may not be included in the initial presentation of the materials.</p>
<b>Critical Content:</b>	<ul style="list-style-type: none"> <li>• Proper practice and rehearsal behaviors</li> <li>• The importance of energy in a rehearsal and performance setting</li> <li>• Technical vocabulary</li> </ul>	
<b>Key Skills:</b>	<ul style="list-style-type: none"> <li>• Read musical notation and demonstrate on their instrument/voice</li> <li>• Demonstrate technical vocabulary through performance</li> <li>• Demonstrate proper practice and rehearsal behaviors</li> </ul>	
<b>Critical Language:</b>	Breath Support, Key Signatures, Time Signatures, Pitch, Style, Phrasing, Breath Marks, Tempo, Expression, Rhythm, Articulations	

<b>Learning Experience # 4</b>	
<p>The teacher may model the elements involved in planning for rehearsal (e.g., deconstructing a score of a performance piece to plan proper range and difficulty levels preparations) so that students can understand the methodology in planning purposeful rehearsals.</p>	
<b>Generalization Connection(s):</b>	<p>The structure and function of music creates a system that every member can follow.                      Good practice and rehearsal participation techniques optimize an ensemble's success.</p>

**Colorado Teacher-Authored Sample Instructional Unit**

<b>Teacher Resources:</b>	Repertoire: <a href="http://www.jwpepper.com">www.jwpepper.com</a> Rehearsal Technique: <a href="http://www.usafacademyband.af.mil/shared/media/document/AFD-070615-054.pdf">http://www.usafacademyband.af.mil/shared/media/document/AFD-070615-054.pdf</a> <a href="http://www.teachingforexcellence.com/">http://www.teachingforexcellence.com/</a> (Teaching for Excellence by Spence Rogers and with the PEAK Team) General Rehearsal Techniques: <a href="http://www.choralnet.org/list/resource/1862">http://www.choralnet.org/list/resource/1862</a> <i>Classroom Management That Works: Research-Based Strategies for Every Teacher</i> -Robert J. Marzano <i>The Choral Director's Guide to Sanity... and Success!</i> - Randy Pagel and Linda Spevacek <i>The Science and Psychology of Music Performance: Creative Strategies for Teaching and Learning</i> -Richard Parncutt and Gary McPherson <i>The Musician's Way: A Guide to Practice, Performance, and Wellness</i> -Gerald Klickstein	
<b>Student Resources:</b>	Teacher Selected Repertoire Instructor created handout on planning a rehearsal	
<b>Assessment:</b>	Students will be able to verbally or through writing explain the parts of a rehearsal plan. Students may create a classroom poster identifying key rehearsal process steps. <a href="http://www.postermywall.com/index.php/p/classroom-posters">http://www.postermywall.com/index.php/p/classroom-posters</a> (Free classroom poster creator)	
<b>Differentiation:</b> (Multiple means for students to access content and multiple modes for student to express understanding.)	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	N/A	Students will write procedures on pre-made rehearsal element cards and organize them in a manner that is congruent with the ideas presented by the teacher. Students may work in pairs or a small group
<b>Extensions for depth and complexity:</b>	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	N/A	Student may offer additional elements that may or may not be included in the initial presentation of the materials.
<b>Critical Content:</b>	<ul style="list-style-type: none"> <li>• Proper practice and rehearsal behaviors</li> <li>• The importance of energy in a rehearsal and performance setting</li> <li>• Technical vocabulary</li> <li>• A set of criteria for evaluating performance</li> </ul>	
<b>Key Skills:</b>	<ul style="list-style-type: none"> <li>• Read musical notation and demonstrate on their instrument/voice</li> <li>• Demonstrate technical vocabulary through performance</li> <li>• Demonstrate proper practice and rehearsal behaviors</li> <li>• Evaluate informal/formal performance</li> </ul>	
<b>Critical Language:</b>	Rehearsal plan, score order, rehearsal markings, Key Signatures, Time Signatures, Style, Phrasing, Tempo, Expression, Articulations	

**Colorado Teacher-Authored Sample Instructional Unit**

<b>Learning Experience # 5</b>		
The teacher may model think-alouds (e.g., the mental notes they are making) around informal assessments so that students can have a greater understanding of what ensemble leaders listen for in rehearsal.		
<b>Generalization Connection(s):</b>	Good practice and rehearsal participation techniques optimize an ensemble’s success.	
<b>Teacher Resources:</b>	Repertoire: <a href="http://www.jwpepper.com">www.jwpepper.com</a> Rehearsal Technique: <a href="http://www.usafacademyband.af.mil/shared/media/document/AFD-070615-054.pdf">http://www.usafacademyband.af.mil/shared/media/document/AFD-070615-054.pdf</a> <a href="http://www.teachingforexcellence.com/">http://www.teachingforexcellence.com/</a> (Teaching for Excellence by Spence Rogers and with the PEAK Team) General Rehearsal Techniques: <a href="http://www.choralnet.org/list/resource/1862">http://www.choralnet.org/list/resource/1862</a> <i>Classroom Management That Works: Research-Based Strategies for Every Teacher</i> -Robert J. Marzano <i>The Choral Director’s Guide to Sanity... and Success!</i> - Randy Pagel and Linda Spevacek <i>The Science and Psychology of Music Performance: Creative Strategies for Teaching and Learning</i> -Richard Parncutt and Gary McPherson <i>The Musician’s Way: A Guide to Practice, Performance, and Wellness</i> -Gerald Klickstein	
<b>Student Resources:</b>	Teacher Selected Repertoire Handout of the rehearsal plan for the day.	
<b>Assessment:</b>	Students will assist the ensemble leader in evaluating the rehearsal plan for the day based on the rehearsal. Students will assist in adding the next steps for rehearsal to the classroom poster. <a href="http://www.postermywall.com/index.php/p/classroom-posters">http://www.postermywall.com/index.php/p/classroom-posters</a> (Free classroom poster creator)	
<b>Differentiation:</b> (Multiple means for students to access content and multiple modes for student to express understanding.)	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	N/A	Students may write the evaluation of the rehearsal on pre-made rehearsal element cards and organize them in a manner that is congruent with the ideas presented by the teacher. Students may work in pairs or a small group.
<b>Extensions for depth and complexity:</b>	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	N/A	Students may recognize and correct mistakes as they are performing. Student may offer additional elements that may or may not be included in the initial presentation of the materials.
<b>Critical Content:</b>	<ul style="list-style-type: none"> <li>• Proper practice and rehearsal behaviors</li> <li>• The importance of energy in a rehearsal and performance setting</li> <li>• Technical vocabulary</li> <li>• Elements and techniques used in different styles of music</li> <li>• A set of criteria for evaluating performance</li> </ul>	

**Colorado Teacher-Authored Sample Instructional Unit**

<b>Key Skills:</b>	<ul style="list-style-type: none"> <li>• Read musical notation and demonstrate on their instrument/voice</li> <li>• Demonstrate technical vocabulary through performance</li> <li>• Distinguish different styles of music through listening and performance</li> <li>• Demonstrate proper practice and rehearsal behaviors</li> <li>• Evaluate informal/formal performance</li> </ul>
<b>Critical Language:</b>	Rehearsal plan, score order, rehearsal markings, Key Signatures, Time Signatures, Style, Phrasing, Tempo, Expression, Articulations

**Learning Experience # 6**

The teacher may select additional repertoire, including different styles and genres, so that students can begin to consider the ways in which music choice determines/impacts rehearsal planning.

<b>Generalization Connection(s):</b>	Technique and expression transfer to different styles of music.	
<b>Teacher Resources:</b>	Repertoire: <a href="http://www.jwpepper.com">www.jwpepper.com</a> Rehearsal Technique: <a href="http://www.usafacademyband.af.mil/shared/media/document/AFD-070615-054.pdf">http://www.usafacademyband.af.mil/shared/media/document/AFD-070615-054.pdf</a> <a href="http://www.teachingforexcellence.com/">http://www.teachingforexcellence.com/</a> (Teaching for Excellence by Spence Rogers and with the PEAK Team) General Rehearsal Techniques: <a href="http://www.choralnet.org/list/resource/1862">http://www.choralnet.org/list/resource/1862</a> <i>Classroom Management That Works: Research-Based Strategies for Every Teacher</i> -Robert J. Marzano <i>The Choral Director's Guide to Sanity... and Success!</i> - Randy Pagel and Linda Spevacek <i>The Science and Psychology of Music Performance: Creative Strategies for Teaching and Learning</i> -Richard Parncutt and Gary McPherson <i>The Musician's Way: A Guide to Practice, Performance, and Wellness</i> -Gerald Klickstein	
<b>Student Resources:</b>	Handout on rehearsal strategies	
<b>Assessment:</b>	Students will assist in creating a rehearsal plan for a new selection of music of a different style or genre from the initial piece. This could also include writing new warm-up materials that include focusing on sounds and concepts that will be learned through the new repertoire. Students will assist a new classroom poster for rehearsal around the new repertoire. <a href="http://www.postermywall.com/index.php/p/classroom-posters">http://www.postermywall.com/index.php/p/classroom-posters</a> (Free classroom poster creator)	
<b>Differentiation:</b> (Multiple means for students to access content and multiple modes for student to express understanding.)	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	N/A	Students may write the evaluation of the rehearsal on pre-made rehearsal element cards and organize them in a manner that is congruent with the ideas presented by the teacher. Students may work in pairs or a small group.
<b>Extensions for depth and complexity:</b>	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	N/A	N/A

**Colorado Teacher-Authored Sample Instructional Unit**

<b>Critical Content:</b>	<ul style="list-style-type: none"> <li>• Proper practice and rehearsal behaviors</li> <li>• The importance of energy in a rehearsal and performance setting</li> <li>• Technical vocabulary</li> <li>• Elements and techniques used in different styles of music</li> <li>• A set of criteria for evaluating performance</li> </ul>
<b>Key Skills:</b>	<ul style="list-style-type: none"> <li>• Read musical notation and demonstrate on their instrument/voice</li> <li>• Demonstrate technical vocabulary through performance</li> <li>• Distinguish different styles of music through listening and performance</li> <li>• Demonstrate proper practice and rehearsal behaviors</li> <li>• Notate a simple melodic and rhythmic pattern</li> <li>• Evaluate informal/formal performance</li> </ul>
<b>Critical Language:</b>	Rehearsal plan, score order, rehearsal markings, Key Signatures, Time Signatures, Style, Phrasing, Tempo, Expression, Articulations

<b>Learning Experience # 7</b>		
The teacher may provide a format to prepare the organization of a musical program so that students can consider the importance of song/piece progression in a successful performance.		
<b>Generalization Connection(s):</b>	The structure and function of music creates a system that every member can follow. Good practice and rehearsal participation techniques optimize an ensemble’s success.	
<b>Teacher Resources:</b>	Hard copy means to capture ideas provided by the students List of repertoire to be performed <a href="http://playbill.com/">http://playbill.com/</a> (Example of a Playbill for ideas on program notes)	
<b>Student Resources:</b>	Musician’s Journal <a href="http://learningcentre.curtin.edu.au/skills/structured_reflection.cfm">http://learningcentre.curtin.edu.au/skills/structured_reflection.cfm</a> (Ideas for reflective journaling)	
<b>Assessment:</b>	Students will determine a program order (including the narrative needed for program notes) for the musical performance. Students will journal results of program planning. <a href="http://www.teachci.com/pdf/webinar_handouts/Interactive_Student_Notebook_Getting_Started.pdf">http://www.teachci.com/pdf/webinar_handouts/Interactive_Student_Notebook_Getting_Started.pdf</a> (Resource for creating interactive student notebooks)	
<b>Differentiation:</b> (Multiple means for students to access content and multiple modes for student to express understanding.)	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	N/A	Students may draft a list or diagram as a shorter version of program notes
<b>Extensions for depth and complexity:</b>	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	N/A	Students may design a program flyer that will be distributed at the concert Students may design a pre-performance multi-media presentation

**Colorado Teacher-Authored Sample Instructional Unit**

<b>Critical Content:</b>	<ul style="list-style-type: none"> <li>• The names of significant composers of Tin Pan Alley</li> <li>• The time of and places of prominence for the style of Tin Pan Alley</li> <li>• The musical elements and form that define the musical style of Tin Pan Alley</li> <li>• The performance practice of music of Tin Pan Alley</li> </ul>
<b>Key Skills:</b>	<ul style="list-style-type: none"> <li>• Sing or play an instrument in different musical styles</li> </ul>
<b>Critical Language:</b>	Composers, characteristics, pitch, rhythm, form, dynamics, tempo, timbre, program, order

<b>Learning Experience # 8</b>		
(Post-Performance Assessment) The teacher may use appropriate evaluation tools (e.g., adjudication form, rubric, checklist) and facilitate a discussion of their performance so that students can reflect and analyze their individual and ensemble performance as well as their performance preparation process.		
<b>Generalization Connection(s):</b>	Good practice and rehearsal participation techniques optimize an ensemble’s success.	
<b>Teacher Resources:</b>	Video or recording of concert <a href="http://www2.chsaa.org/activities/music/pdf/Forms/LG_Adjudicator_Rating_Forms.pdf">http://www2.chsaa.org/activities/music/pdf/Forms/LG_Adjudicator_Rating_Forms.pdf</a> (CHSAA Large Group Adjudication Form) <a href="http://www.coloradoplc.org/assessment/assessments/adjudication-forms%E2%80%94instrumental-ensemble-solo">http://www.coloradoplc.org/assessment/assessments/adjudication-forms%E2%80%94instrumental-ensemble-solo</a> (Rubrics for performance evaluation-scroll to bottom of page to view various assessment tools) Checklist of a performance evaluation <a href="http://www.ibomusicalvoyage.com/assessments--rubrics.html">http://www.ibomusicalvoyage.com/assessments--rubrics.html</a> (Music rubric resources for Middle and High school)	
<b>Student Resources:</b>	N/A	
<b>Assessment:</b>	Students will collectively complete an evaluation tool from a recent performance that includes reflective elements learned through rehearsal.	
<b>Differentiation:</b> (Multiple means for students to access content and multiple modes for student to express understanding.)	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	N/A	Students may have multiple ways to evaluate their performance
<b>Extensions for depth and complexity:</b>	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	N/A	Students may create a summary or critique of the class performance.
<b>Critical Content:</b>	<ul style="list-style-type: none"> <li>• Proper practice and rehearsal behaviors</li> <li>• The importance of energy in a rehearsal and performance setting</li> <li>• Technical vocabulary</li> <li>• Elements and techniques used in different styles of music</li> <li>• A set of criteria for evaluating performance (MU09-GR.6-S.4-GLE.1)</li> </ul>	

**Colorado Teacher-Authored Sample Instructional Unit**

<b>Key Skills:</b>	<ul style="list-style-type: none"><li>• Read musical notation and demonstrate on their instrument/voice</li><li>• Demonstrate technical vocabulary through performance</li><li>• Distinguish different styles of music through listening and performance</li><li>• Demonstrate proper practice and rehearsal behaviors</li><li>• Evaluate informal/formal performance</li></ul>
<b>Critical Language:</b>	Critical Language could include: Breath Support, Key Signatures, Time Signatures, Pitch, Style, Phrasing, Breath Marks, Tempo, Expression, Rhythm, Articulations