

NJCCCS AREA: Visual and Performing Arts

North Brunswick Township Public Schools

**Course: Concert Band/Honors Wind Ensemble
Instrumental Music Grades 9-12**

By James Egan Subject Area Leader K-8 Music

Acknowledgements:

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Date: Revised September 2012

Board Adoption: _____

Course Description:

The goals of the band program include individual development, ensemble development, aesthetic awareness, problem solving in real time, and public performance. The various Band and Honors Band events include, small group lessons, Concert Band or Honors Wind Ensemble class, and individual auditions, which satisfy the Visual and Performing Arts requirements. Students registering for Honors Band classes must perform a placement audition prior to registration. Calendars of rehearsals, performances and special events are published prior to each semester. The student accepts the in-school and out-of-school obligations of participation as integral components of his/her cohesive experience in the study of music. Students who contemplate continuing the study of music in college are encouraged to register for Music Theory and AP Music Theory. There are numerous co-curricular opportunities open to students registered in music performance including vocal and instrumental chamber music ensembles, orchestra, pit orchestra for musical productions, as well as selected outside ensembles, and educational travel. All instrumental students will be made aware of NAFME regional events including audition information for all Central Jersey Regions ensembles. All members of the Band program are strongly encouraged to participate in Marching Band as an important part of the total Band experience. Upon graduation, students are prepared for membership in college level ensembles.

CONCERT BAND is a full year course opened to students in grades 9, 10, 11, and 12 Possessing intermediate skills on woodwind, brass, and percussion instruments. Concert Band primarily focuses on developing skills in rhythm, pitch, tone, intonation, as well as art and expression. Students study music through the use of method books, exercises and appropriate concert selections. Students in Concert Band study and perform music of an intermediate level (Grade III and IV) with emphasis on developing technical ability, characteristic tonality, and knowledge of phrasing. Members of the Concert Band may audition for woodwind, brass and percussion parts in the Honors Band. Performances are culminating experiences without equivalent substitutes. Students accept the performance calendar as a condition of participation and as part of the course requirement.

HONORS BAND is a full year course. This band is designed for woodwind, brass, and percussion students with advanced technical abilities who wish to broaden their musical knowledge and improve their performance level. Membership in the Honors Band is based upon auditions and/or by recommendation of the instructor. The Honors Band studies and performs music on an advanced level (Grades IV, V and VI) with emphasis on developing musical maturity appropriate to college and professional level music literature.

Members of the Wind Ensemble may audition for woodwind, brass, and percussion parts in the Chamber Orchestra. Performances are culminating experiences without equivalent substitutes. Students accept the performance calendar as a condition of participation and as part of the course requirement.

New Jersey Core Curriculum Content Standard Area: WIND INSTRUMENTS 9-12

Topic: Basic Instrument Care and Sound Production Course: Concert Band (CB), Honors Wind Ensemble (HWE) Grade: 9-12 Date: September 2012

NJCCC Standard Essential Questions	NJCCCS –NAfME Essential Skills	Instructional Strategies Activities/Materials/Technology Interdisciplinary Connections Cultural Diversity	Modifications ESL/Special Education Academic Support/G&T Honors Wind Ensemble	Assessments Formative Summative Benchmarks	PACING
<p>1.1 The Creative Process and 1.3 Performance: How do I assemble the instrument?</p> <p>How do I care for the instrument?</p> <p>How do I hold the instrument?</p> <p>How do I produce a sound on the instrument?</p>	<p>1.1.12.B.11/B.2, 1.3.12.B.1/B2 TLWBAT assemble and disassemble the instrument.</p> <p>1.1.12.B.11/B.2, 1.3.12.B.1/B2 TLWBAT explain the basics of how to care for the instrument.</p> <p>1.1.12.B.11/B.2, 1.3.12.B.1/B2 TLWBAT hold the instrument correctly with proper body posture and finger placement.</p> <p>1.1.12.B.11/B.2, 1.3.12.B.1/B2 TLWBAT produce sound using proper breathing and embouchure, or hand placement.</p>	<p>Open case correctly. Assemble and disassemble instrument. Repeat this process twice. Hold instrument with fingers in the correct placement. Produce sound while holding the instrument.</p> <p>Explain proper care of the instrument so as not to break or damage the instrument.</p> <p>Explain the use of oil, grease, or other lubricants to care for the instrument.</p> <p>Explain basic cleaning.</p> <p>Have the student put the instrument down and pick it up again finding the right placement for fingers and proper posture.</p> <p>Have student produce sound using the proper embouchure.</p>	<p>Special Education Academic Support:</p> <p>Special seating Extra reinforcement of classroom oral or written directions.</p> <p>Student use of word banks, note/reading/spelling correction activities, flashcards.</p> <p>Extra rhythm charts and exercises.</p> <p>Extra time for performance tests</p> <p>Modifications of assessment tools to more objective formatting. Implementing Differentiation of Instruction.</p> <p>HWE: Advanced cleaning and maintenance tips. Explain what attracted you to your instrument.</p>	<p>Listening quizzes and written/dictation music sections.</p> <p>Method book, sheet music, and teacher generated exercises and performance tests after each six-week unit.</p> <p>Rhythm chart quiz bi monthly.</p> <p>Scale charts and fragments quiz bi monthly.</p> <p>Simple yes/no responses to questions</p> <p>Open-ended questions</p> <p>Long and short answer questions multiple choice</p> <p>True/false questions</p> <p>Teacher and CD/DVD generated listening comprehension passages</p> <p>Practice log/charts for individual practice.</p> <p>Individual and small group performances</p> <p>Classroom interaction Posters, reports and projects.</p> <p>Bi-Yearly individual auditions</p>	<p>New students only. Most students arrive with these skills. September</p> <p>Review all students September and ongoing.</p> <p>October</p> <p>Instrument Cleaning Bi-Yearly</p> <p>Instrument Maintained ongoing</p> <p>September</p>
<p>1.2 History of the Arts and Culture: Where has your instrument been seen? When did you first hear about this instrument?</p>	<p>1.2.12.A.1 TLWBAT describe where their instrument fits into their own musical experience or schema.</p>	<p>Discuss with other students where you first saw the instrument you are playing.</p>			
<p>1.4 Aesthetic Response and Critique Methodologies: What kind of music do you hope to play with this instrument?</p> <p>What is the common (archetypal), sound of my instrument? How does that sound very from genre to genre?</p>	<p>1.4.12.B.1 TLWBAT describe what style of music a certain sound helps create based on recorded examples.</p> <p>1.2.12.A.2 TLWBAT explain in detail what makes their instrument sound unique compared to other instruments</p>	<p>Discuss what types of music you hope to perform with your instrument. Discuss how your instrument is used in your culture.</p> <p>Technology: (i.e. Web sites, Smart phones, tuner apps, metronome apps)</p> <p>Materials: (i.e. Method book, sheet music, CDs/DVDs, videos)</p>			

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<p>1.1 The Creative Process: 1.3 Performance:</p> <p>How long should I practice.</p> <p>What should I include in a regular practice session.</p> <p>What types of equipment wouldn't aid and proper practice.</p> <p>What is proper rehearsal procedure?</p> <p>What is proper concert procedure?</p> <p>1.2 History of the Arts and Culture: Why do audiences behave differently for different styles of music?</p> <p>1.4 Aesthetic Response and Critique Methodologies: How does my ability affect what pieces I can play?</p>	<p>1.1.12.B.11/B.2, 1.3.12.B.1/B2 TLWBAT explain the basics of how to fill out a practice chart.</p> <p>1.1.12.B.11/B.2, 1.3.12.B.1/B2 TLWBAT play through rehearsal materials including lesson book, concert pieces, scales or scale fragments, along with long tones and embouchure building drills.</p> <p>1.1.12.B.11/B.2, 1.3.12.B.1/B2 TLWBAT use a metronome and tuner.</p> <p>1.1.12.B.11/B.2, 1.3.12.B.1/B2 TLWBAT describe the rules of rehearsal and public performance in their own words based on teacher guidelines.</p> <p>1.2.12.A.1, 1.2.12.A.3 TLWD proper etiquette based on style of music being performed.</p> <p>1.4.12.B.1, 1.4.12.B.3 TLWD the ability to play pieces that seemed easy or hard for them and explaining what elements were present in each.</p>	<p>Fill out personal information on practice chart. Share guidelines on how to fill out practice chart.</p> <p>Explain how to organize a standard practice session. Use mini demonstration to show what to include in a practice session. Explain how each component aids in progress.</p> <p>Show how using a metronome makes rhythm more precise. Show how using a metronome and increasing speed increases ability. Show how using a tuner makes pitch more precise.</p> <p>Show examples of past performances with good behavior. Show award-winning performances of top groups. Explain how good rehearsal technique leads to great performance.</p> <p>Explain how clapping and audience participation is proper during Jazz performances at the end of each solo during a song. Explain how during classical performances no clapping exists between movements.</p> <p>Demonstrate how technical ability allows one to express them selves more fully. Use recorded examples to show technical proficiency and self-expression.</p> <p>Technology: (i.e. Web sites, Smart phones, tuner apps, metronome apps)</p> <p>Materials: (i.e. Method book, sheet music, CDs/DVDs, videos)</p>	<p>Special seating Extra reinforcement of classroom oral or written directions.</p> <p>Student use of word banks, note/reading/spelling correction activities, flashcards.</p> <p>Extra rhythm charts and exercises.</p> <p>Extra time for performance tests</p> <p>Modifications of assessment tools to more objective formatting. Implementing Differentiation of Instruction.</p> <p>HWE: longer practice times using faster tempo markings. Use more complex rhythm charts and rhythmic patterns. Use or irregular meters. Use of intonation charts. Tune within 5 cents</p>	<p>Listening quizzes and written/dictation music sections.</p> <p>Method book, sheet music, and teacher generated exercises and performance tests:</p> <p>Rhythm chart quiz bi monthly.</p> <p>Scale charts and fragments quiz bi monthly.</p> <p>Special patterns, blues scales, pentatonic, etc.</p> <p>Simple yes/no responses to questions Open-ended questions Long and short answer questions multiple choice True/false questions Teacher and CD/DVD generated listening comprehension passages</p> <p>Practice log/charts for individual practice. Individual and small group performances Classroom interaction Posters, reports and projects.</p>	<p>September with modifications as students become more advanced.</p> <p>September with modifications as students become more advanced.</p> <p>October-November</p> <p>September-December</p> <p>January</p> <p>April</p>

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<p>1.1 The Creative Process: 1.3 Performance:</p> <p>How do I create a pulse or beat?</p> <p>How is a pulse or beat notated in music?</p> <p>How is duration notated in music and how does it relate to pulse or beat?</p> <p>1.2 History of the Arts and Culture:</p> <p>How do different meters, pulses and beats lend themselves to different types of music?</p> <p>1.4 Aesthetic Response and Critique Methodologies:</p> <p>How do I know what tempo to begin at or what tempo to switch to musical notation?</p>	<p>1.1.12.B.11/B.2, 1.3.12.B.1/B2 TLWBAT listen to music and tap the beat with their foot or their hands.</p> <p>1.1.12.B.11/B.2, 1.3.12.B.1/B2 TLWBAT read a time signature deciphering both the top and bottom numbers. Then creating a beat or pulse with either their hands or feet.</p> <p>1.1.12.B.11/B.2, 1.3.12.B.1/B2 TLWBAT read all notes in regard to rhythm and rest up through 64th notes.</p> <p>1.2.12.B.1, 1.2.12.B.2 TLWBAT tell the difference between compound and simple time signatures by listening to examples.</p> <p>1.3.12.B.1, 1.3.12.B.2 TLWBAT read basic tempo terms and apply them to written examples.</p>	<p>Play different examples and have the student tap their foot along to the music. Change tempos and check for understanding with new pulses being established.</p> <p>Use chart to show musical notation and rests. Have students find different types of notes on a line of music counting how many of each they find. Have students read from rhythm charts.</p> <p>Have students create beats based on different types of pictures by tapping their foot.</p> <p>Using recorded examples or by teacher demonstration plays different styles of tempos. Have students discern between simple and compound time. Have students find differences between waltz tempo alla breve tempo, and regular tempo or common time.</p> <p>Use definition charts to explain different words used to explain different speeds of time.</p> <p>Use a metronome to show how numbers and notation relate to tempo. Use a metronome to play through rhythm charts in different styles.</p> <p>Technology: (i.e. Web sites, Smart phones, tuner apps, metronome apps)</p> <p>Materials: (i.e. Method book, sheet music, CDs/DVDs, videos)</p>	<p>Special seating Extra reinforcement of classroom oral or written directions.</p> <p>Student use of word banks, note/reading/spelling correction activities, flashcards.</p> <p>Extra rhythm charts and exercises.</p> <p>Extra time for performance tests</p> <p>Modifications of assessment tools to more objective formatting.</p> <p>Implementing Differentiation of Instruction.</p> <p>Use slower metronome markings. Use a metronome with a visual stimulus.</p> <p>Honors wind ensemble: use faster tempo markings. Use more complex rhythm charts and rhythmic patterns. Use or irregular meters.</p>	<p>Listening quizzes and written/dictation music sections.</p> <p>Method book, sheet music, and teacher generated exercises and performance tests after each six-week unit.</p> <p>Rhythm chart quiz bi monthly.</p> <p>Scale charts and fragments quiz bi monthly.</p> <p>Simple yes/no responses to questions</p> <p>Open-ended questions</p> <p>Long and short answer questions multiple choice</p> <p>True/false questions</p> <p>Teacher and CD/DVD generated listening comprehension passages</p> <p>Practice log/charts for individual practice.</p> <p>Individual and small group performances</p> <p>Classroom interaction Posters, reports and projects.</p> <p>Bi-Yearly individual auditions</p>	<p>New students only. Most students arrive with these skills. September</p> <p>Eighth note accuracy September – October</p> <p>16th note accuracy October through November</p> <p>Tied notes and dotted notes September through December</p> <p>Mixed rhythmic patterns including triplets December through February</p> <p>CB 2/4, Cut Time October</p> <p>CB 3/8 6/8 November</p> <p>HWE 9/8, 12/8 November</p> <p>HWE Mixed Meters March-April</p>

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<p>1.1 The Creative Process: 1.3 Performance:</p> <p>How do scales and patterns help me play better?</p> <p>What scales should I know?</p> <p>What other patterns are there?</p> <p>What is a chord and how do I play one?</p> <p>1.2 History of the Arts and Culture:</p> <p>Where do scales and arpeggios appear in music?</p> <p>1.4 Aesthetic Response and Critique Methodologies:</p> <p>How does my ability to play scales increase my ability to read music or create my own?</p>	<p>1.1.12.B.11/B.2, 1.3.12.B.1/B2 TLWBAT play a major scale in pattern.</p> <p>1.1.12.B.11/B.2, 1.3.12.B.1/B2 TLWBAT play through appropriate scales based on year's experience.</p> <p>1.1.12.B.11/B.2, 1.3.12.B.1/B2 TLWBAT play short finger patterns to increase dexterity including chromatic scales, blues scales, and minor scales.</p> <p>1.1.12.B.11/B.2, 1.3.12.B.1/B2 TLW play major and minor arpeggio based on year's experience.</p> <p>1.2.12.B.1, 1.2.12.B.2 1.3.12.B.1, 1.3.12.B.2 TLWBAT play chords in songs such as <i>In The Mood</i>, and <i>The Star Spangled Banner</i>. TLW recognize scales patterns in band literature.</p> <p>1.4.12.B.1, 1.4.12.B.2 TLWBAT recognize chord and scale pattern in band literature.</p> <p>1.4.12.B.1, 1.4.12.B.2 TLW sight-read music including scale and chord patterns.</p> <p>1.4.12.B.1, 1.4.12.B.2 TLW use scale and chord patterns to improvise a solo.</p>	<p>Use a piano keyboard or mallet instrument to show the pattern of a major scale</p> <p>Explain how to create the same pattern starting on different notes.</p> <p>Show how starting on different notes requires different sharps and flats.</p> <p>Explain how the circle of fifths along with the order of sharps and flats helps to organize all key signatures.</p> <p>Show how chromatic scales, blues scales and chords increase playing ability.</p> <p>Have students learn scales and check them off their own circle of fifths</p> <p>Play examples of music from different cultures and genres that use varying scale patterns.</p> <p>Use a 12 Bar Blues to teach improvisation.</p> <p>Technology: (i.e. Web sites, Smart phones, tuner apps, metronome apps)</p> <p>Materials: (i.e. Method book, sheet music, CDs/DVDs, videos)</p>	<p>Special seating</p> <p>Extra reinforcement of classroom oral or written directions.</p> <p>Student use of word banks, note/reading/spelling correction activities, flashcards.</p> <p>Extra scale charts and exercises.</p> <p>Extra time for performance tests</p> <p>Modifications of assessment tools to more objective formatting.</p> <p>Implementing Differentiation of Instruction.</p> <p>HWE: longer practice times using faster tempo markings.</p> <p>Use more complex scale charts and octaves. Use of modes.</p>	<p>Listening quizzes and written/dictation music sections.</p> <p>Method book, sheet music, and teacher generated exercises and performance tests:</p> <p>Rhythm chart quiz bi monthly.</p> <p>Scale charts and fragments quiz bi monthly.</p> <p>Special patterns, blues scales, pentatonic, etc.</p> <p>Simple yes/no responses to questions</p> <p>Open-ended questions</p> <p>Long and short answer questions multiple choice</p> <p>True/false questions</p> <p>Teacher and CD/DVD generated listening comprehension passages</p> <p>Practice log/charts for individual practice.</p> <p>Individual and small group performances</p> <p>Classroom interaction</p> <p>Posters, reports and projects.</p>	<p>September with modifications as students become more advanced.</p> <p>October with modifications as students become more advanced.</p> <p>October-November</p> <p>September-December</p> <p>May-June</p>

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<p>1.1 The Creative Process: 1.3 Performance: How do I play notes differently to reflect mood? How are different articulations notated? What skills do I need to perform for longer durations? Even though my fingers are correct some of my notes sound wrong. What does it mean to be in tune? What is intonation?</p> <p>1.2 History of the Arts and Culture: How should I change my tone, articulation, to reflect different genres or time periods?</p> <p>1.4 Aesthetic Response and Critique Methodologies: How do different types of articulation affect group performance, how does it affect personal perform?</p>	<p>1.1.12.B.1, 1.1.12.B.2, 1.1.12.B.3, 1.3.12.B.1 TLWBAT play notes at different volumes. Start notes with different types of articulation. 1.1.12.B.1, 1.1.12.B.2, 1.3.12.B.2 TLWBAT identify different markings for different articulations TLWBAT play long tones while maintaining proper breath support and embouchure. 1.1.12.B.1, 1.1.12.B.2, 1.1.12.B.3, 1.3.12.B.1 TLWBAT Match a reference tone with their voice. Play a pitch and determine whether it is into or out of tune. 1.1.12.B.1, 1.1.12.B.2, 1.1.12.B.3, 1.3.12.B.1 TLWBAT define intonation and give examples of good and bad intonation using their instrument. 1.1.12.B.1, 1.1.12.B.2, 1.3.12.B.2 TLWBAT lip notes up or down. 1.2.12.B.1, 1.2.12.B.2 TLW change articulation and dynamics based on style and genre. 1.4.12.B.1, 1.4.12.B.2 TLWBAT describe where different articulations would be applicable based on style. 1.4.12.B.1, 1.4.12.B.2 TLWBAT play a piece with different types of articulation.</p>	<p>Do breathing drills. Hold a small piece of paper against the wall using your breath. Sitting at chair bend over and taking deep breathes with your hands on your side.</p> <p>Using a simple rhythm chart play notated articulation.</p> <p>Practice exhaling at different rates of speed. Blow through your instrument using different rates of air speed notating the difference in volume and tone.</p> <p>Say the word too, doo, ta, da. Start a burst of air with one of these words. With your mouth closed in its proper embouchure start a note using this technique.</p> <p>Teacher demonstration of liping notes up and down repeated by student.</p> <p>Use a tuner for visual showing when notes are sharp and when notes are flat. Discuss markings on tuner.</p> <p>Play different styles of music representing different articulations.</p> <p>Technology: (i.e. Web sites, Smart phones, tuner apps, metronome apps)</p> <p>Materials: (i.e. Method book, sheet music, CDs/DVDs, videos)</p>	<p>Special seating Extra reinforcement of classroom oral or written directions.</p> <p>Student use of word banks, note/reading/spelling correction activities, flashcards.</p> <p>Extra time with tuners and exercises.</p> <p>Extra time for performance tests</p> <p>Modifications of assessment tools to more objective formatting.</p> <p>Implementing Differentiation of Instruction.</p> <p>Honors Wind Ensemble or HWE: use faster tempo markings. Use more complex rhythm charts and rhythmic patterns. Use or irregular meters. Use of intonation charts. Tune within 5 cents</p>	<p>Listening quizzes and written/dictation music sections.</p> <p>Method book, sheet music, and teacher generated exercises and performance tests after each six-week unit.</p> <p>Rhythm chart quiz bi monthly.</p> <p>Scale charts and fragments quiz bi monthly.</p> <p>Simple yes/no responses to questions</p> <p>Open-ended questions</p> <p>Long and short answer questions multiple choice</p> <p>True/false questions</p> <p>Teacher and CD/DVD generated listening comprehension passages</p> <p>Practice log/charts for individual practice.</p> <p>Individual and small group performances</p> <p>Classroom interaction Posters, reports and projects.</p> <p>Bi-Yearly individual auditions</p>	<p>Basic dynamics September through November</p> <p>Basic articulation marks September through November</p> <p>Matching pitch September</p> <p>Lipping notes up and down. HWE almost half step lip. October November</p> <p>Using tuner to tune within 8 cents December, HWE 5 cents by May year 2</p>

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<p>1.1 The Creative Process: 1.3 Performance: How do I adjust the instrument?</p> <p>How do I clean the instrument?</p> <p>How does the way I hold the instrument affect my sound and progress?</p> <p>How do I produce a professional sound on the instrument?</p> <p>1.2 History of the Arts and Culture: How should I change my tone, articulation, or embellishments to reflect different genres, or time periods?</p> <p>1.4 Aesthetic Response and Critique Methodologies: How do I grade my own performance?</p>	<p>1.1.12.B.1, 1.1.12.B.2 1.3.12.B.1 TLWBT made small adjustments or repairs to their own instrument to improve its functionality</p> <p>1.1.12.B.1, 1.1.12.B.2 1.3.12.B.1 TLWBAT explain the basics of how to care for the instrument.</p> <p>1.1.12.B.1, 1.1.12.B.2 1.3.12.B.2 TLWBAT hold the instrument correctly with proper body posture and finger placement.</p> <p>1.1.12.B.1, 1.1.12.B.2 1.3.12.B.2 TLWBAT produce more archetypal sounds on their instrument using long tones, scale patterns, and standard repertoire.</p> <p>1.2.12.B.1, 1.2.12.B.2 TLWBAT describe how their performance differs from professional performances of the same genre.</p> <p>1.4.12.B.1, 1.4.12.B.2 TLW video record their performance and critique it in regards to pulse and meter, intonation and tone, and lastly, art and expression.</p>	<p>Give a thorough description on why an instrument works. Demonstrate how certain problems change sound. Repair basic problems in front of student.</p> <p>Demonstrate a good instrument cleaning. Follow up with proper lubrication.</p> <p>Show how different common carriage mistakes affect performance and progress. Show examples of perfect posture and instrument carriage.</p> <p>Use professional recordings to demonstrate exactly what the instrument should sound like. Pick recording applicable to desired style. Explain how these sounds differ from the students. Provide exercises to improve sound by diagnosing problems.</p> <p>Compare video examples between the student and a professional performance of the same or similar material. Explain how these sounds differ from the students. Provide exercises to improve approach by diagnosing problems.</p> <p>Use course rubrics to score your own performance. Make suggestions for self-improvement.</p> <p>Technology: (i.e. Web sites, Smart phones, tuner apps, metronome apps)</p> <p>Materials: (i.e. Method book, sheet music, CDs/DVDs, videos)</p>	<p>Special seating Extra reinforcement of classroom oral or written directions.</p> <p>Student use of word banks, note/reading/spelling correction activities, flashcards.</p> <p>Extra rhythm charts and exercises.</p> <p>Extra time for performance tests</p> <p>Modifications of assessment tools to more objective formatting. Implementing Differentiation of Instruction.</p> <p>Honors Wind Ensemble or HWE: use faster tempo markings. Use more complex rhythm charts and rhythmic patterns. Use or irregular meters. Use of intonation charts. Tune within 5 cents. Use embellishments applicable to the time period. Listen to performances that are period correct and copy them.</p>	<p>Listening quizzes and written/dictation music sections.</p> <p>Method book, sheet music, and teacher generated exercises and performance tests after each six-week unit.</p> <p>Rhythm chart quiz bi monthly.</p> <p>Scale charts and fragments quiz bi monthly.</p> <p>Simple yes/no responses to questions</p> <p>Open-ended questions</p> <p>Long and short answer questions multiple choice</p> <p>True/false questions</p> <p>Teacher and CD/DVD generated listening comprehension passages</p> <p>Practice log/charts for individual practice.</p> <p>Individual and small group performances</p> <p>Classroom interaction Posters, reports and projects.</p> <p>Bi-Yearly individual audition</p>	<p>September-October</p> <p>November-December</p> <p>December-February</p> <p>February-April</p> <p>March-June</p>