

CAST Model District Unit Template

Unit Title: Ensemble Warm-Up Composition	Subject: Band or Orchestra Ensemble Class	Grade Level/Course: 9-12 Instrumental Ensemble
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Brief Description of Unit:

Students will create a warm-up a four- to eight-measure warm-up composition for their section of the band or orchestra. The warm-up composition should have a purpose and an objective that relates to the ensemble literature they are studying in class. The warm-up should present a possible solution for a student-generated problem in the music. The four- to eight-measure composition must include the following components:

- Proper notation
- A time signature
- A key signature and proper range (appropriate for the instrumentation of the section)
- Dynamic and tempo markings (articulations if needed)

After completing the Ensemble Warm-up Composition, students submit a clear copy of the musical score along with a statement of purpose to the teacher for review. The statement of purpose must address why the composition is appropriate for the group and how it will improve each student's musical or technical skills. The student will perform their warm-up for the teacher prior to presenting it to the class.

Standards:

- Students generate creative musical ideas for various purposes and contexts. (NCAS-1, Creating: Imagine)
- Select and develop musical ideas for defined purposes and contexts (NACS-2, Creating: Plan and Make)
- Share creative musical work that conveys intent, demonstrates craftsmanship, and exhibits originality. (NCAS-3, Creating: Present)
- Students analyze the structure and context of varied musical works and their implications for performance. (NCAS-4, Performing: Analyze)
- Individuals' selection of musical works is influenced by their interests, experiences, understandings Students choose music appropriate for a specific purpose or context. (NCAS-7, Responding: Select)
- Analyze how the structure and context of varied musical works inform the response. (NCAS-7, Responding: Analyze)
- Synthesize and relate knowledge and personal experiences to make music. (NCAS-10, Connecting)

Performance indicators:

Creating:

- Improvise rhythmic, melodic, and harmonic ideas, and explain connection to specific purpose and context.(NCAS-1, MU: Cr.1.1E, Cr.1.1H)
- Compose and improvise ideas for melodies and rhythmic passages (and/or arrangements for specific purposes) based on characteristic(s) of music or text(s) (from a variety of historical periods) studied in rehearsal. (NCAS-1, MU: Cr.1.1E, Cr.1.1H)
- Share personally developed melodies, rhythmic passages, and arrangements – individually or as an ensemble – that address identified purposes (NCAS-3, MU:Cr3.2.E.Ia)

Performing/Presenting:

- Explain the criteria used to select a varied repertoire to study based on an understanding of theoretical and structural characteristics of the music, the technical skill of the individual or ensemble, and the purpose or context of the performance (NCAS-4, MU:Pr4.1.E.Ia)
- Demonstrate, using music reading skills where appropriate, how the setting and formal characteristics of musical works contribute to understanding the context of the music in prepared and improvised

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performances. (NCAS-3 MU: Pr.4.2.E)

- Demonstrate, using music reading skills where appropriate, how compositional devices employed and theoretical and structural aspects of musical works impact and inform prepared or improvised performances. (NCAS-4, MU:Pr4.2.E.Ia)

Responding:

- Identify reasons for selecting music based on characteristics found in the music, connection to interest, and purpose or context. (NCAS-7, MU:Re7.1.E.5a) MU:Re7.2.E.Ia
- Explain how the analysis of passages and understanding the way the elements of music are manipulated inform the response to music. (NCAS-7, MU:Re7.2.E.Ia)

Connecting:

- Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music (NCAS-10, MU:Cn10.0.H.IIa)

Media Arts Standards:

- Consolidate production processes to demonstrate deliberate choices in organizing and integrating content and stylistic conventions in media arts productions, demonstrating understanding of associated principles, such as emphasis and tone. (MA:Cr3.1.I)

Enduring Understandings:

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

Musicians' creative choices are influenced by their experience, context and expressive intent.

Musicians' presentation of creative work is the culmination of a process of creation and communication.

Evaluate and refine selected musical ideas to create musical work(s) that meet appropriate criteria

Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.

Musicians connect their personal interest, experiences, ideas and knowledge to creating, performing, and responding.

The forming, integration, and refinement of aesthetic components, principles, and processes creates purpose, meaning, and artistic quality in media artworks

Knowledge:

The **creative concepts, choices, concepts, and feelings** that influence musicians' work emerge from a variety of sources.

- Analyzing creator's **context (social, cultural, and historical)** and how they manipulate **elements of music** provides insight into their intent informs **performance**
- Simple compositional genres

Essential Questions:

How do musicians generate creative ideas?

How do musicians make creative decisions?

When is a creative work ready to share?

How does understanding the structure and context of musical works inform performances?

How does understanding the structure and context of music inform a response?

How do musicians make meaningful connections to creating, performing, and responding?

What is required to produce a media artwork that conveys purpose, meaning, and artistic quality?

Skills:

- **Identify and Analyze** the relationships between rhythm, meter, and notation
- **Analyze** scores to determine difficult sections
- **Determine and Select** the appropriate keys and instrumental range of their section
- **Design and Compose** a warm-up
- **Explain and write** a design plan and a statement of purpose

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- Expressive markings

- **Review** how notation is placed on the staff and **Apply** it to notational software.
- **Determine** strategies to solve problems
- **Present and Perform composition**

Learning Objectives:

- Students will analyze a new piece of literature they are presently studying in their ensemble class.
- Upon listening to the rehearsal of their music literature, the students will individually select one piece and identify a problem their section has in the performance of this piece.
- Students will design a warm-up to improve the difficulty their section has with the musical selection.
- Students will complete the *Design Plan* which is a preliminary response sheet addressing the creative processes of imagining and planning.
- Students write the *Statement of Purpose* outlining the warm-up composition that addresses the difficulty in their music selection. This statement should include relevant music terminology.
- Students compose the warm-up composition referencing the *Performance Task Rubric* criteria after determining the appropriate keys and instrument range of their section.
- Students use musical software to prepare a professional finished musical score.
- Students present their Statement of Purpose and Warm-up to their teacher.
- Students perform their composition for their section and teacher.
- Students may be asked to lead their section through the warm-up composition (optional)

Learning Plan/Instructional Strategies:

Composition of Ensemble Warm-up:

Students create a four- to eight- measure warm-up designed to improve ensemble performance of selected literature. Each student selects a musical piece from the literature presently studied in their ensemble class and designs a warm-up that addresses a problem in the performance of the piece. Through analysis of the musical selection, students will diagnose a problem for their ensemble section and design a warm-up composition to correct this problem.

Using their knowledge and skills of the musical elements, students identify a problem in performance for their section. By completing the *Design Plan Response Worksheet*, students plan their composition prior to creating it. Students craft a warm-up composition to address a possible solution to this problem in performance.

Through analysis and application, students write a *Warm-Up Statement of Purpose Response Sheet* outlining the purpose of the warm-up and how it addresses the problem in the selected literature. Their warm-up composition must be written in an appropriate key and range for their section. The use of the musical elements in their solution should be addressed in this statement.

Students refer to *Performance Task Rubric* for the completion of their composition. A copy of the notated warm-up composition and statement of purpose are submitted to the teacher for review. Upon approval of the teacher, the student discusses and rehearses the warm-up with their section. If selected, the student must perform their warm-up for the section and teacher.

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Resources:

Key signatures, meter, dynamics, articulations, music notation symbols, music notation software, staff paper

- www.teoria.com
- <https://www.khanacademy.org/humanities/music/music-basics2/notes-rhythm/a/glossary-of-musical-terms>
- <https://www.blanksheetmusic.net/>
- <https://www.noteflight.com/login>

Repertoire/Media & Materials:

Band and orchestra literature in their ensemble classroom
Instrument ranges:

- <http://www.orchestralibrary.com/reftables/rang.html>
- <https://delseamusicdotcom.files.wordpress.com/2013/05/hs-instrument-ranges.pdf>

Article about instrumental warm-ups:

- <http://journals.sagepub.com/doi/abs/10.2307/3398898?journalCode=mej>

Academic Vocabulary:

Use academic vocabulary resources to complete the *Design Plan*, *Statement of Purpose*, Warm-up Composition
CAST Glossary of Vocabulary in the Appendix for:

Music Elements: rhythm, melody and melodic shape, harmony, form, dynamics, timbre, texture, style

Compositional Techniques: sequence, rhythmic motive, tension and release; repetition, variety; balance

Expressive Characteristics: dynamics, tempo, articulation

Genre-specific vocabulary found on college and professional organization websites:

Band: <http://wmich.edu/mus-gened/mus150/Glossary.pdf>

Orchestra: <http://www.laco.org/glossary/>

Differentiation/Modification:

- Limit the range of the warm-up to a pentatonic scale.
- Use of notation software for the warm-up score may be omitted.
- Teach the warm-up by rote instead of creating a score.
- Extension for advanced students:
Compose a two-part warm-up addressing problems in harmonic functions or teach the one-part warm-up with solfege and Curwen hand signs.

Formative and Summative Assessments:

Formative Assessments:

Instrumental Warm-Up Design Plan outlines the *Imagining* and *Planning* stages of creation.

Instrumental Warm-Up Statement of Purpose: This response sheet provides evidence of analysis/evaluation of music literature and the application/synthesis of the music elements in order to create a warm-up for their section.

Summative:

Instrumental Warm-Up Performance Task Rubric provides a standards score for the product of the unit.

Instrumental Warm-up Performance Task Rubric

Create a four- to eight-measure composition that will be used as a warm-up for your section in the band. The warm-up must address a challenging aspect of one of the band/orchestra literature pieces. Your composition must include the following components:

- Proper notation, time signature, expressive markings, appropriate key/ range.
- A statement of purpose outlining the problem posed in the musical selection.
- Use of music elements to provide a solution to a problem for your ensemble section.

Achievement	Exceeds	Meets Standards	Not Yet
Novice			
Pitch/Key Signature	The melody flows easily and uses an appropriate key for the section. The melodic content addresses the purpose of the warm-up.	The melody has contour and addresses purpose of the warm-up. The key is appropriate for the section.	The melody is disjunct and/or the key is not appropriate for the section.
Rhythm/Time Signature	The rhythm and meter address the purpose of the warm-up and unify the passage.	The rhythm addresses the purpose of the warm-up.	The rhythm and/or the meter do not relate to the purpose of the warm-up.
Dynamic and Tempo Markings (or articulation markings)	The dynamic and tempo markings are clear and correctly located in the score. These markings reinforce the purpose of the warm-up.	The dynamic and tempo markings are clear and in the correct place on the score.	The dynamic and/or the tempo markings are unclear or in the wrong place on the score.
Purpose and Rigor	The statement of purpose addresses why the composition is appropriate for the group and how it will improve each student's musical or technical skills.	The statement of purpose addresses how the composition is an appropriate challenge in the band/orchestral literature.	The statement of purpose is unclear in how the warm-up addresses a challenge for the group.
Musical Score	The score is clear, clean, and easy for your section to follow.	The score has the required elements in the score.	The score is unclear and difficult for the section to follow.

Student Name: _____ **Holistic Standard Score:** _____

Instrumental Warm-up Composition

Statement of Purpose

Select one piece from your class literature that poses a problem for your ensemble section. Identify a problem presented in the music selection and how you could correct it through a warm-up for your section. State the measure numbers in your music score to identify the problem area. State the musical elements that create this difficulty in the measures you indicate. Address why your warm-up composition is appropriate for your section and how it will improve each student's musical or technical skills. Your statement of purpose must be clearly written and compelling. You will be expected to share this statement with your teacher and ensemble section.

Student Name: _____

Ensemble: _____

Date: _____

Music Piece Selection: _____

Statement of Purpose: