

# **Unit 11: Mozart, Arpeggios, and Triplets**

## **Grade 6 Brass Class**

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### **RELATION TO DISTRICT'S CURRICULUM**

In Northview's K-12 music curriculum, the ultimate philosophy is "that fine arts education...is a vital and basic component in the development of our students...Experiences in the arts should be selected and organized to result in a broadened understanding of aesthetics, criticism, history and performance." An almost one hundred page binder spells out how these four categories are achieved at different ages. In this unit, the students' understandings of aesthetics and criticism are broadened by listening to one another play and hearing the quintet perform. A broadened understanding of history comes mostly from learning about Mozart and all he wrote and did. Finally, a broadened understanding of performance happens every lesson in which the students play, especially in the playing test in lesson four.

### **RATIONALE FOR UNIT**

This unit is important because it teaches some foundational concepts to these growing musicians. Mozart is one of the most well-known composers and introducing students to his music and the time during which he wrote music will add to their music history knowledge. Arpeggios are one of the few patterns that all music is made from so understanding what they are can help students perform with better understanding. Triplets are the foundation of performing jazz. Especially because of the well-known jazz program at Northview High School, teaching triplets is fundamental to growing as a musician.

### **BIG IDEAS**

The big ideas for this unit are the music of Mozart and the Classical Period, binary form, arpeggios, and triplets.

### **STANDARDS**

Of the National Standards for Music Education, this unit will cover:

1. Singing, alone and with others, a varied repertoire of music
2. Performing on instruments, alone and with others, a varied repertoire of music,
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.

Of the sixth grade music GLCE's, this unit covers:

- I.6.1. Sing and play with expression and technical accuracy, an increasingly diverse repertoire of literature at developmentally-appropriate levels.  
Perform at least one selection from memory

- I.6.2. Sing melodies with confidence in a large group
- I.6.3. Sing and play accurately in both small groups and large ensembles, with appropriate technique and breath control
- I.6.5. Sight read basic melodies in treble or bass clef, using combinations of whole, half, quarter, and eighth notes and rests; in simple meter
- III.6.2. Identify elements of music used in music of diverse genres and styles
- III.6.3. Demonstrate knowledge of the basic principles of rhythm, simple meter (2/4, 3/4, 4/4), and the intervals of a major scale
- III.6.4. Develop criteria based on musical knowledge and personal reflections to evaluate the quality and effectiveness of music performances. Apply these criteria as self-evaluation when performing and creating.

## **OBJECTIVES**

Unit Objective: The students will learn about Mozart's life and music from the Classical era while also learning to perform six pieces (of which include the introductions for binary form, arpeggios, and triplets) with 90% accuracy and understanding.

Lesson 1 Objective: The students will learn binary form and arpeggios with 80% understanding and perform with 60% accuracy.

Lesson 2 Objective: The students will learn triplets with 90% understanding and will perform with 70% accuracy.

Lesson 3 Objective: The students will gain some basic knowledge of Classical era music and Mozart while also performing with 80% accuracy.

Lesson 4 Objective: The students will learn the basics of chords with 60% accuracy and play with 90% accuracy.

Lesson 5 Objective: The students will listen to Classical music performed live and use musical terms to describe what they hear with 90% accuracy.

## **MAJOR CONCEPTS**

### Mozart and Classical Period

- quick lecture
- born in Salzburg in 1756
- started playing music at 3
- performed hard music at 4
- started composing at 5
- he wrote hundreds of pieces before he died poor at 35 (1791) in Vienna
- during his lifetime, he was known as a performer but only after he died did his music become famous

### Binary form

- #86 Themes from Eine Kleine Nachtmusik by Mozart
- play piece
- point out highlighted "A" and "B" and notice how they are two different sections that sound different but are related
- label as binary form (bi- meaning two)

### Arpeggios

- “an arpeggio is the sounding of notes in a chord one after the other, not at the same time” (Band Expressions Teacher Edition, p. 553)

- remind students that at the end of “Batman Theme” we played a chord as a band
- sing an example of an arpeggio and ask students if they can find any in #88 “Non Piu Andrai” by Mozart

### Triplets

- does anyone see the new rhythm in #89 “Blueberry Pie”?
- we call this eighth note triplets - chant “blue-ber-ry blue-ber-ry blue-ber-ry pie” and ask them to echo
- play on concert F
- perform “Blueberry Pie”

### **CLEAR, GRADE-APPROPRIATE THEME**

The themes are Mozart, arpeggios and triplets. They are grade appropriate because they are the next step of growing any musician.

### **INTERDISCIPLINARY ADDITIONS**

- in Lesson 5, the students will have a worksheet to fill out asking them to describe the performance they are hearing
- in Lesson 3, the students will get a history lesson about music and culture in the 1700s
- in all lessons, we will use fractions to talk about beat subdivision, especially when introducing triplets (1/3 of a beat)

### **BEHAVIOR MANAGEMENT PLAN**

At Northview, there is a system in place where the first time a student misbehaves, the student and teacher go through several questions and answers:

Teacher: Student, what are you doing?

Student: Talking out of turn.

Teacher: What is the rule?

Student: Raise your hand and wait to be called on.

Teacher: This is your warning, do you know what happens next time you misbehave?

Student: I go to the SRC (Student Responsibility Center where they write an action plan for better behavior)

Teacher: And where do you want to be?

Student: Here.

Teacher: I want you to stay here too, but it’s up to you to choose that.

And if the student misbehaves again, the teacher simply says, “Student, I see you have chosen to leave,” upon which the student will pack up and go to the SRC.

### **ASSESSMENTS**

In music, formative assessment happens almost all the time. Anytime the students are performing any music, I will be listening and giving instant feedback as I informally assess them. At the end of the unit, I will do a more formal, summative assessment where each student will play three measures of a piece we learned during the unit and fill out a worksheet describing, using appropriate terms, the music they are listening to. In order to meet the needs of diverse learners, I will teach and review the

piece they must play for the summative assessment in several ways during the previous lessons. I will also read the questions aloud before the performance so the students can see them on their paper and hear them out loud.

### **ASSISTING STUDENTS WITH SPECIAL NEEDS**

Most of my students that have special needs have learning disabilities and they are related to reading. To assist them, I will be sure to read everything in the book aloud and also use visual cues. Two specific students work better with one-on-one work, so I will be sure to spend some one-on-one time with all of the students to help these students but not single them out. I also have a student who is a recovering leukemia patient and to accommodate him, I have found it is most important to be flexible with his hospital schedule but also not treat him differently than the other students. Finally, I have a very high-functioning student on the autism spectrum. What best helps him is to provide visual cues and help direct his focus for which I just need to be aware.

## Unit 11, Lesson 1

**Objective:** The students will learn binary form and arpeggios with 80% understanding and perform with 60% accuracy.

Time	Overview	Details	Assessment	Bloom's & Mult. Intel.
5 min.	warm-ups	-mouthpiece: take-off, dive-bomb, arch, bumblebee, "Hey, Good Lookin'," Mario theme -with instrument: 1-5-1, 1-5-1-lip down, 1-5-8-5-1, 1-5-8-5-1-lip down, 1-5-8-3-8-5-1-lip down, 123454321234543212345432151	-listen and give feedback	1,2,3 -bodily-kin. -musical -interpers.
10 min.	#86 Themes from Eine Kleine Nachtmusik	-ask students to play piece -ask why they think it has "A" and "B" -play again and rehearse by section (A and B) -put back together -point out composer Mozart -brief talk about style	-listen and give feedback	1,2,3,4 -spatial -bodily-kin. -musical -interpers.
9 min.	#87 Pentascale Warm-Up	-give pitch and instruct students to play on mouthpiece -review fingerings for chromatics -reminder: slurs -play on instruments	-listen and give feedback -listen to tpts and tbns separately	1,2,3 -bodily-kin. -musical -interpers.
6 min.	#88 Non Piu Andrai	-Mozart again! -introduce arpeggios (an arpeggio is just putting notes in a chord one after another instead of on top like the end of Batman) -reminder: Ab, dotted eighth/sixteenth	-pre-assessment -group plays through and record with iPad	1,2,3 -bodily-kin. -musical -interpers.

National Standards: 2, 5, 7, 9; GLCEs: I.6.1, I.6.3, I.6.5, III.6.3

Teacher's Materials List	Student's Materials List
-Teacher's Edition of Band Expressions -iPad	-instrument -Student Edition of Band Expressions -pencil

Bloom's code: 1. knowledge, 2. comprehension, 3. application, 4. analysis, 5. synthesis, 6. evaluation

## Unit 11, Lesson 2

Objective: The students will learn triplets with 90% understanding and will perform with 70% accuracy.

Time	Overview	Details	Assessment	Bloom's & Mult. Intel.
5 min.	warm-ups	-mouthpiece: take-off, dive-bomb, arch, bumblebee, "Hey, Good Lookin'," Mario theme -with instrument: 1-5-1, 1-5-1-lip down, 1-5-8-5-1, 1-5-8-5-1-lip down, 1-5-8-3-8-5-1-lip down, 123454321234543212345432151	-listen and give feedback	1,2,3 -bodily-kin. -musical -interpers.
2 min.	#87 Pentascale Warm-Up	-play on mouthpiece -review fingerings -play in horn	-listen and give feedback	1,2,3 -bodily-kin. -musical
5 min.	#86 Themes from Eine Kleine Nachtmusik	-review: What form is this piece? (binary) -play with band -ask what makes "B" different than "A"?	-listen and give feedback -get answers to questions	1,2,3,4 -bodily-kin. -musical -interpers.
6 min.	#88 Non Piu Andrai	FYI: Thursday - playing test on this! -What's an arpeggio? -play it -check key signature and talk about Classical style -play again	-get answers to questions -as prep for post-assessment have tpts and tbns play separately	1,2,3,6 -bodily-kin. -musical -intrapers. -interpers.
8 min.	#89 Blueberry Pie	-new rhythm! eighth note triplets -chant "blueberry pie" -play rhythm on concert F -tbns play, tpts play, play together	-chant, clap, and play triplets -listen & give feedback	1,2,3 -logical-math -linguistic -bodily-kin. -musical
4 min.	#90 Star Wars Theme	-we just talked about triplets, let's try to play this song full of triplets! -mostly as a fun class-closer	-listen and give feedback	1,2,3 -bodily-kin. -musical

National Standards: 1, 2, 5, 7; GLCEs: I.6.1, I.6.2, I.6.3, I.6.5, III.6.2, III.6.3, III.6.4

Teacher's Materials List	Student's Materials List
-Teacher's Edition of Band Expressions	-instrument                      -pencil -Student Edition of Band Expressions

Bloom's code: 1. knowledge, 2. comprehension, 3. application, 4. analysis, 5. synthesis, 6. evaluation

### Unit 11, Lesson 3

Objective: The students will gain some basic knowledge of Classical era music and Mozart while also performing with 80% accuracy.

Time	Overview	Details	Assessment	Bloom's & Mult. Intel.
5 min.	warm-ups	-mouthpiece: take-off, dive-bomb, arch, bumblebee, "Hey, Good Lookin'," Mario theme -with instrument: 1-5-1, 1-5-1-lip down, 1-5-8-5-1, 1-5-8-5-1-lip down, 1-5-8-3-8-5-1-lip down, 123454321234543212345432151	-listen and give feedback	1,2,3 -bodily-kin. -musical -interpers.
2 min.	#87 Pentascale Warm-Up	-play on mouthpiece -play on horn -check tbn's "slurring"	-listen and give feedback	1,2,3 -bodily-kin. -musical -interpers.
6 min.	#88 Non Piu Andrai	-Mozart! -reminder: playing test tomorrow -play -style and key signature review -play again	-listen and give feedback	1,2,3 -bodily-kin. -musical -interpers. -intrapers.
7 min.	Mozart and Classical music mini-lecture	-why was classical music written? -Mozart's life (see details under "Major Concepts" above) -show pics from Austria	-worksheet on Friday	1 -linguistic -musical
6 min.	#89 Blueberry Pie	-reminder of "blueberry" counting -play -teach counting: one-trip-let, two-trip-let, etc. -play again	-listen and ask students to rate their performance on fingers	1,2,3 -logical-math -linguistic -bodily-kin. -musical
4 min.	#90 Star Wars	-triplet counting -play it	-listen and give feedback	1,2,3 -interpers.

National Standards: 2, 5, 8, 9; GLCEs: I.6.1, I.6.3, III.6.3, III.6.4

Teacher's Materials List	Student's Materials List
-Teacher's Edition of Band Expressions -iPad with pictures	-instrument -Student Edition of Band Expressions -pencil

Bloom's code: 1. knowledge, 2. comprehension, 3. application, 4. analysis, 5. synthesis, 6. evaluation

## Unit 11, Lesson 4

Objective: The students will learn the basics of chords with 60% accuracy and play with 90% accuracy.

Time	Overview	Details	Assessment	Bloom's & Mult. Intel.
5 min.	warm-ups	-mouthpiece: take-off, dive-bomb, arch, bumblebee, "Hey, Good Lookin'," Mario theme -with instrument: 1-5-1, 1-5-1-lip down, 1-5-8-5-1, 1-5-8-5-1-lip down, 1-5-8-3-8-5-1-lip down, 123454321234543212345432151	-listen and give feedback	1,2,3 -bodily-kin. -musical -interpers.
10 min.	#88 Non Piu Andrai	-play all together once -highlighted section for playing test m. 4-6 -record each individual perform those measures on iPad	-individual, summative, post-assessment	1,2,3 -bodily-kin. -musical -intrapers.
9 min.	#90 Star Wars	-play for fun! mostly to relieve stress from playing test	-listen and give feedback	1,2,3 -bodily-kin. -interpers.
6 min.	#91 The Happy Whistler	-review cut time -review staccato -play -talk about chords (135) -if you started on 5, what would the notes be? -play again -use fingers to label chord names	-pre-assessment -group plays through and record with iPad	1,2,3,4 -logic-math -bodily-kin. -musical -interpers.

National Standards: 2, 5, 7; GLCEs: I.6.1, I.6.3, III.6.3

Teacher's Materials List	Student's Materials List
-Teacher's Edition of Band Expressions -iPad	-instrument -Student Edition of Band Expressions -pencil

Bloom's code: 1. knowledge, 2. comprehension, 3. application, 4. analysis, 5. synthesis, 6. evaluation



## Unit 11, Lesson 5

Objective: The students will listen to Classical music performed live and use musical terms to describe what they hear with 90% accuracy.

<b>Time</b>	<b>Overview</b>	<b>Details</b>	<b>Assessment</b>	<b>Bloom's &amp; Mult. Intel.</b>
5 min.	introduce ensemble members	-flute: Christine Springer -oboe: Kelsey O'Brien -clarinet: Thomas Flath -French horn: Matthew Brown -bassoon: Jessica Wells		1 -linguistic -interpers.
20 min.	students listen to live music	-woodwind quintet will perform Haydn, Presto; Mozart, Horn Quintet; and Nielsen, Quintet mvt 3 (theme, variations 1, 2, 3, 4 and Andantino festivo) while students fill out worksheets answering questions about dynamics, tempos, styles, etc.	-worksheet	1,2,4,5,6 -linguistic -musical -interpers.
10 min.	field questions	-allow the students to ask questions for the quintet or specific members about music		1,2,3,4,5,6 -linguistic -musical -interpers.

National Standards: 6, 7, 8, 9; GLCEs: III.6.1, III.6.2, III.6.4

<b>Teacher's Materials List</b>	<b>Student's Materials List</b>
-bassoon -worksheets for students	-pencil

Bloom's code: 1. knowledge, 2. comprehension, 3. application, 4. analysis, 5. synthesis, 6. evaluation