

Unit Plan: The Core Fundamentals of Making Sound

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1. List the goals for this unit:

The goals for this unit will be to introduce and put into practice the core fundamentals of making sound by:

- Learning the different phases of a sound envelope using the ADSR model
- Identifying the physical (muscular/neurological) correlation for each phase of this model
- Isolating and practicing the different phases as achievable, technical goals
- Applying the ADSR envelope concept to the concert repertoire

2. List the SWBAT objectives/behaviors that will result from these goals:

By the end of this unit, students will be able to:

- Identify the four components of the ADSR envelope
 - (Attack, Decay, Sustain, Release)
- Relate each component to at least one physical causation in their own body
 - (i.e. Attack = Tongue; Decay = Diaphragm; etc.)
- Correlate each component and its causation with a musical exercise
 - (e.g. IF Attack = Tongue, THEN articulation exercises may be most helpful)
- Demonstrate practical application of this concept to any piece of ensemble or solo repertoire
 - (e.g. IF the player/teacher notices releases feel choked, AND Release = Throat, THEN breathing exercises may be most helpful)

3. What National and PA Standards will this unit reference (use the crosswalk document with the PA curriculum framework to help)

National Core Arts Standards (Music – Performing/Responding/Connecting):

- MU:Pr4.2.E.Ia – Demonstrate understanding of the structure and elements of music
- MU:Pr5.1.E.Ia – Apply teacher-provided criteria to refine performance
- MU:Pr6.1.E.Ia – Perform with technical accuracy and expression
- MU:Re7.2.E.Ia – Describe how elements of music are used in performances
- MU:Cn10.0.E.Ia – Relate music concepts to personal experience (physical causation)

PA Arts & Humanities Standards (9.1 & 9.3):

- 9.1.12.A – Know and use elements/principles of music
- 9.1.12.B – Recognize and apply techniques in performance
- 9.1.12.C – Integrate knowledge of music elements with performance
- 9.3.12.A – Evaluate musical performances using criteria

4. List the techniques/strategies you will develop and use to help the students accomplish the goals:

To introduce the ADSR Envelope, students will be given a visual example. Over the course of several rehearsals we will target one component at a time. Introducing each component will be introduced based on the Visual, Auditory, Reflective, Kinesthetic (VARK) model. See below for more. Assessment strategies may include:

- Quick verbal self identification checks like, “What phase are you struggling with right now?”
- Peer-peer feedback during rehearsal (focused on ONE ADSR component)
- Holding sectionals where each section is assigned a different ADSR component to improve on
- Short excerpt exercises where students intentionally exaggerate one phase

- Before/after recordings comparing improvement in a targeted phase
- Self-reflective exit tickets. Questions may include:
 - “Which phase improved today & what caused it physically?”
 - “IF my struggle was _____ THEN _____ may be the cause”
 - “IF _____ was the problem, THEN [identify phase]_____, [identify physical cause]_____, [select corrective strategy]_____”

5. Provide descriptions for the assessment tools/methods you will use to guide you through this unit.

- Visualization tools/strategies will include simple spectrogram/waveform examples, analogies, muscular examples, etc
- Auditory examples will include varied modeling, rehearsal recording/playback, tone comparison, etc
- Reflective strategies will include short, group discussions during rehearsal and written feedback on an index card based on recorded rehearsals
- Kinesthetic examples will mostly be achieved through the actual, practical and musical application of these tools/skills

6. What differentiation strategies will you use?

With all three ensembles, the ultimate goal is to familiarise students with the ADSR model and comprehensively walk them through a linear, logical approach for being able to independently target, explore, understand, and practice a musical skill. Differentiation goals for each ensemble will be based on the relative expectations for each ensemble. Differentiation strategies may include: simplified language (clean start, full sound, intentional end); one concept per repetition; frequent resets; use of exaggerated examples for quick contrast; section-based accountability over individual focus; varied standards for basic awareness, participation, and listening engagement; volunteer feedback; sectional challenges and group-based tasks; deeper analysis of ADSR, including transitions and phrasing; emphasis on self-diagnosis and independent correction; use of extremes followed by controlled refinement