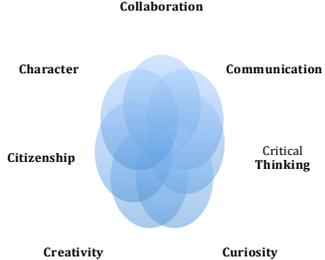


Content Area	Course: Band	Grade Level: Seventh
Grade 7 Band 	R14 The Seven Cs of Learning 	
Unit Titles	Length of Unit	
<ul style="list-style-type: none"> Instrumental Development 	<ul style="list-style-type: none"> Ongoing 	
<ul style="list-style-type: none"> Rhythm 	<ul style="list-style-type: none"> Ongoing 	
<ul style="list-style-type: none"> Melody 	<ul style="list-style-type: none"> Ongoing 	
<ul style="list-style-type: none"> Form 	<ul style="list-style-type: none"> Ongoing 	
<ul style="list-style-type: none"> Style and Expression 	<ul style="list-style-type: none"> Ongoing 	
<ul style="list-style-type: none"> Composing and Arranging 	<ul style="list-style-type: none"> 2-3 weeks 	
<ul style="list-style-type: none"> Improvisation 	<ul style="list-style-type: none"> Ongoing 	
<ul style="list-style-type: none"> Performance Technique & Etiquette 	<ul style="list-style-type: none"> Ongoing 	



Strands	Course Level Expectations*
Create	<ul style="list-style-type: none"> • The creative ideas, concepts, and feelings that influence musicians’ work emerge from a variety of sources. • Musicians can generate creative ideas, make creative decisions, and know when to share. • Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria. • Musicians’ presentation of creative work is the culmination of a process of creation and communication
Perform	<ul style="list-style-type: none"> • Performers’ interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire. • Analyzing creators’ context and how they manipulate elements of music provides insight into their intent and informs performance. • Performers make interpretive decisions based on their understanding of context and expressive intent. • To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria. • Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence the audience response. • Response to music is informed by analyzing context (social, cultural and historical) and how creators and performers manipulate the elements of music
Respond	<ul style="list-style-type: none"> • Individuals’ selection of musical works is influenced by their interests, experiences, understandings, and purposes. • The personal evaluation of musical works and performances is informed by analysis, interpretation, and established criteria.
Connecting	<ul style="list-style-type: none"> • Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding. • Understanding connections to varied contexts and daily life enhances musicians’ creating, performing, and responding.

*Expectations span Grades PK-8 and are based on the National Coalition Core for Art Standards

Unit Title	Instrumental Development	Length of Unit	Ongoing
Inquiry Questions (Engaging & Debatable)	<ul style="list-style-type: none"> • How does understanding the structure and context of musical works inform performance? • When is a performance judged ready to to present? How do context and the manner in which musical work is presented influence audience response? • What musical skills need to be developed in order to become a musical listener and participant? • What are proper practice techniques (i.e. how do you warm up, approach learning new music, correct mistakes, etc?) • What are the basic elements of music reading? • What is the proper playing position for your instrument? • How do you produce an appropriate tone, characteristic of your instrument? • How is musical notation interpreted and translated into musical performance? 		
Standards*	<p>Perform: <i>Analyze:</i> MU:Pr4.2.E.8a, <i>Present:</i> MU: Pr6.1E.8a</p>		
Unit Strands & Concepts	<ul style="list-style-type: none"> • Instrument care and maintenance, • Proper tone and intonation, fingerings/ sticking, tuning, • Major and melodic minor scales up to 2 flats and sharps with arpeggio, • Chromatic scale, circle of 5ths, key signatures, • Instrumental playing technique, performance literature 		
Key Vocabulary	<p>cut time/alla breve, 6/8 time, Concert C major, Concert D-flat major, canon, minor key</p> <p><i>The knowledge of the following vocabulary is based on student's instrument choice:</i> flamacue, triple paradiddle, five-stroke roll (6/8), nine-stroke roll (6/8), drag (three-stroke ruff), grace note, drag paradiddle, single ratamacue, single ratamacue,</p>		

*Standards based on National Coalition for Core Art Standards

For more information visit: <https://nafme.org/wp-content/files/2014/06/1-Core-Music-Standards-PreK-81.pdf>

Unit Title	Instrumental Development	Length of Unit	Ongoing
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Critical Content: My students will Know ...	Key Skills: My students will be able to (Do)...
<ul style="list-style-type: none"> • appropriate tuning procedures for their instrument • proper care and maintenance of their instrument • symbols related to articulation and sticking as related to their instrument • appropriate posture related to their instrument • identify key signatures for major scales up to two flats and sharps on their instrument • how to appropriately tune their instrument (sharp or flat) using a tuner or by listening to a tuning note 	<ul style="list-style-type: none"> • analyze creators’ context and how they manipulate elements of music provides insight into their intent and informs performance. • judge performance based on criteria that vary across time, place and cultures. • analyze and perform appropriate expression markings as related to their instrument. • critique their own intonation and adjust as necessary when playing alone and with others. • demonstrate proper breathing technique over eight or more measures of music. • analyze posture of self and peers. • perform major scales up to two flats and sharps on their instrument with arpeggio • perform the chromatic scale in 1 octave (depending on the instrument and based on requirements for Region Auditions) • perform musical examples on their instruments in various key signatures and time signatures commonly found at the middle school level

Assessments:	<ul style="list-style-type: none"> • Music Symbol Assessment, Teacher Observation, performance tasks, Formative assessment of skill development in rehearsal and lessons
Teacher Resources:	Sound Innovations for Concert Band Book 2- Robert Sheldon, Peter Boonshaft, Dave Black, and Bob Phillips Sight-reading factory exercises, Middle School Band repertoire, solo pieces (as appropriate), small ensemble opportunities

Unit Title	Rhythm	Length of Unit	Ongoing
Inquiry Questions (Engaging & Debatable)	<ul style="list-style-type: none"> • How do performers select repertoire? • How does understanding the structure and context of musical works inform performance? • How do we discern the musical creators' and performers' expressive intent? 		
Standards	<p>Perform: <i>Select:</i> MU:Pr4.1.E.8a, <i>Analyze:</i> MU:Pr4.2.E.8a Respond: <i>Interpret:</i> MU:Re8.1.E.8a</p>		
Unit Strands & Concepts	<ul style="list-style-type: none"> • Rhythm literacy, • Rhythm in simple duple meter, • Dotted rhythms, • Sightreading to Level 3 		
Key Vocabulary	<p>The following notes and rests: whole, half, quarter, eighth, sixteenth, dotted half, dotted quarter The following rhythmic combinations: dotted quarter-eighth, dotted eighth- sixteenth eighth note triplet scales</p>		

Unit Title	Rhythm	Length of Unit	Ongoing
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Critical Content: My students will Know...	Key Skills: My students will be able to (Do)...
<ul style="list-style-type: none"> • rhythms including: whole note, half note, quarter note, eighth note, sixteenth note, dotted quarter note, dotted eighth note and combinations of these rhythms • rhythms including: whole rest, half rest, quarter rest, eighth rest, sixteenth rest, dotted quarter rest, dotted eighth rest and combinations of these rhythms • the various stylistic considerations for music based on its genre and/or time period 	<ul style="list-style-type: none"> • select repertoire based on performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance • analyze creator's context and how they manipulate elements of music by providing insight into their intent and informing performance • provide clues to their expressive intent through their use of elements and structures of music • analyze and perform rhythms up to level 3 in duple meter and 2 in compound meter. • accurately perform and enumerate the following rhythmic notes and their corresponding rests: whole, half, dotted half and quarter in 4/4, 3/4 and 2/4 • visually and aurally identify the following notes and their corresponding rests: whole, half, quarter, eighth, sixteenth in 4/4, 3/4, 2/4, 2/2, 6/8 • perform expressively, with appropriate interpretation and technical accuracy, and in a manner appropriate to the audience and context • support an interpretation of musical works that reflect creators'/performers' expressive intent • perform rhythms successfully at their individual level

Assessments:	<ul style="list-style-type: none"> • Rhythm worksheets, teacher observation of student performance around rhythm, formative assessments
Teacher Resources:	Sight reading factory Sound Innovations for Concert Band Book 2- Robert Sheldon, Peter Boonshaft, Dave Black, and Bob Phillips

Unit Title	Melody & Harmony	Length of Unit	Ongoing
Inquiry Questions (Engaging & Debatable)	<ul style="list-style-type: none"> • How do performers select repertoire? • How does understanding the structure and context of musical works inform performance? • How do we discern the musical creators' and performers' expressive intent? • How can students read and understand a piece of music? • What are the basic elements of music reading? • How is musical notation interpreted and translated into musical performance? 		
Standards	<p>Perform: <i>Select:</i> MU:Pr4.1.E.8a, <i>Analyze:</i> MU:Pr4.2.E.8a</p> <p>Respond: <i>Interpret:</i> MU:Re8.1E.8a</p>		
Unit Strands & Concepts	<ul style="list-style-type: none"> • melody vs. harmony, • solfege, phrasing, • sight-singing and sight-reading, • major vs. minor 		
Key Vocabulary	Major, minor, enharmonic, chromatic, phrasing		

Unit Title	Melody & Harmony	Length of Unit	Ongoing
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Critical Content: My students will Know...	Key Skills: My students will be able to (Do)...
<ul style="list-style-type: none"> • how to identify a melodic passage versus a harmonic passage • the characteristics of melodic contour within typical middle school repertoire • harmonic sequences in relation to expressive elements in the music • common chord progressions found in middle school repertoire • dissonance vs. consonance • chord names in roman numerals • scale degrees • solfege syllables in major 	<ul style="list-style-type: none"> • select repertoire based on performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance. • analyze creator's context and how they manipulate elements of music by providing insight into their intent and informing performance • provide clues to their expressive intent through their use of elements and structures of music • analyze melodic vs. harmonic lines in their music • analyze and perform simple harmonic lines using I IV and V chords • sing melodies using solfege syllables in major • identify and demonstrate the appropriate fingerings for notes of the staff • interpret musical notation and translate into instrumental performance

Assessments:	<ul style="list-style-type: none"> • Performance assessments of solo and ensemble repertoire, Formative assessments
Teacher Resources:	Sound Innovations for Concert Band Book 2- Robert Sheldon, Peter Boonshaft, Dave Black, and Bob Phillips

Unit Title	Form	Length of Unit	Ongoing
Inquiry Questions (Engaging & Debatable)	<ul style="list-style-type: none"> • How do performers interpret musical works? • How do individuals choose music to experience? • How do we discern the musical creators' and performers' expressive intent? 		
Standards	<p>Perform: <i>Interpret:</i> MU:Pr4.3.E.8a</p> <p>Respond: <i>Select:</i> MU:Re7.1.E.8a, <i>Analyze:</i> MU:Re7.2.E.8a, <i>Interpret:</i> MU:Re8.1.E.8a</p>		
Unit Strands & Concepts	<ul style="list-style-type: none"> • Musical form, • Musical endings 		
Key Vocabulary	round / canon, AB (binary), ABA (Ternary), Rondo, Theme & Variation, 1st and 2nd Endings, DC al Fine, DS al Fine		

Unit Title	Form	Length of Unit	Ongoing
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Critical Content: My students will Know...	Key Skills: My students will be able to (Do)...
<ul style="list-style-type: none"> • response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music • creators and performers provide clues to expressive intent through the use of elements and structures of music • common forms such as AB (Binary), ABA (ternary), Rondo, and Theme and Variation 	<ul style="list-style-type: none"> • make interpretive decisions based on their understanding of context and expressive intent • select musical works that is influenced by their interests, experiences, understandings, and purposes • provide clues to their expressive intent through the use of elements and structures of music • analyze the form of typical middle school repertoire and professional performances

Assessments:	<ul style="list-style-type: none"> • Teacher observation, formative assessments
Teacher Resources:	Sound Innovations for Concert Band Book 2- Robert Sheldon, Peter Boonshaft, Dave Black, and Bob Phillips

Unit Title	Style & Expression	Length of Unit	Ongoing
Inquiry Questions (Engaging & Debatable)	<ul style="list-style-type: none"> • How do performers interpret musical works? • When is a performance judged ready to present? how do context and the manner in which musical work is presented influence an audience response? • How do individuals choose music to experience? • How do we discern the musical creators' and performers' expressive intent? 		
Standards	<p>Perform: <i>Interpret:</i> MU:Pr4.3.E.8a, <i>Present:</i> MU:Pr6.1E.8a</p> <p>Respond: <i>Select:</i> MU:Re7.1.E.8a, <i>Analyze:</i> MU:Re7.2.E.8a, <i>Interpret:</i> MU:Re8.1.E.8a</p>		
Unit Strands & Concepts	<ul style="list-style-type: none"> • Dynamics, • Articulation, • Phrasing 		
Key Vocabulary	alla marcia, vivace, swing, cha-cha-cha		

Unit Title	Style & Expression	Length of Unit	Ongoing
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Critical Content: My students will Know...	Key Skills: My students will be able to (Do)...
<ul style="list-style-type: none"> • response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music • the following articulation markings: accents, slurs, staccato, legato • the following dynamics: pianissimo, piano, forte, fortissimo, crescendo, decrescendo • the following music symbols: fermata, ritardando, accelerando • single tonguing 	<ul style="list-style-type: none"> • make interpretive decisions based on their understanding of context and expressive intent • judge performance based on criteria that vary across time, place and cultures • select musical works based on interests, experiences, understandings and purposes • provide clues to their expressive intent through the use of elements and structures of music • perform expressively, with appropriate interpretation and technical accuracy, and in a manner appropriate to the audience and context • attach each note in a tongued passage using proper tongue placement with continuous airflow • connect each note in a slurred passage using continuous air flow • aurally and visually distinguish between tongued and slurred passages

Assessments:	<ul style="list-style-type: none"> • Formative assessment, student performance, student self-assessment
Teacher Resources:	<p>Sound Innovations for Concert Band Book 1- Robert Sheldon, Peter Boonshaft, Dave Black, and Bob Phillips Sight Reading Factory Performance Repertoire Solo Repertoire</p>

Unit Title	Composing & Arranging	Length of Unit	2-3 weeks
Inquiry Questions (Engaging & Debatable)	<ul style="list-style-type: none"> • How do musicians generate creative ideas? • How do musicians make creative decisions? • How do musicians improve the quality of their creative work? 		
Standards	<p>Create: <i>Imagine:</i> MU:Cr1.1.E.8a, <i>Plan and Make:</i> MU:Cr2.1.E.8a <i>Evaluate & Refine:</i> MU:Cr3.1.E.8a</p>		
Unit Strands & Concepts	<ul style="list-style-type: none"> • Rhythmic Composition, • Melodic Composition 		
Key Vocabulary	composer, arranger, notation, intent, composition		

Unit Title	Composing & Arranging	Length of Unit	2-3 weeks
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Critical Content: My students will Know...	Key Skills: My students will be able to (Do)...
<ul style="list-style-type: none"> the creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources musicians creative choices are influenced by their expertise, context, and expressive intent notation elements necessary for successful musical composition 	<ul style="list-style-type: none"> evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria create an original piece of music that can be repeated and preserved either in notation or in a sound recording apply concepts of composition procedures including the development of musical ideas compose a 12 -16 measure composition for their instrument with appropriate clef, meter, key signature, tempo and style including articulations and dynamics

Assessments:	<ul style="list-style-type: none"> Original Composition Project
Teacher Resources:	Sound Innovations for Concert Band Book 2- Robert Sheldon, Peter Boonshaft, Dave Black, and Bob Phillips

Unit Title	Improvisation	Length of Unit	Ongoing
Inquiry Questions (Engaging & Debatable)	<ul style="list-style-type: none"> • How do musicians generate creative ideas? • How do musicians make creative decisions? • How do musicians improve the quality of their creative work? • When is creative work ready to share? 		
Standards	<p>Create: <i>Imagine:</i> MU:Cr1.1.E.8a, <i>Plan and Make:</i> MU:Cr2.1.E.8a <i>Evaluate & Refine:</i> MU:Cr3.1.E.8a, <i>Present:</i> MU:Cr3.2.E.8a</p>		
Unit Strands & Concepts	<ul style="list-style-type: none"> • What is Improvisation? • Blues Scale 		
Key Vocabulary	improvisation, blue notes, blues scale, interval, scale degree,		

Unit Title	Improvisation	Length of Unit	Ongoing
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Critical Content: My students will Know...	Key Skills: My students will be able to (Do)...
<ul style="list-style-type: none"> • the creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources • musicians creative choices are influenced by their expertise, context, and expressive intent • musicians presentation of creative work is the culmination of a process of creation and communication 	<ul style="list-style-type: none"> • evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria • present creative work as the culmination of a process of creation and communication • create and perform spontaneously or in-the-moment, based on guidelines provided by the instructor • analyze melodic concepts • improvise over a blues progression

Assessments:	<ul style="list-style-type: none"> • Student improvisation performance in all known keys at this level
Teacher Resources:	Sound Innovations for Concert Band Book 2- Robert Sheldon, Peter Boonshaft, Dave Black, and Bob Phillips

Unit Title	Performance Technique & Etiquette	Length of Unit	Ongoing
Inquiry Questions (Engaging & Debatable)	<ul style="list-style-type: none"> • How do musicians improve the quality of their performance? • When is a performance judged ready to present? • How do context and the manner in which musical work is presented influence audience response? • How do we discern the musical creators' and performers' expressive intent? • How do we judge the quality of musical work(s) and performance(s)? 		
Standards	<p>Perform: <i>Evaluate & Refine:</i> MU:Pr5.1.E.8a, <i>Present:</i> MU:Pr6.1.E.8a</p> <p>Respond: <i>Interpret:</i> MU:Re8.1.E.8a, <i>Evaluate:</i> MU:Re9.1.E.8a</p>		
Unit Strands & Concepts	<ul style="list-style-type: none"> • Audience Etiquette, • Performance Etiquette, • Performance Reflection 		
Key Vocabulary	rehearsal marks (numbers or letters), audience, conductor, stage, curtain, pit orchestra, stage right, stage left, bow, performance reflection, balance, blend, tone color, instrumentation		

Unit Title	Performance Technique & Etiquette	Length of Unit	Ongoing
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Critical Content: My students will Know...	Key Skills: My students will be able to (Do)...
<ul style="list-style-type: none"> • what appropriate audience and performer behavior looks and sounds like • appropriate times to applaud during a performance • appropriate times to exit the performance hall during a performance • intended purpose of selected repertoire 	<ul style="list-style-type: none"> • express their musical ideas through analyzing, evaluating and refining their performance over time through openness to new ideas, persistence, and the application of appropriate criteria • judge performance based on criteria that vary across time, place and cultures. This context and how work is presented influence the audience response • provide clues to their expressive intent through the use of elements and structures of music • evaluate personal work and performances by analysis, interpretation and established criteria • apply individual instrumental skills and techniques to a varied repertoire of ensemble, method book and supplemental literature • distinguish between and perform various musical styles (genres) • demonstrate appropriate audience and performer etiquette for all performances both in class and for live audience • apply the principle of teamwork and cooperation to achieve a common goal in the ensemble setting • develop ensemble skills including following the conductor, balancing/blending within the ensemble with attention to intonation • demonstrate and discuss sequential and appropriate warm up, tuning and practice techniques.

Assessments:	<ul style="list-style-type: none"> • Student Performance, Student Created Performance Rubric, Performance Self-Reflection
Teacher Resources:	Sound Innovations for Concert Band Book 2- Robert Sheldon, Peter Boonshaft, Dave Black, and Bob Phillips Professional Recordings