



FAIRBANKS NORTH STAR BOROUGH SCHOOL DISTRICT

MUSIC CURRICULUM



MIDDLE SCHOOL (6-8)

Adopted: March 7, 2017

General Music

Grade 6

<p>Readiness Standards</p> <p>The following are expected indicators of student readiness for entering each grade level.</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • Perform, read, notate, and identify notes, rests, and rhythmic notations • Understand meters of 2/4, 3/4, 4/4, and 6/8 • Be able to interpret tempo and dynamic markings • Utilize I -IV -V harmonic settings • Sing in tune within range B^b₁-E¹ • Sing songs with two parts and rounds with three parts • Read treble clef notation • Perform specific movement sequences • Experience music from a variety of cultures in American history, including Alaska Native cultures 	
<p>Ongoing Learner Goals</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • Develop the ability to read music • Sing in tune expressively • Perform vocal and instrumental accompaniments • Continue to develop solo and group movement skills • Appreciate and experience music from various cultures • Continue to develop appropriate concert behaviors 	
<p>Concepts</p>	<p>Mastery Core Objectives</p>	<p>Suggested Activities</p>
<p>Rhythm</p> <p>AKAS: A.1-3, B.1 NAME: Cr1.1.6a, Cr2.1.6b, Cr3.1.6a, Pr4.2.6b</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Read, perform, notate, and identify quarter, eighth, half, dotted half, dotted quarter-eighth, sixteenth, and two-sixteenth/eighth notes and rests, as well as tied rhythms • Use standard notation to document simple rhythmic phrases • Improvise rhythmic ideas within meter 	
<p>Melody/Harmony</p> <p>AKAS: A.1-3, B.1, C.1 NAME: Cr1.1.6a, Cr3.1.6a, Pr4.2.6b</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Read, perform, and improvise melodic phrases and ostinatos in major and minor tonalities using standard notation in treble clef • Create and use counter-melodies to a song • Generate melodic and harmonic phrases within various forms 	

Concepts	Mastery Core Objectives	Suggested Activities
<p>Form/Expressive Elements AKAS: B.1, C.1-2 NAME: Pr4.2.6a, Pr4.3.6a, Re7.2.6a</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Demonstrate how their interpretations of the elements of music and expressive qualities convey intent • Describe how elements of music and expressive qualities relate to the structure of a piece 	<ul style="list-style-type: none"> • Sing, play, and compose music using appropriate dynamics, tempos, and articulations • Listen to, play, compose, and/or sing-a variety of forms • Identify coda, D.S., first and second ending, D.C. al fine, interludes • Explain rondo form
<p>Performing AKAS: B.2-3, C.3 NAME: Pr5.1.6a, Pr6.1.6a, Pr6.1.6b</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Sing in tune within a range of A₁ to F¹ (for unchanged voice) • Perform appropriately for the audience and specific purpose • Apply teacher criteria to rehearse, refine and determine when a piece is ready to perform • Perform the music with technical accuracy to convey the composer's intent 	<ul style="list-style-type: none"> • Sing songs accurately in major and minor tonalities • Maintain two-part singing and round singing • Perform pieces with two independent parts including: partner songs, counter-melodies, and ostinatos • Sing or play pieces with two or three independent on a variety of classroom instruments
<p>Movement AKAS: B.1-2, C.2 NAME: Cr1.1.6a, Pr6.1.6a</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Perform/Create sequenced movements with others 	<ul style="list-style-type: none"> • Perform folk dances in circles, concentric circles, lines, and with partners • Create and perform contemporary dance movements, including jazz, modern, and pop to instrumental and vocal music • Perform locomotor and non-locomotor movements with the addition of weight transference and contrary motion
<p>Connecting AKAS: D.1-2 NAME: Cn10.0.6a, Cn11.0.6a</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Value others aesthetic opinions of music • Experience American music, Alaskan Native music, and other world cultures through listening, singing, and movement • Investigate careers in music • Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music • Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life 	<ul style="list-style-type: none"> • Analyze, compare, and contrast music from a variety of styles, periods, and cultures • Describe personal aesthetic reactions to a selection of music using musical vocabulary • Listen, sing, and perform songs, singing games, and dances of various cultures represented in the classroom and community • Research individual experiences and other influences that provide context for the musical work of others

Concepts	Mastery Core Objectives	Suggested Activities
<p>Listening/Responding</p> <p>AKAS: C.1-3 NAME: Cr2.1.6a, Pr4.1.6a, Pr6.1.6b, Re7.1.6a, Re9.1.6a</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Support opinions about aesthetic qualities in a selection of music • Identify the context of music of various cultures and genres • Evaluate musical works applying established criteria • Model active listening and audience etiquette • Discuss personal interest in, knowledge about, and purpose of varied musical selections 	<ul style="list-style-type: none"> • Identify musical genres by listening • Compare vocal and instrument timbres in different musical styles and genres • Use thinking maps to compare and contrast musical styles and genres

EXPLORATORY MUSIC

<p>Grades: 7-8 Length: Prerequisite: None</p>	<p>Overview: <i>Exploratory Music</i></p>
<p>Readiness Standards</p> <p>The following are expected indicators of student readiness for entering each grade level.</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • Perform, read, write, and identify notes, rests, and rhythmic notations • Read easy major key signatures: C, G, D, F, and B^b • Sing in tune range A₁ -F¹ • Analyze, compare, and contrast music from a variety of styles, periods, and cultures • Perform, read, identify, and write all major rhythm patterns • Identify, perform, and create melodic sequences • Identify monophonic, polyphonic, and homophonic textures • Perform songs in three independent parts • Recognize opera as a specific art form • Write I, IV, V chords in specific keys • Experience western and world music

<p>Ongoing Learner Goals</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • Develop the ability to read music • Sing in tune expressively • Perform vocal and instrumental accompaniments • Continue to develop solo and group movement skills • Appreciate and experience music from various cultures • Continue to develop appropriate concert behaviors 	
<p>Concepts</p>	<p>Mastery Core Objectives</p>	<p>Suggested Activities</p>
<p>Rhythm AKAS: A.1-3, B.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Utilize: <ul style="list-style-type: none"> ○ 2/4, 3/4, 4/4, common time, and 6/8 meters • Explore 5/4 and 7/8 meters • read, perform, write, and identify quarter notes and rests, half notes and rests, whole notes and rests, dotted half notes and eighth notes, syncopation, sixteenth notes, and dotted quarter/eighth notes • Improvise rhythmic patterns to create musical ideas 	<ul style="list-style-type: none"> • Read, write, and play a variety of rhythms • Create various rhythmic patterns using previously learned rhythms • Sing, play and compose music in 2/4, 3/4, 4/4 meters, common time, and 6/8 meters • Sing, play, and write music in 5/4 and 7/8 meters

Concepts	Mastery Core Objectives	Suggested Activities
<p>Melody/Harmony AKAS: A.1-3, C.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Experience blues scale • Identify major and minor • Introduce scale construction of flats and sharps • Improvise melodic and harmonic patterns using music ideas • Recognize simple harmonic structures and reinforce I, IV, and V chords • Extend knowledge of monophonic, polyphonic, and homophonic texture 	<ul style="list-style-type: none"> • Aurally identify melodic sequences • Perform melodic sequences • Create melodic sequences • Aurally identify a blues scale • Aurally identify music using a blues scale • Write I, IV, and V chords for a specific key • Create a harmonic accompaniment to a song using I, IV, and V chords
<p>Form/Expressive Elements AKAS: B.1, C.1-2 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Explain theme and variations and rondo 	<ul style="list-style-type: none"> • Listen to and describe a fugue • Perform 'a tempo' markings in music
<p>Performing AKAS: B.2-3, C.3 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Sing in tune within a range of A1 to F1 (for unchanged voices) • Three-part songs • Maintain: • Two-part singing • Round singing skills • Improvise vocal melody 	<ul style="list-style-type: none"> • Sing independently with accuracy in major and minor tonalities • Perform songs with three independent parts • Sing question/answer improvisations
<p>Movement AKAS: B.1-2, C.2 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Utilize knowledge of motor skills • Create and perform dance and dramatization 	<ul style="list-style-type: none"> • Create and perform choreography to accompany instrumental and/or vocal music • Perform contemporary dance movements • Create and perform choreography movements appropriate for various styles of music • Perform complex dances from diverse cultures that may include circles, lines, partner, square dances, and ballroom
<p>Connecting AKAS: D.1-2 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Experience music from varied cultures • Explore various musical forms such as opera, musicals, pop, and jazz • Identify a variety of composers and music, and make historical connections to the music • Investigate careers in music 	<ul style="list-style-type: none"> • Listen to music of the Renaissance and Baroque periods • Describe careers in music industry • Listen, sing, perform, and discuss music of various cultures • Use internet to research musical careers

Concepts	Mastery Core Objectives	Suggested Activities
Connecting (cont.)	<ul style="list-style-type: none"> • Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music. 	
Listening/Responding AKAS: C.1-3 NAME:	Students will: <ul style="list-style-type: none"> • Support opinions about aesthetic qualities in a selection of music • Listen to music of various cultures and genres • Extend knowledge of monophonic, polyphonic, and homophonic texture • Experience instruments and their sounds from all time periods • Discuss personal interest in, knowledge about, and purpose of varied musical selections 	<ul style="list-style-type: none"> • Compare vocal and instrument timbres in different musical styles and genres • Use thinking maps to compare and contrast musical styles and genres • Identify musical genres by listening • Listen to electronic music
Composition AKAS: A.103 National: 4c	Students will: <ul style="list-style-type: none"> • Write original lyrics to a familiar tune • Explore electronically produced sounds • Create movement using various dance forms where appropriate to the choral repertoire 	<ul style="list-style-type: none"> • Compose using Garage Band or other software

CHOIR

CHOIR (Grade 6)

<p>Grade: 6 Length: Two Semesters Prerequisite: None</p>	<p>Overview: <i>Choir</i> offers instruction in vocal technique and is open to all students. The development of correct posture and technique is stressed and there are opportunities for ensemble singing as students become ready. Performance opportunities may be made available for various audiences as described in the course syllabus.</p>	
<p>Readiness Standards The following are expected indicators of student readiness for entering each grade level.</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • Participate cooperatively in a group • Follow the teacher’s directions • Understand basic music fundamentals (preferred but not required) 	
<p>Ongoing Learner Goals</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • Work cooperatively with others • Improve vocal skills • Improve ensemble singing • Increase awareness of music fundamentals • Develop awareness of music history and cultural differences in music • Develop skills needed to perform outside the classroom • Enjoy a variety of musical activities through participating in or attending performances • Develop ability to make aesthetic judgments of music 	
<p>Concepts</p>	<p>Mastery Core Objectives</p>	<p>Suggested Activities</p>
<p>Vocal Techniques AKAS: B.1-3 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Demonstrate the ability to sing in-tune, singing with uniform vowel and consonant production • Use proper warm-up techniques and understand voice care • Sing with expression using proper tone quality, posture, diction, and breathing • Develop good breath support through exercises involving active use of the major breathing muscles • Identify pitch and melodic patterns as they appear in the treble clef; review contour of melodic lines 	<ul style="list-style-type: none"> • Practice <i>Breathing</i>, the <i>Tank</i>, the <i>Siren</i>, and the <i>Snake</i> exercises (see Appendix)

Concepts	Mastery Core Objectives	Suggested Activities
<p>Choral Literature AKAS: C.1-3, D.1-2 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> ▪ Sing: a cappella, unison with accompaniment, partner songs, two- and three-part rounds, and easy two-part music ▪ Songs using sign language ▪ Songs from a variety of cultures, periods, and styles, including foreign languages 	<ul style="list-style-type: none"> • Use additional materials such as: <i>K-8 Music Magazine</i>, <i>Music Alive!</i>, <i>Music Express</i>, <i>Activate</i>, and <i>Get America Singing, Vols. I & II</i>, etc. • Sing songs from folk, popular, art, spirituals, novelty, and patriotic literature
<p>Ear Training AKAS: B.1-3 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Develop ability to match pitch • Correctly sing major and minor intervals 	<ul style="list-style-type: none"> • Minimize the use of the keyboard in the choir rehearsal so that the children can hear the voices and better assess where improvement is needed
<p>Reading Fundamentals AKAS: C.1-3, D.1-2 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Sing using solfa, numbers, or note names ▪ Recognize standard rhythm notation in simple meters, 4/4, 3/4, 2/4 and 6/8, with whole, half, dotted half, quarter and 8th notes, and corresponding rests ▪ Recognize and respond to the following forms: AB, ABA, Rounds and Canon • Read notes in treble clef musical road map signs in music • Identify and apply accidentals not in key signatures • Follow one line of music within a score 	<ul style="list-style-type: none"> • Perform standard rhythm notation through echo clapping, aurally and note reading • Use SmartMusic computer program to reinforce basic rhythms • Play games to reinforce the treble clef (e.g., <i>Floor Staff Game</i> [five lines and spaces on floor, jump to correct note when called]; <i>Around the World</i> with treble clef flash cards)
<p>Performance Skills AKAS: b.1-3, C.1-3 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Prepare and polish music for concerts • Sing songs from memory with balance in an ensemble • Show correct stage presence to reflect the style of the music • Demonstrate appropriate concert behavior • Follow: the conductor cues for entrances and releases • Use large motor skills in space limited by risers when appropriate • Perform movement sequences • Create movement to compliment a song • Apply appropriate posture while singing, both sitting and standing 	<ul style="list-style-type: none"> • Watch video of performance; discuss and write an evaluation of skills • Practice <i>The Ladder</i> exercise (see Appendix) • Perform as a soloist or in a small group • Perform in concert

Concepts	Mastery Core Objectives	Suggested Activities
Listening AKAS: C.1-3, D.1-2 NAME:	Students will: <ul style="list-style-type: none"> ▪ Listen to vocal recordings 	<ul style="list-style-type: none"> • Attend choir and various vocal performances • Have students listen, as you play major, minor intervals

CHOIR (Grades 7-8)

<p>Grades: 7-8 Length: Two Semesters Prerequisite: By Audition or Teacher Recommendation</p>	<p>Overview: <i>Choir</i> is open to all students to sing, play instruments, experience choreography, have fun, and work hard. Students will reinforce and expand their knowledge of the following music concepts: dynamics, melody, harmony, texture, rhythm, tempo, timbre, and form. Choir students will receive instruction in music reading fundamentals, singing skills, performance skills, and various choral literature styles. The choir will have several concerts throughout the year.</p>	
<p>Readiness Standards The following are expected indicators of student readiness for entering each grade level.</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • Sing in tune range G1 to F1 • Sing independently with confidence • Read and follow one line of music in an octavo • Perform, read, and identify eighth, quarter, dotted quarter, half, dotted half, whole notes, and rests 	
<p>Ongoing Learner Goals</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • Work cooperatively with others • Improve vocal skills • Improve ensemble singing • Increase awareness of music fundamentals • Develop awareness of music history and cultural differences in music • Develop skills needed to perform outside the classroom • Enjoy a variety of musical activities through participating in or attending performances • Refine ability to make aesthetic judgments of music 	
<p>Concepts</p>	<p>Mastery Core Objectives</p>	<p>Suggested Activities</p>
<p>Vocal Techniques AKAS: B.1-3 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Sing: <ul style="list-style-type: none"> ○ in tune using proper tone quality, posture, diction, and breathing ○ with uniform vowel and consonant production ○ major scales using sol-fa ○ chromatic phrases ○ with open throat, relaxed jaw, and correct voice placement ○ with appropriate tempo, dynamics, style, articulations, and phrasing 	<ul style="list-style-type: none"> • Practice <i>Breathing, Relaxation, the Tank, the Siren, and the Snake</i> exercises (pg. A-104)

Concepts	Mastery Core Objectives	Suggested Activities
<p>Vocal Techniques (cont.)</p>	<ul style="list-style-type: none"> • Understand: <ul style="list-style-type: none"> ○ voice care and how nutrition, climate, and health-related choices affect vocal production ○ the function of the diaphragm ○ aurally recognize major, minor, and chromatic tonalities ○ perform in vocal classification which is best suited for voice: changing/non-changing, soprano, alto, and baritone ○ demonstrate proper warm-up techniques 	
<p>Choral Literature AKAS: C.1-3, D.1-2 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Sing: <ul style="list-style-type: none"> ○ a cappella, in unison with accompaniment, partner songs, two part, three and four-part rounds, and three-part music ○ a song using sign language ○ songs from a variety of cultures, languages, periods, and styles • Distinguish between a variety of songs and styles; develop a repertoire of seasonal and ethnic songs from various countries of origin • Develop a repertoire of sacred and secular, music from around the world with understanding of their origins and purpose 	<ul style="list-style-type: none"> • Use additional materials such as: <i>K-8 Music Magazine</i>, <i>Music Alive!</i>, <i>Music Express</i>, <i>Activate</i>, and <i>Get America Singing Vols. I & II</i>, etc. • Participate in a music festival • Sing folk, popular, art, spirituals, novelty, patriotic, jazz, sacred literature, and chorales
<p>Ear Training AKAS: B.1-3 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Develop ability to match pitch • Aurally recognize: <ul style="list-style-type: none"> ○ in tune singing ○ major and minor intervals 	<ul style="list-style-type: none"> • Have students listen to minor and chromatic tonalities on the keyboard • Play recordings of songs in major and minor keys. Discuss the differences in the tone, feel, timbre, etc. • Minimize the use of the keyboard in the choir rehearsal so that the children can hear the voices and better assess where improvement is needed

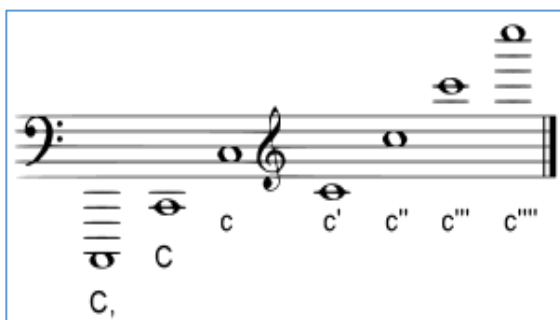
Concepts	Mastery Core Objectives	Suggested Activities
<p>Music Literacy AKAS: C.1-3, D.1-2 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Sight sing one part of a three-part piece • Perform standard rhythm notation using syllables • Read notes in treble or bass clefs • Recognize and identify major key signatures including key changes • Correctly read accidentals • Read musical road map signs in music, including: D.C al fine, repeat signs, D.S Coda, first and second endings, and fermata • Follow one or more lines of music within a score • Recognize the following forms: AB, ABA, use DC al fine and fine, Rounds and Canon • Identify pitch and melodic patterns as they appear in the treble and bass clef; review contour of melodic lines 	<ul style="list-style-type: none"> • Perform standard rhythm notation through echo clapping, aurally and note reading • Memorize order of sharps and flats and rules to key signatures • Use SmartMusic computer program to reinforce basic rhythms • Reinforce the grand staff and read treble and bass clef, (e.g., floor <i>Staff Game</i> - five lines and spaces on floor, jump to correct note when called)
<p>Performance Skills AKAS: B1-3, C.1-3 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Sing songs from memory with balance in an ensemble • Demonstrate: <ul style="list-style-type: none"> ○ an awareness of the melody line within an ensemble ○ correct posture while performing ○ correct stage presence to reflect the style of the music • Follow the conductor’s cues for entrances, releases, dynamics, phrasing, and tempo • Use large motor skills in space limited by risers when appropriate • Perform: <ul style="list-style-type: none"> ○ movement sequences ○ create choreography appropriate for various styles of music ○ continue to develop a varied repertoire of songs through singing, music reading and listening ○ develop proper performance etiquette and techniques 	<ul style="list-style-type: none"> • Prepare and polish music for concerts • Watch video/DVD of concert performance; discuss and write an evaluation of skills • Practice the <i>Ladder</i> exercise (pg. A-104) • Use SmartMusic computer program to reinforce basic rhythms • Match patterns and phrases with rhythmic and tonal accuracy recognize and respond to various dynamic levels

Concepts	Mastery Core Objectives	Suggested Activities
Performance Skills (cont.)	<ul style="list-style-type: none"> ○ use appropriate vocabulary (forte, mezzo-forte, piano, mezzo-piano, fortissimo, and pianissimo) ○ recognize and perform dynamic markings in music text ○ exert appropriate breath control 	
Listening AKAS: C.1-3, D.1-2 NAME:	Students will: <ul style="list-style-type: none"> • Listen to vocal recordings • Recognize vocal ranges as Soprano, Alto, Tenor and Bass and use this terminology when discussing choral music 	<ul style="list-style-type: none"> • Compare and contrast the same music performed by various artists
Critique/Aesthetics AKAS: B.2-3, C.2-3, D.2 NAME:	Students will: <ul style="list-style-type: none"> • Develop criteria for evaluating the quality and effectiveness of music performances and compositions, and apply the criteria in their personal listening and performing • Evaluate the quality and effectiveness of their own and others' performances, compositions, arrangements, and improvisations by applying specific criteria appropriate for the style of the music and offer constructive suggestions for improvement • Distinguish between a variety of songs and styles • Develop a repertoire of songs to reflect a selected theme or subject of the music to be performed 	<ul style="list-style-type: none"> • Have students attend performances of various types of music: Prior to the performance, hand out critique sheets and discuss specific areas to pay close attention, after the performance, read and discuss the student's critique sheets • Listen to recorded ensemble performances; have the students engage in a class critique
Composition AKAS: A.1-3 NAME:	Students will: <ul style="list-style-type: none"> • Write original lyrics to a familiar tune • Create movement using various dance forms where appropriate to the choral repertoire • Improvise rhythmic and melodic patterns to create original musical ideas 	<ul style="list-style-type: none"> • Incorporate created lyrics and movement in a performance

ORCHESTRA



American Standard Pitch



Helmholtz Pitch Notation

BEGINNING ORCHESTRA

<p>Grade: 6 Length: Two Semesters Prerequisite: None</p>	<p>Overview: <i>Beginning Orchestra</i> offers instruction in violin, viola, cello, and string bass technique and is open to any student. The development of correct posture and technique will be stressed and there will be opportunities for ensemble playing as students become ready. Performance opportunities may be made available for various audiences. Recommended minimum contact time is 90 minutes per week, during the school day.</p>	
<p>Readiness Standards The following are expected indicators of student readiness for entering each grade level.</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • Participate cooperatively in a group • Be able to follow the instructor’s directions • Demonstrate audience/performance behavior appropriate for the context and style of the music performed 	
<p>Ongoing Learner Goals</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • Participate cooperatively in a group • Use musical instruments with proper care • Improve technical skills on instrument • Increase knowledge of music fundamentals • Expand knowledge of music history and cultural differences in music • Learn to enjoy a variety of music activities through participating in or attending performances • Be able to follow the instructor’s directions • Develop skills needed to perform on instrument outside the classroom 	
<p>Concepts</p>	<p>Mastery Core Objectives</p>	<p>Suggested Activities</p>
<p>The Instrument AKAS: B.2 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Identify: <ul style="list-style-type: none"> ○ parts of the instrument ○ parts of the bow ○ names of the strings • Demonstrate understanding of proper care and maintenance of instrument and bow 	<ul style="list-style-type: none"> • Use poster sized pictures of the instruments and labels with magnetic stick on tape so students can place the labels on the posters • Make a tetraflexagon that has the instrument parts, and names of the parts, so students can study the parts • Have students create a city or country from a picture of an instrument and label the parts

Concepts	Mastery Core Objectives	Suggested Activities
<p>Body Format AKAS: B.2, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Develop: <ul style="list-style-type: none"> ○ correct posture without excess tension ○ proper left arm position ○ proper right arm position for arco and pizzicato ○ proper bow grip 	<ul style="list-style-type: none"> • Posture rubric (checklist) • Use bow exercises to reinforce proper bow grip and technique • Violinist and violist should use a shoulder pad • Demonstrate and post pictures • Bow movement exercises without the instrument • Have students tap bow pinkie if there is tension
<p>Playing Technique AKAS: B.2, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Develop: <ul style="list-style-type: none"> ○ left hand finger placement for open string major tetrachord ○ right arm technique for detache bowing, pizzicato, slurred bowing, bow lift, and up-bow to start ○ use of fourth finger for violin and viola • Introduce minor tetrachord 	<ul style="list-style-type: none"> • Use guitar-style pizzicato to begin • Use tapes for finger placement (car detail tape is recommended for the tape) • Short fingernails are necessary for correct left hand finger placement • Play <i>Mary Had a Little Lamb</i>, or <i>Hot Cross Buns</i> using F natural fingering for the minor tetrachord • Pizzicato only in the beginning • Twinkle killer (no open strings) • Twinkle extreme (variations)
<p>Tone Quality AKAS: B.2 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Develop: <ul style="list-style-type: none"> ○ sounds demonstrating the characteristic tone quality of the instrument ○ awareness of ways to improve tone production by introducing control of bow speed, bow weight, and bow placement (parallel to bridge) 	<ul style="list-style-type: none"> • Use the <i>Full Bow</i> exercise (Bow Speed Chart) • <i>Bow Only</i> activities to reinforce proper right arm movement
<p>Ear Training AKAS: B.2 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Develop the ability to: <ul style="list-style-type: none"> ○ recognize the characteristic sound of a major scale ○ play simple tunes by rote ○ match a pitch ○ adjust left finger placement in order to manipulate a pitch 	<ul style="list-style-type: none"> • Echo playing • Sing scale in solfege

Concepts	Mastery Core Objectives	Suggested Activities
<p>Musical Literacy AKAS: B.2, C.1, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Identify and play: <ul style="list-style-type: none"> ○ notes of the lines and spaces of the staff and appropriate ledger lines in treble, alto, or bass clef ○ tempo markings: moderato, andante, and allegro ○ sharp, and natural signs ○ dynamic symbols: p, mp, mf, f, crescendo, and decrescendo ○ in the keys of D and G major • Introduce musical forms AB and ABA • Play pitches necessitated by appropriate grade level repertoire and/or method book and continue to expand range on instrument 	<ul style="list-style-type: none"> • Using vinyl tape, create an oversized staff on the floor with no clef signs, and two ledger lines above and below the staff, have students spell words on the staff, while others play the word on their instrument (vinyl tape is available through Central Stores) • Use Twinkle to teach ABA form • Use spelling worksheets to reinforce literacy • Pitches in the following ranges: <ul style="list-style-type: none"> ○ Violin: G3 to E5 ○ Viola: G3 to E5 ○ Cello: G2 to E4 ○ Bass: G2 to E4
<p>Rhythmic Literacy AKAS: B.2, C.1, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Develop ability to read, count, and play the following notes and rests: whole, half, dotted half, quarter, eighth • Demonstrate understanding of the use of note and rest values in various rhythmic combinations • Define and play in the following meters: 4/4, 3/4, 2/4 • Define and play rhythm patterns incorporating ties, up-beats, and fermatas 	<ul style="list-style-type: none"> • To help students understand note values, compare a whole note to a \$4 bill, a dotted half to a \$3 bill, a half note to a \$2 bill, a quarter note to \$1, eighth note are equal to a half dollar each, and sixteenth notes are equal to a quarter dollar (fake \$4 and \$3 bills can be found at pawn shops)
<p>Concert & Rehearsal Expectations AKAS: B.2-3, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Develop: <ul style="list-style-type: none"> ○ awareness of correct intonation within an ensemble ○ understanding of the concept of melody and harmony ○ awareness of the importance of a steady beat ○ awareness of conductor's beat patterns ○ ability to play independent line within an ensemble 	<ul style="list-style-type: none"> • Appendix has a note about proper concert behavior that can be copied into a program

Concepts	Mastery Core Objectives	Suggested Activities
Concert & Rehearsal Expectations (cont.)	<ul style="list-style-type: none"> • Develop an understanding on concert etiquette, both as a performer and as an audience member 	<ul style="list-style-type: none"> • Downloadable NAME etiquette worksheet
Notation, Composition, & Improvisation AKAS: A.1-3 NAME:	Students will: <ul style="list-style-type: none"> • Develop an understanding of musical notation • Recognize and name key signatures for C, D, and G major • Recognize and name signatures 4/4, 3/4, 2/4, and 6/8 	<ul style="list-style-type: none"> • Draw the notes, rests, and musical symbols previously introduced • Write the key signatures and scales in the keys of D, and G-major • Complete a given melody by filling in the missing notes • Compose an ending to a given melody
Sight Reading AKAS: B.2, D.1 NAME:	Students will: <ul style="list-style-type: none"> • Introduce sight reading skills including awareness of: <ul style="list-style-type: none"> ○ key signature ○ time signature ○ rhythm ○ accidentals 	<ul style="list-style-type: none"> • <i>Essential Elements Book 2</i>, uses the acronym STARS to help the student be aware of the skills being developed in sight reading (S-signatures, time and key; T- tempo; A-accidentals; R-rhythm; S-signs)

INTRODUCTORY ORCHESTRA

<p>Grades: 7-8 Length: Two Semesters Prerequisite: None</p>	<p>Overview: <i>Introductory Orchestra</i> offers instruction in violin, viola, cello, and string bass technique and is open to any student with no previous training on these instruments. The development of correct posture and technique will be stressed and there will be opportunities for ensemble playing as students become ready. Performance opportunities may be made available for various audiences as described in the grading criteria. <i>Introductory Orchestra</i> should meet at least four 55-minute periods each week during the school day.</p>	
<p>Readiness Standards The following are expected indicators of student readiness for entering each grade level.</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • Participate cooperatively in a group • Be able to follow the instructor’s directions • Demonstrate audience/performance behavior appropriate for the context and style of music performed 	
<p>Ongoing Learner Goals</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • Participate cooperatively in a group • Use musical instruments with proper care • Improve technical skills on instrument • Increase knowledge of music fundamentals • Learn to enjoy a variety of music activities through participating in or attending performances • Be able to follow the instructor’s directions • Develop skills needed to perform on instrument outside the classroom 	
<p>Concepts</p>	<p>Mastery Core Objectives</p>	<p>Suggested Activities</p>
<p>The Instrument AKAS: NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • identify: <ul style="list-style-type: none"> ○ parts of the instrument ○ parts of the bow ○ names of the strings ○ demonstrate understanding of proper care and maintenance of instrument and bow 	<ul style="list-style-type: none"> • Use diagram worksheets displaying instruments and parts • Use acronyms for string names (violin and bass: <i>Good Dogs Always Eat</i>; viola and cello: <i>Cool Guys Do A lot</i>)
<p>Body Format AKAS: B.2 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Develop: <ul style="list-style-type: none"> ○ correct posture without excess tension ○ proper left arm position 	<ul style="list-style-type: none"> • Violinist and violist should use a shoulder pad • Demonstrate and post pictures • Bow movement exercises without the instrument

Concepts	Mastery Core Objectives	Suggested Activities
Body Format (cont.)	<ul style="list-style-type: none"> ○ proper right arm position for arco and pizzicato ○ position chair, stand, and body to be able to watch conductor at all times ○ proper bow grip 	<ul style="list-style-type: none"> • Bow movement exercises without the instrument • Have students tap bow pinkie if there is tension
Playing Technique AKAS: B.2, D.1 NAME:	Students will: <ul style="list-style-type: none"> • Continue to develop: <ul style="list-style-type: none"> ○ left hand finger placement for open string major and minor tetrachord ○ develop right arm technique for detache bowing, pizzicato, slurred bowing, bow lift, and up-bow to start • Introduce minor tetrachord • Introduce Use of fourth finger for violin and viola 	<ul style="list-style-type: none"> • Insist on short fingernails on left hand for proper finger placement • Balance point for bow especially for staccato • Minor for <i>Mary Had a Little Lamb, Hot Cross Buns, Yankee Doodle</i> • Book: <i>Orchestral Bowing Etudes</i> by Samuel Applebaum
Tone Quality AKAS: NAME:	Students will: <ul style="list-style-type: none"> • Develop sounds demonstrating the characteristic tone quality of the instrument and ways to improve tone production by control of bow speed, bow weight, and bow placement (parallel to bridge) 	<ul style="list-style-type: none"> • Teacher plays simple note pattern; then students echo trying to copy the same • Bow a different number of beats on single bow stroke at various speeds (full bow exercises)
Ear Training AKAS: B.2, D.1 NAME:	Students will: <ul style="list-style-type: none"> • Recognize characteristic sound of a major scale • Play simple tunes by rote • Develop ability to match a pitch • Adjust left hand finger placement in order to manipulate a pitch 	<ul style="list-style-type: none"> • Have students close their eyes and pick a note for the students to play and sustain; teacher taps one or two students on the shoulder; selected students adjust pitch sharp or flat; students are asked to figure out who is out of tune • Singing scales in solfege • Echo playing
Musical Literacy AKAS: B.2, C.1, D.1 NAME:	Students will: <ul style="list-style-type: none"> • Identify and play: <ul style="list-style-type: none"> ○ the notes of the lines and spaces of the staff and appropriate ledger lines in treble, alto, or bass clef ○ the following tempo markings: moderato, andante, and allegro ○ sharp, flat, and natural signs 	<ul style="list-style-type: none"> • Learn new piece using these 4 steps: <ul style="list-style-type: none"> ○ tap toe and say note names ○ play pizzicato and say note names ○ shadow bow and say note names ○ bow and play as written • Develop ability to sing simple phrases or songs using <i>LA</i> or solfège • Use worksheets to reinforce literacy (such as <i>Finale</i>)

Concepts	Mastery Core Objectives	Suggested Activities
Musical Literacy (cont.)	<ul style="list-style-type: none"> ○ the following dynamic symbols: p, mp, mf, f, crescendo, and decrescendo ○ in the keys of D, and G and C major • Introduce musical forms ABA, AB, AA1BA (sonata form) • Play pitches necessitated by appropriate grade level repertoire and/or method book and continue to expand range on instrument 	<ul style="list-style-type: none"> • Identify and play pitches in the following ranges: Violin: G3 to E5 Viola: G3 to E5 Cello: G2 to E4 Bass: G2 to E4
Rhythmic Literacy AKAS: B.1, C.1, D.1 NAME:	Students will: <ul style="list-style-type: none"> • Develop ability to read, count, and play the following notes and rests: whole, half, dotted half, quarter, eighth • Demonstrate understanding of the use of note and rest values in various rhythmic combinations • Define and play in the following meters: 4/4, 3/4, 2/4 • Define and play rhythm patterns incorporating ties, up-beats, and fermatas 	<ul style="list-style-type: none"> • Write in beats under notes; tap foot and clap rhythm
Concert & Rehearsal Expectations AKAS: B.2-3, D.1 NAME:	Students will: <ul style="list-style-type: none"> • Develop awareness of: <ul style="list-style-type: none"> ○ correct intonation within an ensemble ○ understanding of the concept of melody and harmony ○ the importance of a steady beat ○ conductor's beat patterns ○ ability to play independent line within an ensemble • Develop an understanding of concert etiquette both as a performer and an audience member • Introduce active listening skills 	<ul style="list-style-type: none"> • Encourage participation in extra playing opportunities in other orchestras

Concepts	Mastery Core Objectives	Suggested Activities
<p>Notation, Composition, & Improvisation</p> <p>AKAS: A.1-3 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Develop an understanding of musical notation • Recognize and name key signatures for D, and G major • Recognize and name time signatures 4/4; 3/4; 2/4 and 6/8 	<ul style="list-style-type: none"> • Draw the notes, rests, and musical symbols previously introduced • Write the key signatures and scales in the keys of D, G, and C major • Complete a given melody by filling in the missing notes • Compose an ending to a given melody • Improvise answers in the same style to given rhythmic and melodic phrases • Improvise simple rhythmic and melodic ostinato accompaniments
<p>Sight Reading</p> <p>AKAS: B.2, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Introduce sight reading skills including awareness of: <ul style="list-style-type: none"> ○ key signature ○ time signature ○ rhythm ○ tempo markings ○ accidentals ○ signs (e.g., bowing, repeats, D.C. & D.S. al fine/al coda) 	<ul style="list-style-type: none"> • Uses the acronym STARS to help the student be aware of the skills being developed in sight reading (S-signatures, time and key; T-tempo; A-accidentals; R-rhythm; S-signs)
<p>Listening</p> <p>AKAS: C.1-3 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Develop an awareness of critical listening skills • Develop an understanding of concert etiquette both as a performer and an audience member • Introduce active listening skills 	<ul style="list-style-type: none"> • Provide opportunities for listening to a broad repertoire of orchestral literature

INTERMEDIATE ORCHESTRA (Grade 6)

<p>Grades: 6 Length: Two Semesters Prerequisite: <i>Beginning Orchestra</i> or Teacher Recommendation</p>	<p>Overview: <i>Intermediate Orchestra</i> is designed for those students who are not quite ready for advanced strings, but who are past the beginning stage. Time will be spent developing individual technique and playing orchestra literature in which students must follow separate parts. There may be opportunities for performances. Recommended minimum contact time is 90 minutes per week, during the school day.</p>	
<p>Readiness Standards The following are expected indicators of student readiness for entering each grade level.</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • Participate cooperatively in a group • Be able to follow the instructor’s directions • Demonstrate knowledge of proper care and assembly of instrument • Demonstrate ability to play with appropriate position and posture • Perform basic music fundamentals taught in <i>Beginning Orchestra</i> • Demonstrate audience/performance behavior appropriate for the context and style of the music performed 	
<p>Ongoing Learner Goals</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • Participate cooperatively in a group • Use musical instruments with proper care • Improve technical skills on instrument • Increase knowledge of music fundamentals • Expand knowledge of music history and cultural differences in music • Learn to enjoy a variety of music activities through participating in or attending performances • Be able to follow the instructor’s directions • Develop skills needed to perform on instrument outside the classroom 	
<p>Concepts</p>	<p>Mastery Core Objectives</p>	<p>Suggested Activities</p>
<p>The Instrument AKAS: NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Identify: <ul style="list-style-type: none"> ○ parts of instrument ○ parts of the bow ○ names of the strings • Demonstrate understanding of proper care and maintenance of instrument and bow 	<ul style="list-style-type: none"> • Use poster sized pictures of the instruments and labels with magnetic stick on tape so students can place the labels on the posters • Make a tetraflexagon that has the instrument parts, and names of the parts, so students can study the parts • Have students create a city or country from a picture of an instrument and label the parts

Concepts	Mastery Core Objectives	Suggested Activities
<p>Body Format AKAS: B.2 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Reinforce: <ul style="list-style-type: none"> ○ correct posture without excess tension ○ proper left arm position ○ proper right arm position for arco and pizzicato ○ proper bow grip 	<ul style="list-style-type: none"> • Model and reinforce • Posture rubric (checklist) • Use bow exercises to reinforce proper bow grip and technique • Violinist and violist should use a shoulder pad • Demonstrate and post pictures • Bow movement exercises without the instrument • Have students tap bow pinkie if there is tension
<p>Playing Technique AKAS: B.2, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Reinforce: <ul style="list-style-type: none"> ○ left hand finger placement for open string major and minor tetrachord ○ right arm technique for detache bowing, pizzicato, slurred bowing, bow lift, up-bow to start, and hooked bowing ○ Minor tetrachord ○ Fourth finger for violin and viola 	<ul style="list-style-type: none"> • Use tapes for finger placement (car detail tape is recommended for the tape) • Short fingernails are necessary for correct left hand finger placement • Minor tetrachord use <i>Mary Had a Little Lamb</i>, <i>Hot Cross Buns</i>, <i>Twinkle</i> (with a Bb and F natural), <i>Yankee Doodle</i> Major and Minor
<p>Tone Quality AKAS: B.2, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Reinforce: <ul style="list-style-type: none"> ○ sounds demonstrating the characteristic tone quality of the instrument ○ awareness of ways to improve tone production by introducing control of bow speed, bow weight, and bow placement (parallel to bridge) 	<ul style="list-style-type: none"> • Demonstrate and reinforce • Use full bow exercise
<p>Ear Training AKAS: B.2 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Reinforce the ability to: <ul style="list-style-type: none"> ○ recognize the characteristic sound of a major scale ○ match a pitch ○ adjust left hand finger placement in order to manipulate a pitch 	<ul style="list-style-type: none"> • Echo playing • Singing the scale in solfege • Play simple tunes by rote

Concepts	Mastery Core Objectives	Suggested Activities
<p>Musical Literacy AKAS: B.2, C.1-2, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Identify and play: <ul style="list-style-type: none"> ○ notes of the lines and spaces of the staff and appropriate ledger lines in treble, alto, or bass clef ○ the following tempo markings: moderato, andante, allegro, largo, vivace, and ritardando ○ sharp and natural signs ○ Reinforce musical forms AB, ABA, and introduce A A1 B A1 (sonata form) ○ dynamic symbols: p, mp, mf, f, crescendo, and decrescendo • Play pitches necessitated by appropriate grade level repertoire and/or method book and continue to expand range on instrument 	<ul style="list-style-type: none"> • Using vinyl tape, create an oversized staff on the floor with no clef signs, and two ledger lines above and below the staff, have students spell words on the staff, while others play the word on their instrument (vinyl tape is available through Central Stores) • Theme and variations (on Twinkle, for example) • Spelling worksheets • pitches in the following ranges: <ul style="list-style-type: none"> ○ Violin: G3 to B5 ○ Viola: C3 to E5 ○ Cello: C2 to E4 ○ Bass: E2 to E4
<p>Rhythmic Literacy AKAS: B.2, C.1-2, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Continue to develop ability to read, count, and play the following notes and rests: whole, half, dotted half, quarter, eighth • Demonstrate understanding of the use of note and rest values in various rhythmic combinations • Define and play in the following meters: 4/4, 3/4, 2/4 • Define and play rhythm patterns incorporating ties, up-beats, and fermatas 	<ul style="list-style-type: none"> • To help students understand note values, compare a whole note to a \$4 bill, a dotted half to a \$3 bill, a half note to a \$2 bill, a quarter note to \$1, eighth note are equal to a half dollar each, and sixteenth notes are equal to a quarter dollar (fake \$4 and \$3 bills can be found at pawn shops) • Rhythm flashcards
<p>Concert & Rehearsal Expectations AKAS: B.2-3 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Reinforce: <ul style="list-style-type: none"> ○ awareness of correct intonation within an ensemble ○ understanding of the concept of melody and harmony ○ awareness of the importance of a steady beat ○ awareness of conductor's beat patterns ○ ability to play independent line within an ensemble 	<ul style="list-style-type: none"> • Appendix has a note about proper concert behavior that can be copied into a program

Concepts	Mastery Core Objectives	Suggested Activities
Concert & Rehearsal Expectations (cont.)	<ul style="list-style-type: none"> • Develop an understanding of concert etiquette both as a performer and as an audience member 	<ul style="list-style-type: none"> • Downloadable NAME etiquette worksheet
Notation, Composition, & Improvisation AKAS: A.1-3 NAME:	Students will: <ul style="list-style-type: none"> • Develop an understanding of musical notation • Recognize and name key signatures for D and G major • Recognize and name time signatures 4/4, 3/4, 2/4, and 6/8 	<ul style="list-style-type: none"> • Draw the notes, rests and musical symbols previously introduced • Write the key signatures and scales in the keys of D, and G-major • Complete a given melody by filling in the missing notes • Compose an ending to a given melody • Compose a variation on a given melody
Sight Reading AKAS: B.2, D.1 NAME:	Students will: <ul style="list-style-type: none"> • Reinforce sight reading skills including awareness of: <ul style="list-style-type: none"> ○ key signature ○ time signature ○ rhythm ○ Accidentals ○ signs 	<ul style="list-style-type: none"> • Use the acronym STARS to help the student be aware of the skills being developed in sight reading (S-signatures, time and key; T-tempo; A-accidentals; R-rhythm; S-signs)

INTERMEDIATE ORCHESTRA (Grades 7-8)

<p>Grades: 7-8 Length: Two Semesters Prerequisite: Teacher Recommendation or at least one semester of previous orchestra experience</p>	<p>Overview: <i>Intermediate Orchestra</i> is for students with one year or less of training or those who are not quite ready for the performing group. The class will spend time on technical exercises, as well as some orchestral literature in preparing the students for Concert Orchestra. Concert participation may be required as outlined in the grading criteria. <i>Intermediate Orchestra</i> should meet at least four 55 minute periods each week, during the school day.</p>	
<p>Readiness Standards The following are expected indicators of student readiness for entering each grade level.</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • Participate cooperatively in a group • Be able to follow the instructor’s directions • Demonstrate audience/performance behavior appropriate for the context and style of music performed • Demonstrate proper care of instrument • Demonstrate ability to play with appropriate position and posture • Perform basic music fundamentals taught in <i>Beginning Orchestra</i> 	
<p>Ongoing Learner Goals</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • Participate cooperatively in a group • Use musical instruments with proper care • Improve technical skills on instrument • Increase knowledge of music fundamentals • Expand knowledge of music history and cultural differences in music • Learn to enjoy a variety of music activities through participating in or attending performances • Be able to follow the instructor’s directions • Develop skills needed to perform on instrument outside the classroom 	
<p>Concepts</p>	<p>Mastery Core Objectives</p>	<p>Suggested Activities</p>
<p>The Instrument AKAS: NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Identify: <ul style="list-style-type: none"> ○ parts of the instrument ○ parts of the bow ○ names of the strings • Demonstrate understanding of proper care and maintenance of instrument and bow 	<ul style="list-style-type: none"> • Use diagram worksheets displaying instruments and parts

Concepts	Mastery Core Objectives	Suggested Activities
<p>Body Format AKAS: B.2 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Continue to exhibit: <ul style="list-style-type: none"> ○ correct posture without excess tension ○ proper left arm position ○ proper right arm position for arco and pizzicato ○ proper bow grip • Position chair, stand, and body to be able to watch conductor at all times 	<ul style="list-style-type: none"> • Violinist and violist should use a shoulder pad • Demonstrate proper playing posture with pictures • Bow movement exercises without the instrument • Have students tap bow pinkie if there is tension
<p>Playing Technique AKAS: B.2, C.1, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Continue to develop left hand finger placement for open string major and minor tetrachord • Develop finger patterns for whole steps, half steps, double stops, and chromatic alterations • Introduce and or reinforce: <ul style="list-style-type: none"> ○ positions: III and II ○ shifting techniques ○ vibrato techniques • Continue development of right arm technique for detache bowing, pizzicato, slurred bowing, bow lift, up-bow to start, hooked bowing, consecutive up-bows with no lift, spiccato bowing • Continue to expand individual's playing range 	<ul style="list-style-type: none"> • Use of rubrics and checklists • Model correct posture • Demonstrate with pictures • Book: <i>Orchestral Bowing Etudes</i> by Samuel Applebaum
<p>Tone Quality AKAS: B.2, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Continue to develop and improve sounds demonstrating the characteristic tone quality of the instrument • Expand awareness of ways to improve tone production by developing control of bow speed, bow weight, and bow placement 	<ul style="list-style-type: none"> • Demonstrate by playing; have students echo • Bow a different number of beats on single bow stroke at various speeds • Whole bow exercise • How much hair of the bow to use (bow tilt to not use all of the hair)
<p>Ear Training AKAS: B.2, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Recognize characteristic sound of a major and minor scale • Continue to develop ability to match a pitch 	<ul style="list-style-type: none"> • Have students close their eyes and pick a note for the students to play and sustain; teacher taps one or two students on the shoulder; selected students adjust pitch sharp or flat; students are asked to figure out who is out of tune

Concepts	Mastery Core Objectives	Suggested Activities
Ear Training (cont.)	<ul style="list-style-type: none"> Continue to develop ability to adjust left hand finger placement in order to manipulate a pitch Work on skills to tune instrument to A440 from an electric tuner or another instrument 	<ul style="list-style-type: none"> Play increasingly complex tunes and rhythmic patterns by rote
Musical Literacy AKAS: B.2, C.1, D.1 NAME:	Students will: <ul style="list-style-type: none"> Identify and play: <ul style="list-style-type: none"> the notes of the lines and spaces of the staff and appropriate ledger lines in the appropriate clef the all tempo markings as they occur in the repertoire Sharp, flat, and natural signs the dynamic symbols as they occur in the repertoire the keys of D, G, and C major Pitches necessitated by appropriate grade level repertoire and/or method book and continue to expand range on instrument Define and demonstrate knowledge of various signs as they occur in the repertoire 	<ul style="list-style-type: none"> Learn new piece using these 4 steps: <ul style="list-style-type: none"> tap toe and say note names play pizzicato and say note names shadow bow and say note names bow and play as written Show the Circle of Fifths E minor continue to develop ability to sing simple phrases or songs using <i>LA</i> or solfège Violin: G3 to E5 (all in 1st and 3rd position and octave harmonics) Viola: C3 to G5 (all in 1st and 3rd position and octave harmonics) Cello: C2 to D4 (all in 1st and 4th position and octave harmonics) Bass: E2 to C4 Repeat sign, solo/soli/tutti/divisi/unison, accent, staccato, marcato, first and second endings, D.C. al fine, fermata, D.S. al coda
Rhythmic Literacy AKAS: B.2, C.1, D.1 NAME:	Students will: <ul style="list-style-type: none"> Develop ability to read, count, clap, and play rhythm patterns combining various notes and rests, including: the following notes and rests: whole, half, dotted half, quarter, eighth, triplets, dotted quarter, sixteenth, and dotted eighth Define and play in the following meters: 4/4, 3/4, 2/4, 6/8, and common time Define and play rhythm patterns incorporating ties, up-beats, syncopation, and fermatas 	<ul style="list-style-type: none"> Have students write beats under the notes; clap and count the rhythm Rhythm flashcards Rhythm dictation Stringskills.com for rhythm exercises

Concepts	Mastery Core Objectives	Suggested Activities
<p>Concert & Rehearsal Expectations AKAS: B.2-3, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Continue to develop: <ul style="list-style-type: none"> ○ awareness of correct intonation within an ensemble ○ understanding of the concept of melody and harmony ○ awareness of the importance of a steady beat ○ awareness of conductor's beat patterns ○ ability to play independent line within an ensemble ○ awareness of all voices within an ensemble ○ an understanding of concert etiquette both as a performer and an audience member • Reinforce active listening skills • Have the opportunity to play repertoire of various styles • Continue to develop active listening skills 	<ul style="list-style-type: none"> • Student conductors • Teach rounds by rote for acute listening practice • Use Chorales as warm ups
<p>Notation, Composition, & Improvisation AKAS: A.1-3 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Develop an understanding of musical notation • Recognize and name key signatures for C, D, and G major • Recognize and name time signatures 4/4 (common time), 3/4, 2/4, and 6/8 	<ul style="list-style-type: none"> • Draw the notes, rests, and musical symbols previously introduced • Write the key signatures and scales in the keys of D, G, and C major • Complete a given melody by filling in the missing notes • Compose an ending to a given melody • Improvise answers in the same style to given rhythmic and melodic phrases • Improvise simple rhythmic and melodic ostinato accompaniments • Introduce E minor
<p>Sight Reading AKAS: B.2, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Develop ability to sight read appropriate level music literature including awareness of: <ul style="list-style-type: none"> ○ key signature ○ time signature ○ rhythm ○ tempo 	<ul style="list-style-type: none"> • STARS: S-signatures, time and key; T- tempo; A-accidentals; R-rhythm; S-signs • Routine sight reading

Concepts	Mastery Core Objectives	Suggested Activities
Sight Reading (cont.)	<ul style="list-style-type: none"> • Accidentals • Signs (e.g., bowing, repeats, D.C. & D.S. al fine/al coda) 	
Listening AKAS: C.1-3 NAME:	Students will: <ul style="list-style-type: none"> • Develop an awareness of critical listening skills • Develop an understanding of concert etiquette both as a performer and an audience member • Reinforce active listening skills 	<ul style="list-style-type: none"> • Provide opportunities for listening to a broad repertoire of orchestral literature • Develop knowledge and appreciation of various styles of music other than current popular trends through listening in the classroom

ADVANCED ORCHESTRA

<p>Grades: 6 Length: Two Semesters Prerequisite: <i>Intermediate Orchestra</i> or Teacher Recommendation</p>	<p>Overview: <i>Advanced Orchestra</i> is designed for those students who have developed sufficient technique and musical independence to play standard graded orchestral literature successfully. Time will be spent reinforcing and developing individual playing technique, and rehearsing literature of a wide range of styles. Opportunities for performance may be available. Recommended minimum contact time is 90 minutes per week during the school day.</p>	
<p>Readiness Standards The following are expected indicators of student readiness for entering each grade level.</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • Participate cooperatively in a group • Be able to follow the instructor’s directions • Demonstrate audience/performance behavior appropriate for the context and style of music performed • Demonstrate knowledge of proper care and assembly of instrument • Demonstrate ability to play with appropriate position and posture • Perform basic music fundamentals taught in <i>Intermediate Orchestra</i> 	
<p>Ongoing Learner Goals</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • Participate cooperatively in a group • Use musical instruments with proper care • Improve technical skills on instrument • Increase knowledge of music fundamentals • Expand knowledge of music history and cultural differences in music • Learn to enjoy a variety of music activities through participating in or attending performances • Be able to follow the instructor’s directions • Develop skills needed to perform on instrument outside the classroom 	
<p>Concepts</p>	<p>Mastery Core Objectives</p>	<p>Suggested Activities</p>
<p>The Instrument AKAS: NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Identify: <ul style="list-style-type: none"> ○ parts of the instrument ○ parts of the bow ○ names of the strings • Demonstrate understanding of proper care and maintenance of instrument and bow 	<ul style="list-style-type: none"> • Make a tetraflexagon that has the instrument parts, and names of the parts, so students can study the parts • Have students create a city or country from a picture of an instrument and label the parts

Concepts	Mastery Core Objectives	Suggested Activities
<p>Playing Technique AKAS: B.2, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • introduce: <ul style="list-style-type: none"> ○ shifting techniques ○ vibrato techniques ○ refine and expand: <ul style="list-style-type: none"> ○ left hand finger placement for open string major and minor tetrachord ○ finger patterns for whole steps, half steps, double stops, and chromatic alterations ○ Minor tetrachord ○ bow arm technique for detache bowing, pizzicato, slurred bowing, bow lift, up-bow to start, hooked bowing, consecutive up-bows with no lift, spiccato bowing, and loure bowing 	<ul style="list-style-type: none"> • Short fingernails are necessary for correct left hand finger placement • Balance point for bow especially for spiccato bowing • Minor for <i>Mary Had A Little Lamb, Hot Cross Buns, Yankee Doodle</i>
<p>Tone Quality AKAS: B.2, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Refine: <ul style="list-style-type: none"> ○ sounds demonstrating the characteristic tone quality of the instrument ○ awareness of ways to improve tone production by introducing control of bow speed, bow weight, and bow placement (parallel to bridge) 	<ul style="list-style-type: none"> • Teacher plays simple note pattern; then students echo trying to copy the same • Use full bow exercises
<p>Ear Training AKAS: B.2 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Introduce tuning the instrument to A440 from an electronic tuner • Refine the ability to: <ul style="list-style-type: none"> ○ recognize the characteristic sound of a major scale ○ play simple tunes by rote ○ match a pitch ○ adjust left finger placement in order to manipulate a pitch 	<ul style="list-style-type: none"> • Figuring out simple melodies by ear • Echo playing

Concepts	Mastery Core Objectives	Suggested Activities
<p>Musical Literacy AKAS: B.2, C.1, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Identify and play: <ul style="list-style-type: none"> ○ notes of the lines and spaces of the staff and appropriate ledger lines in treble, alto, or bass clef ○ tempo markings: moderato, andante, allegro, largo, vivace, and ritardando ○ sharp and natural signs ○ dynamic symbols: p, mp, mf, f, crescendo, and decrescendo ○ various signs as they occur in the music: repeat, solo/soli/tutti/divisi/unison, accent, staccato, marcato, first and second endings, D.C al fine, fermata, D.S. al coda ○ in the keys of D and G, major 	<ul style="list-style-type: none"> • Using vinyl tape, create an oversized staff on the floor with no clef signs, and two ledger lines above and below the staff, have students spell words on the staff, while others play the word on their instrument (vinyl tape is available through Central Stores) • Use worksheets to reinforce • Pitches in the following ranges: <ul style="list-style-type: none"> ○ Violin: G3 to B5 ○ Viola: C3 to E5 ○ Cello: C2 to E4 ○ Bass: E2 to E4
<p>Rhythmic Literacy AKAS: B.2, C.1, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Continue to develop ability to read, count, and play the following notes and rests: whole, half, dotted half, quarter, eighth, dotted quarter, sixteenth • Demonstrate understanding of the use of note and rest values in various rhythmic combinations • Define and play in the following meters: 4/4, 3/4, 2/4, and common time • Define and play rhythm patterns incorporating ties, up-beats, and fermatas 	<p>To help students understand note values, compare a whole note to a \$4 bill, a dotted half to a \$3 bill, a half note to a \$2 bill, a quarter note to \$1, eighth note are equal to a half dollar each, and sixteenth notes are equal to a quarter dollar (fake \$4 and \$3 bills can be found at pawn shops) Rhythm flashcards</p>
<p>Concert & Rehearsal Expectations AKAS: B.2, C.1, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Refine: <ul style="list-style-type: none"> ○ awareness of correct intonation within an ensemble ○ understanding of the concept of melody and harmony ○ awareness of the importance of a steady beat ○ awareness of conductor's beat patterns 	<ul style="list-style-type: none"> • Appendix has a note about proper concert behavior that can be copied into a program

Concepts	Mastery Core Objectives	Suggested Activities
<p>Concert & Rehearsal Expectations (cont.)</p>	<ul style="list-style-type: none"> ○ ability to play independent line within an ensemble ○ awareness of all voices within an ensemble ○ awareness of all voices within an ensemble • Develop an understanding of concert etiquette both as a performer and as an audience member 	
<p>Notation, Composition, & Improvisation AKAS: A.1-3 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Develop an understanding of musical notation • Recognize and name key signatures for D, G, C and F major • Recognize and name time signature 4/4, 3/4, 2/4, and 6/8 	<ul style="list-style-type: none"> • Draw the notes, rests, and musical symbols previously introduced • Write the key signatures and scales in the keys of D, G, C, and F major • Complete a given melody by filling in the missing notes • Compose an ending to a given melody • Compose a variation on a given melody • Improvise answers in the same style to given rhythmic and melodic phrases • Improvise simple rhythmic and melodic ostinato
<p>Sight Reading AKAS: B.2, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Refine sight reading skills including awareness of: <ul style="list-style-type: none"> ○ key signature ○ time signature ○ rhythm ○ tempo marking ○ accidentals ○ signs (e.g., bowings, repeats, D.C. & D.S. al fine /al Coda) 	<ul style="list-style-type: none"> • <i>Essential Elements Book 2</i>, uses the acronym STARS to help the student be aware of the skills being developed in sight reading (S-signatures, time and key; T- tempo; A-accidentals; R-rhythm; S-signs)

CONCERT ORCHESTRA

<p>Grades: 7-8 Length: Two Semesters Prerequisite: Audition or Teacher Recommendation</p>	<p>Overview: <i>Concert Orchestra</i> is the performing group of string players and represents the school at public functions and concerts. Concert participation may be required as outlined in the grading criteria. A limited amount of time is spent on study material. <i>Concert Orchestra</i> should meet at least four 55-minute periods each week during the school day.</p>	
<p>Readiness Standards The following are expected indicators of student readiness for entering each grade level.</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • Participate cooperatively in a group • Be able to follow the instructor’s directions • Demonstrate audience/performance behavior appropriate for the context and style of music performed • Demonstrate proper care of instrument • Demonstrate ability to play with appropriate position and posture • Perform basic music fundamentals taught in <i>Intermediate Orchestra</i> 	
<p>Ongoing Learner Goals</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • Participate cooperatively in a group • Use musical instruments with proper care • Improve technical skills on instrument • Increase knowledge of music fundamentals • Expand knowledge of music history and cultural differences in music • Learn to enjoy a variety of music activities through participating in or attending performances • Be able to follow the instructor’s directions • Develop skills needed to perform on instrument outside the classroom 	
<p>Concepts</p>	<p>Mastery Core Objectives</p>	<p>Suggested Activities</p>
<p>The Instrument AKAS: NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Continue to identify: <ul style="list-style-type: none"> ○ parts of the instrument ○ parts of the bow ○ names of the strings • Demonstrate understanding of proper care and maintenance of instrument and bow • Care for strings properly 	<ul style="list-style-type: none"> • Use diagrams to name parts of instrument • Have an instrument cleaning day • How to select strings

Concepts	Mastery Core Objectives	Suggested Activities
<p>The Instrument (cont.)</p>	<ul style="list-style-type: none"> • Demonstrate ability to perform simple repairs to own instrument as needed: <ul style="list-style-type: none"> ◦ replacing strings ◦ tightening chin rest ◦ cleaning and polishing instrument ◦ checking for open seams, cracks, and proper bridge placement 	
<p>Body Format AKAS: B.2 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Continue to exhibit correct posture without excess tension • Reinforce: <ul style="list-style-type: none"> ◦ proper left arm position ◦ proper right arm position for arco and pizzicato ◦ proper bow grip • Arrange chair, stand, and body to be able to watch conductor at all times 	<ul style="list-style-type: none"> • Violinist and violist should use a shoulder pad • Demonstrate Bow movement without the instrument • Have students tap bow pinkie if there is tension
<p>Tone Quality AKAS: B.2, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Continue to develop and improve sounds demonstrating the characteristic tone quality of the instrument • Expand awareness of ways to improve tone production by increasing control of bow speed, bow weight, and bow placement, and how much bow hair to use • Introduce how to determine which part of the bow to use 	<ul style="list-style-type: none"> • Demonstrate by playing; have students echo • Bow a different number of beats on single bow stroke at various speeds • Try playing a section on three different parts of the bow
<p>Ear Training AKAS: B.2, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Recognize characteristic sound of a major and minor scale • Play increasingly complex tunes and rhythmic patterns by rote • Continue to develop ability to match a pitch and adjust left hand finger placement in order to manipulate a pitch • Work on skills to tune instrument to A440 from an electric tuner or another instrument 	<ul style="list-style-type: none"> • Have students close their eyes and pick a note for the students to play and sustain; teacher taps one or two students on the shoulder; selected students adjust pitch sharp or flat; students are asked to figure out who is out of tune • Relative minor, natural minor starts on the sixth note of the major scale

Concepts	Mastery Core Objectives	Suggested Activities
<p>Musical Literacy AKAS: B.2, C.1, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Identify: <ul style="list-style-type: none"> ○ all notes in the appropriate clef ○ and demonstrate knowledge of various bowing, dynamic and tempo markings as they occur in the repertoire. ○ sharp, flat, and natural signs • Play pitches necessitated by appropriate grade level repertoire and/or method book and continue to expand range on instrument 	<ul style="list-style-type: none"> • Learn new piece using these 4 steps: <ul style="list-style-type: none"> ○ tap toe and say note names ○ play pizz. and say note names ○ shadow bow and say note names ○ bow and play as written • Show the Circle of Fifths • Continue to develop ability to sing simple phrases or songs using <i>LA</i> or solfège • Examples of common symbols and terms: repeat sign, solo/soli/tutti/divisi/unison, accent, one-measure repeat sign, staccato, marcato, first and second endings, long rest, D.C. al fine, fermata, D.S. al coda, multiple-measure rests moderato, andante, allegro, largo, vivace, and ritardando
<p>Rhythmic Literacy AKAS: B.2, C.1, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Develop ability to read, count, clap, and play rhythm patterns combining various notes and rests, including: whole, half, dotted half, quarter, eighth, triplets, dotted quarter, sixteenth, and dotted eighth • Demonstrate understanding of the use of note and rest values in various rhythmic combinations • Continue to define and play in the following meters: 4/4, 3/4, 2/4, 6/8, common time, cut time • Continue to refine skills in playing rhythm patterns incorporating ties, up-beats, syncopation, and fermatas 	<ul style="list-style-type: none"> • Have students write beats under notes; clap and count • Rhythm flashcards • Rhythm dictation • http://www.stringskills.com/
<p>Concert & Rehearsal Expectations AKAS: B.2-3, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Continue to develop: <ul style="list-style-type: none"> ○ awareness of correct intonation within an ensemble ○ understanding of the concept of melody and harmony ○ awareness of the importance of a steady beat ○ awareness of conductor's beat patterns 	<ul style="list-style-type: none"> • Student conductors • Sectionals • Teach rounds by rote for acute listening practice • Use Chorales as warm ups • Use scales for warmups

Concepts	Mastery Core Objectives	Suggested Activities
<p>Concert and Rehearsal Expectations (cont.)</p>	<ul style="list-style-type: none"> ○ ability to play independent line within and without an ensemble ○ an awareness of all voices within an ensemble • Continue to develop and reinforce active listening skills • Have the opportunity to play repertoire of various styles 	
<p>Notation, Composition, & Improvisation AKAS: A.103 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Develop an understanding of musical notation • Recognize and name key signatures for D, G, C, A, F, Bb, and Eb major • Recognize and name time signatures 4/4, 3/4, 2/4, common time, cut time, and 6/8 	<ul style="list-style-type: none"> • Draw the notes, rests, and musical symbols previously introduced • Write the key signatures and scales in the keys of D, G, C, F, Bb, and Eb major • Be able to identify whole steps and half steps and how they relate to a major scale • Identify the names of the keys of the piano keyboard • Complete a given melody by filling in the missing notes • Compose an ending to a given melody • Compose a variation on a given melody • Improvise answers in the same style to given rhythmic and melodic phrase • Improvise simple rhythmic and melodic ostinato accompaniments
<p>Sight Reading AKAS: B.2, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Develop ability to sight read appropriate level music literature including awareness of: <ul style="list-style-type: none"> ○ key signature ○ time signature ○ rhythm ○ tempo markings ○ accidentals ○ signs (e.g., bowing, repeats, D.C. & D.S. al fine/al coda) 	<ul style="list-style-type: none"> • STARS: S-signatures, time and key; T- tempo; A-accidentals; R-rhythm; S-signs • Routine sight reading

Concepts	Mastery Core Objectives	Suggested Activities
<p>Listening AKAS: C.1-3 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Develop: <ul style="list-style-type: none"> ○ an awareness of critical listening skills ○ an understanding of concert etiquette both as a performer and an audience member 	<ul style="list-style-type: none"> • Provide opportunities for listening to a broad repertoire of orchestral literature • Develop knowledge and appreciation of various styles of music other than current popular trends through listening in the classroom and attending performances

BAND

BEGINNING BAND (Grade 6)

<p>Grades: 6 Length: Two Semesters Prerequisite: None</p>	<p>Overview: <i>Beginning Band</i> is open to any student without previous music experience, or to those with less than one year of experience. The instruments taught are those normally found in band class. Recommended minimum contact time is 90 minutes per week during the school day.</p>	
<p>Readiness Standards The following are expected indicators of student readiness for entering each grade level.</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • Participate cooperatively in a group • Follow the teacher’s directions 	
<p>Ongoing Learner Goals</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • Work cooperatively with others • Expand knowledge of music history and cultural differences in music • Use musical instruments with proper care • Be exposed to a variety of musical activities through participating in or attending performances • Improve technical skills on instrument • Increase knowledge of music fundamentals • Develop skills needed to perform instrument outside the classroom 	
<p>Concepts</p>	<p>Mastery Core Objectives</p>	<p>Suggested Activities</p>
<p>The Instrument AKAS: B.1, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Demonstrate proper care of the instrument including cleaning, proper carrying techniques while the instrument is assembled, and proper storage in the case • Identify parts of the instrument by their proper names • Properly assemble and disassemble the instrument <p><u>Woodwind Instruments</u></p> <ul style="list-style-type: none"> • Care for reeds properly • Demonstrate proper lubrication of the instrument: what to use, what not to use, how to use 	<ul style="list-style-type: none"> • Instrument demonstrations • Instrument care day • Place posters of instruments around room • Instruction for cork grease application • Instruction for slide grease/oil application • Instruction for valve oil application

Concepts	Mastery Core Objectives	Suggested Activities
<p>The Instrument (cont.)</p>	<p><u>Brass Instruments</u></p> <ul style="list-style-type: none"> • Lubricant removal/application water removal 	
<p>Playing Posture AKAS: B.1-2, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Develop playing posture: total body, arm, hand, wrist, and finger position • Position chair, stand, and body to be able to watch the conductor at all times <p><u>Woodwinds & Brass Instruments</u></p> <ul style="list-style-type: none"> • Properly support the instrument while sitting or standing to play • Proper neck-strap adjustment when applicable <p><u>Percussion Instruments</u></p> <ul style="list-style-type: none"> • Use proper grip/playing position for snare drum, bass drum, mallet percussion instruments-and auxiliary percussion instruments as needed 	<ul style="list-style-type: none"> • Teacher demonstrations • Compare <i>good</i> and <i>bad</i> position
<p>Concert & Rehearsal Expectations AKAS: A.1-3, B.1-3, C.1-3, D.1-2 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Understand and follow the conductor's right and left hand conducting patterns and gestures • Stop playing, watch and listen when the conductor stops the ensemble • Understand appropriate concert etiquette as an audience member and a performer • Develop appropriate practice techniques • Develop and utilize appropriate warm-up techniques • Develop appropriate resting position and playing position 	<ul style="list-style-type: none"> • Practice sheets • Teacher demonstrations • Replicate the conducting patterns 4/4, 3/4, 2/4 meters

Concepts	Mastery Core Objectives	Suggested Activities
<p>Tone Quality AKAS: A.3, B.1-2, C.3, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Develop sounds demonstrating the characteristic tone quality of the instrument • Develop awareness of ways to improve tone production • Develop embouchure and tonguing techniques (proper cheek, mouth, and mouthpiece position) • Develop the ability to produce a steady airstream <p><u>Woodwinds and Brass Instruments</u></p> <ul style="list-style-type: none"> • Develop ability to: <ul style="list-style-type: none"> ◦ use proper breathing techniques and breath support ◦ produce evenly sustained straight tones using a good embouchure <p><u>Percussion Instruments</u></p> <ul style="list-style-type: none"> • Develop ability to: <ul style="list-style-type: none"> ◦ produce characteristic single stroke, double stroke, and multiple bounce strokes ◦ produce an even sound with both hands while playing appropriate level rudiments ◦ demonstrate awareness of variations in sound which result in using different beaters, mallets, and sticks in their placement on the appropriate instrument 	<ul style="list-style-type: none"> • Long tones • Long note championship • Invite instrument specialists into the classroom to demonstrate proper tone • Call and response on instruments • Breathing exercises such as breathing gym • Comparing airstream to a hose or sprinkler or balloon
<p>Woodwind & Brass Techniques AKAS: A.3, B.1-2, C.3, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Develop tonguing and breathing techniques in the attack and release of standard articulation, legato, accents, and slurs. 	<ul style="list-style-type: none"> • Rubank method • Mouthpiece playing such as sirens and simple songs • Call and response using specific articulations

Concepts	Mastery Core Objectives	Suggested Activities
<p>Woodwind & Brass Techniques (cont.)</p>	<p><u>Woodwinds Instruments</u></p> <ul style="list-style-type: none"> • Reed instruments tongue the tip of the reed • Flutes tongue behind the top teeth • Steady, consistent tone <p><u>Brass Instruments</u></p> <ul style="list-style-type: none"> • Develop ability to tongue and use slurs • Changing partials • Buzzing consistent tone <p><u>Trombone Instruments</u></p> <ul style="list-style-type: none"> • Introduce legato tonguing for slurs 	
<p>Percussion Techniques</p> <p>AKAS: A.3, B.1-2, C.3, D.1</p> <p>NAME:</p>	<p>Students will:</p> <p><u>Snare Drum Instruments</u></p> <ul style="list-style-type: none"> • Develop ability to: <ul style="list-style-type: none"> ◦ play the following skills, flam, single stroke, multiple bounce stroke, high sticks (accent), low sticks ◦ steady beat <p><u>Bass Drum Instruments</u></p> <ul style="list-style-type: none"> • Develop ability to: <ul style="list-style-type: none"> ◦ play with proper technique to include muting with opposite hand or knee <p><u>Mallet Percussion Instruments</u></p> <ul style="list-style-type: none"> • Develop ability to: <ul style="list-style-type: none"> ◦ alternate hands/sticking 	<ul style="list-style-type: none"> • Teacher demonstrations • Playing with a metronome • Lap playing • Call and response • Touch playing bells
<p>Aural Skills & Application</p> <p>AKAS: A.1, B.1-2, C.3, D.1</p> <p>NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Develop ability to: <ul style="list-style-type: none"> ◦ identify the tuning mechanisms of the instrument ◦ sing given pitch ◦ identify highness and lowness of pitch ◦ match pitch on instrument 	<ul style="list-style-type: none"> • Use of a tuner • Internalization of the pitch (listen, sing, play) • Website: http://trainer.thetamusic.com/en/content/dango-brothers

Concepts	Mastery Core Objectives	Suggested Activities
Aural Skills & Application (cont.)	<u>Woodwinds and Brass Instruments</u> Develop ability to improve intonation by making appropriate adjustments in embouchure, posture, breath support, and the instrument	
Musical Literacy AKAS: A.3, B.1-2, C.2-3, D.1 NAME:	Students will: <ul style="list-style-type: none"> • Name and play the notes on their instruments aligned with the pitch ranges below (as learned in their method book) • Identify and play sharp, flat, according to the needs of the particular instrument • Identify and play exercises and/or pieces in the key of concert b^b major <u>Woodwinds and Brass Instruments</u> <ul style="list-style-type: none"> • Play pitches necessitated by appropriate grade level repertoire and/or method book and continue to expand range on instrument 	<ul style="list-style-type: none"> • Scale exercises • Mad minutes (note naming) • Flute: a4 to g5 (a' - g'') • Oboe: a4 to g5 (a' - g'') • Bassoon: g2 to g3 (g - g) • Clarinet: b3 to a4 (b - a') • Alto saxophone: f#-f#4 to e5 (f# - e'') • Tenor saxophone: a4 to a5 (a' - a'') • Cornet or trumpet: b3 to a4 (b' - a'') • Horn: d4 to d5 (d' - d'') • Trombone or baritone/euphonium: a2 to g3 (a - g) • Tuba: a1 to g2 (c, - g)
Rhythmic Literacy AKAS: A.3, B.1-2, D.1 NAME:	Students will: <ul style="list-style-type: none"> • Develop ability to: <ul style="list-style-type: none"> ◦ count and perform rhythm patterns combining various notes and rests, including whole, half, quarter, double eighth ◦ introduce 3/4 and 2/4 meters ◦ perform in 4/4 time ◦ perform rhythm patterns incorporating fermatas and ties ◦ introduce pickup note (anacrusis) ◦ introduce the concept of internalizing the beat 	<ul style="list-style-type: none"> • Daily rhythm activity • Replicate the conducting patterns 4/4, 3/4, 2/4 meters • Rhythm Flash Cards
Melodic AKAS: A.3, B.1-2, D.1 NAME:	Students will: <ul style="list-style-type: none"> • Introduce correct phrasing techniques • Introduce dynamics 	<ul style="list-style-type: none"> • Dynamics during warm-ups • Pencil in breath marks as needed in music • Play familiar, simple tunes by ear

Concepts	Mastery Core Objectives	Suggested Activities
Melodic (cont.)	<ul style="list-style-type: none"> Identify the beginning and end of phrase Understand direction of pitches within the melody or line 	
Symbols & Terms AKAS: A.2, B.1, C.1-2, D.1 NAME:	Students will: <ul style="list-style-type: none"> Develop ability to: <ul style="list-style-type: none"> demonstrate knowledge of various signs as they occur in the music: repeat sign, solo/ tutti/divisi/unison, fermata, final bar line, bar lines, measures, breath marks, clefs, time signatures, multiple measure rests identify and define the following dynamic markings: p, f and the symbols for crescendo and decrescendo interpret fingering charts for their instrument identify concert B^b major key signature Identify and demonstrate knowledge of common time and 4/4 time signatures 	<ul style="list-style-type: none"> Post terms around the room Use <i>Sound Innovations</i> book to reinforce and introduce concepts
Notation & Composition AKAS: A.1-3, B.1, D.1 NAME:	Students will: <ul style="list-style-type: none"> Draw the notes, rests and musical symbols previously introduced 	<ul style="list-style-type: none"> Reverse mad minutes Rhythm dictation
Sight Reading AKAS: A.2-3, B.1, D.1 NAME:	Students will: <ul style="list-style-type: none"> Develop ability to sight read music literature at an appropriate level 	<ul style="list-style-type: none"> Weekly sight reading
Critical Listening & Analysis AKAS: B.1, C.1-3, D.1-2 NAME:	Students will: <ul style="list-style-type: none"> Develop knowledge of various styles of music other than current popular trends through listening in the classroom Begin to develop the ability to recognize contrasting and similar sections in a piece 	<ul style="list-style-type: none"> Performance reports Play recordings of standard band repertoire Attending and evaluating live performances

BEGINNING BAND

<p>Grades: 7-8 Length: Two Semesters Prerequisite: None</p>	<p>Overview: <i>Beginning Band</i> is open to any student with no previous music experience, or to those with less than one-year experience. The instruments taught are those normally found in band classes. This is a progressive skills class which may be repeated for credit</p>	
<p>Readiness Standards The following are expected indicators of student readiness for entering each grade level.</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • Participate cooperatively in a group • Follow the teacher’s directions 	
<p>Ongoing Learner Goals</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • Work cooperatively with others • Use musical instruments with proper care • Improve technical skills on instrument • Improve awareness of music fundamentals • Develop knowledge of music history and cultural differences in music 	
<p>Concepts</p>	<p>Mastery Core Objectives</p>	<p>Suggested Activities</p>
<p>The Instrument AKAS: B.1, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Demonstrate proper care of the instrument including cleaning, proper carrying techniques while the instrument is assembled, and proper storage in the case • Identify parts of the instrument by their proper names • Properly assemble and disassemble the instrument <p><u>Woodwind Instruments</u></p> <ul style="list-style-type: none"> • Care for reeds properly • Demonstrate proper lubrication of the instrument: what to use, what not to use, how to use <p><u>Brass Instruments</u></p> <ul style="list-style-type: none"> • Lubricant removal/application • Water removal 	<ul style="list-style-type: none"> • Instrument demonstrations • Instrument care day • Place posters of instruments around room

Concepts	Mastery Core Objectives	Suggested Activities
<p>Playing Posture AKAS: B.1-2, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Develop playing posture and embouchure: total body, arm, hand, wrist, and finger position • Position chair, stand, and body to be able to watch the conductor at all times <p><u>Woodwinds and Brass</u></p> <ul style="list-style-type: none"> • Properly support the instrument while sitting or standing to play <p><u>Percussion</u></p> <ul style="list-style-type: none"> • Use proper grip/playing position for snare drum, bass drum, mallet percussion instruments, suspended cymbal, triangle, wood block, sleigh bells, tambourine, maracas, and claves 	<ul style="list-style-type: none"> • Teacher demonstrations
<p>Concert & Rehearsal Expectations AKAS: A.1-3, B.1-3, C.1-3, D.1-2 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Continue to: <ul style="list-style-type: none"> ◦ understand and follow the conductor’s right and left hand conducting patterns and gestures ◦ stop playing, watch and listen when the conductor stops the ensemble ◦ understand appropriate concert etiquette as an audience member and a performer ◦ develop appropriate practice techniques ◦ develop and utilize appropriate warm-up techniques 	<ul style="list-style-type: none"> • Practice sheets • Silent rehearsals (Monk Day)
<p>Tone Quality AKAS: A.3, B.1-2, C.3, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Develop sounds demonstrating the characteristic tone quality of the instrument • Develop awareness of ways to improve tone production <p><u>Woodwinds and Brass</u></p> <ul style="list-style-type: none"> • Develop ability to: <ul style="list-style-type: none"> ◦ use proper breathing techniques ◦ produce evenly sustained straight tones using a good embouchure 	<ul style="list-style-type: none"> • Long tones • Long note championship • Invite instrument specialists into the classroom to demonstrate proper tone

Concepts	Mastery Core Objectives	Suggested Activities
<p>Tone Quality (cont.)</p>	<p><u>Percussion</u></p> <ul style="list-style-type: none"> • Develop ability to: <ul style="list-style-type: none"> ○ produce characteristic single stroke, double stroke, and multiple bounce strokes ○ produce an even sound with both hands while playing appropriate level rudiments ○ demonstrate awareness of variations in sound which result in using different beaters, mallets, and sticks in their placement on the appropriate instrument 	
<p>Woodwind & Brass Techniques</p> <p>AKAS: A.3, B.1-2, C.3, D.1</p> <p>NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Develop tonguing and breathing techniques in the attack and release of standard articulation, legato, accents, and slurs <p><u>Brass</u></p> <ul style="list-style-type: none"> • Develop ability to use slurs on consecutive harmonics (lip slurs) <p><u>Trombone</u></p> <ul style="list-style-type: none"> • Develop proper slur technique with slide and tongue 	<ul style="list-style-type: none"> • Rubank Method
<p>Percussion Techniques</p> <p>AKAS: A.3, B.1-2, C.3 D.1</p> <p>NAME:</p>	<p>Students will:</p> <p><u>Snare Drum</u></p> <ul style="list-style-type: none"> • Develop ability to: <ul style="list-style-type: none"> ○ identify and play the following rudiments: single paradiddle, flam, flam tap, and flam accent ○ play on the rim and rim-shots <p><u>Bass Drum, Cymbals, and Auxiliary</u></p> <p><u>Percussion</u></p> <ul style="list-style-type: none"> • Develop ability to: <ul style="list-style-type: none"> ○ play with proper techniques ○ play rolls on timpani, suspended cymbal and triangle from open to closed to open <p><u>Mallet percussion</u></p> <ul style="list-style-type: none"> • Develop ability to: <ul style="list-style-type: none"> ○ play indicated scales 	<ul style="list-style-type: none"> • 40 essential rudiments

Concepts	Mastery Core Objectives	Suggested Activities
<p>Tuning & Intonation AKAS: A.3, B.1-2, C.3, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Develop the ability to: <ul style="list-style-type: none"> ◦ identify and utilize the tuning mechanism of the instrument ◦ tune to a given pitch ◦ play and tune instrument to a given pitch, from an electronic tuner, or another instrument ◦ sing given pitch <p>Woodwinds and Brass</p> <ul style="list-style-type: none"> • Develop ability to improve intonation by making appropriate adjustments in embouchure, posture, breath support, and the instrument 	<ul style="list-style-type: none"> • Internalization of the pitch (listen, sing, play) • Play scales in a round
<p>Pitch Perception AKAS: A.3, B.1-2, C.2-3, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Name and play the notes of the lines and spaces of the staff and appropriate ledger lines in treble clef or bass clef • Identify and play sharp, flat, and natural signs • Identify and play scales in the keys of concert Bb, and Eb major • Write the scales listed above in both concert and transposed key signatures <p>Woodwinds and Brass</p> <ul style="list-style-type: none"> • Use alternate fingerings/positions • Identify and play pitches within the following ranges: <ul style="list-style-type: none"> ◦ Flute: G to Gg¹ ◦ Cornet or Trumpet: B to C¹ ◦ Oboe: A¹ to G¹ ◦ French Horn: E to D¹ ◦ Clarinet: B to A¹ ◦ Trombone or Baritone: A to B^b ◦ Saxophone: F# to E² ◦ Tuba: AA to GG ◦ Bassoon: A to B^b 	<ul style="list-style-type: none"> • Scale exercises

Concepts	Mastery Core Objectives	Suggested Activities
<p>Rhythmic Perception AKAS: A.3, B.1-2, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Develop ability to: <ul style="list-style-type: none"> ○ count and perform rhythm patterns combining various notes and rests, including whole, half, quarter, eighth, and dotted half, and percussion to include sixteenth ○ define and perform in common time: 3/4, 2/4, and 6/8 ○ perform rhythm patterns incorporating fermatas, ties, and anacrusis ○ replicate the conducting patterns used in common time, cut time, 4/4, 3/4, and 2/4 	<ul style="list-style-type: none"> • Daily rhythm activity
<p>Melodic Awareness AKAS: A.3, B.1-2, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Identify, define, and use correct phrasing techniques • Play familiar, simple tunes by ear • Balance within the section and within the total ensemble • Play all indicated dynamics 	<ul style="list-style-type: none"> • Dynamics during scale activities • <i>Sound Pyramid</i>: when playing in an ensemble, players should think about the sound being produced (specifically the balance of the sound) in the shape of a pyramid; instruments at the top of the pyramid should produce less volume and instruments at the bottom should produce more volume so there is a good balance
<p>Symbols & Terms AKAS: A.2, B.1, C.1-2, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Define and demonstrate knowledge of various signs as they occur in the music: repeat sign, solo/soli/tutti/divisi/ Terms unison, standard accent, tenuto, staccato, marcato, first and second endings, one measure repeat sign, long rest, D.C. al fine, and fermata • Define the following dynamic markings: p, mp, mf, f, and the symbols for crescendo and decrescendo • Identify key signatures indicated under the Pitch Perception Mastery Core Objective 	<ul style="list-style-type: none"> • Activities for Excellence in <i>Standard of Excellence: Comprehensive Band Method, Books 1, 2, 3</i> • Post terms around the room

Concepts	Mastery Core Objectives	Suggested Activities
<p>Notation & Composition</p> <p>AKAS: NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Draw the notes, rests and musical symbols previously introduced • Write the aforementioned key signatures and related scales in concert pitch and transposed pitch • Complete a given melody by filling in the missing notes • Compose an ending to a given melody 	<ul style="list-style-type: none"> • Write out scales • Write out rhythms
<p>Critical Listening and Analysis</p> <p>AKAS: NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Develop knowledge of various styles of music other than current popular trends through listening in the classroom and attending live performances 	<ul style="list-style-type: none"> • Performance reports • Play recordings of standard band repertoire

INTERMEDIATE BAND

<p>Grades: 6 Length: Two Semesters Prerequisite: Audition or Teacher Recommendation</p>	<p>Overview: <i>Intermediate Band</i> is designated for those students who are not ready for advanced band, but are past the beginning stage. The class will spend time on technical exercises as well as standard band literature in preparing students for advanced band. Recommended minimum contact time is 90 minutes per week during the school day.</p>	
<p>Readiness Standards The following are expected indicators of student readiness for entering each grade level.</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • Participate cooperatively in a group • Demonstrate ability to play with appropriate position and posture • Follow the instructor’s directions • Perform basic music fundamentals taught in <i>Beginning Band</i> • Demonstrate knowledge of proper care and assembly of instrument 	
<p>Ongoing Learner Goals</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • Work cooperatively with others • Use musical instruments with proper care • Be exposed to a variety of musical activities through participating in or attending performances • Improve technical skills on instrument • Increase knowledge of music fundamentals • Expand knowledge of music history and cultural differences in music • Develop skills needed to perform instrument outside the classroom 	
<p>Concepts</p>	<p>Mastery Core Objectives</p>	<p>Suggested Activities</p>
<p>The Instrument AKAS: B.1, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Continue to demonstrate proper care of the instrument including cleaning, proper carrying techniques while the instrument is assembled, and proper storage in the case • Properly assemble and disassemble the instrument • Identify parts of by their proper names <p><u>Woodwind Instruments</u></p> <ul style="list-style-type: none"> • Care for reeds properly • Demonstrate proper lubrication of the instrument (e.g., what to use, what not to use, how to use) 	

Concepts	Mastery Core Objectives	Suggested Activities
The Instrument (cont.)	<u>Brass Instruments</u> <ul style="list-style-type: none"> Water removal 	
Playing Posture AKAS: B.1-2, D.1 NAME:	Students will: <ul style="list-style-type: none"> Continue development of proper playing posture: total body, arm, hand, wrist, and finger position Position chair, stand, and body to be able to watch the conductor at all times in a section <u>Woodwinds & Brass Instruments</u> <ul style="list-style-type: none"> Continue to properly support the instrument while sitting or standing to play Proper neck-strap adjustment when applicable <u>Percussion Instruments</u> <ul style="list-style-type: none"> Use proper grip/playing position for snare drum, bass drum, mallet instruments, and auxiliary instruments 	<ul style="list-style-type: none"> Teacher demonstrations
Concert & Rehearsal Expectations AKAS: A.1-3, B.1-3, C.1-3, D.102 NAME:	Students will: <ul style="list-style-type: none"> Continue to: <ul style="list-style-type: none"> understand and follow the conductor's right and left hand conducting patterns and gestures stop playing, watch and listen when the conductor stops the ensemble demonstrate appropriate concert etiquette as an audience member and performer develop practice techniques develop and utilize appropriate warm-up techniques Reinforce proper playing and resting positions 	<ul style="list-style-type: none"> Practice sheets Micro-practice (little sections)
Tone Quality AKAS: A.3, B.1-2, C.3, D.1 NAME:	Students will: <ul style="list-style-type: none"> Continue development of sounds demonstrating the characteristic tone quality of the instrument Continue to develop awareness of ways to improve tone production Continue to improve steady airstream 	<ul style="list-style-type: none"> Long tones Long note championship Invite instrument specialists into the classroom to demonstrate proper tone

Concepts	Mastery Core Objectives	Suggested Activities
<p>Tone Quality (cont.)</p>	<p><u>Woodwinds and Brass</u></p> <ul style="list-style-type: none"> • Develop ability to: <ul style="list-style-type: none"> ◦ improve proper breathing techniques, proper embouchure, and use of tongue ◦ produce evenly sustained straight tones using a good embouchure <p><u>Percussion -</u></p> <ul style="list-style-type: none"> • continue to develop ability to: <ul style="list-style-type: none"> ◦ produce characteristic single stroke, double stroke, and multiple bounce strokes ◦ produce an even sound with both hands while playing appropriate level skills ◦ demonstrate awareness of variations in sound which result in using different beaters, mallets, and sticks 	
<p>Woodwind & Brass Techniques</p> <p>AKAS: A.3, B.1-2, C.3, D.1</p> <p>NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Continue to develop tonguing and breathing techniques in the attack and release of standard articulation, legato, accents, and slurs <p><u>Woodwinds</u></p> <ul style="list-style-type: none"> • Continue to develop good tonguing and airstream techniques • Introduce octave embouchure change for high and low notes for flute players <p><u>Brass</u></p> <ul style="list-style-type: none"> • Develop ability to use slurs on melodic phrases and consecutive partials (lip slurs) <p><u>Trombone</u></p> <ul style="list-style-type: none"> • Develop proper slur techniques with slide and tongue 	<ul style="list-style-type: none"> • Rubank Method • Mouthpiece playing (sirens and simple songs) • Call and response using specific articulations

Concepts	Mastery Core Objectives	Suggested Activities
<p>Percussion Techniques AKAS: A.1, B.1-2, C.3, D.1 NAME:</p>	<p>Students will: <u>Snare Drum</u> <ul style="list-style-type: none"> • Develop ability to: <ul style="list-style-type: none"> ○ identify and play the following skills flam, single stroke, multiple bounce stroke, high sticks (accent), low sticks, lead hands (both hands) ○ play with snares off ○ Make appropriate decisions on hand/sticking choice <u>Bass Drum, Cymbals, and Auxiliary Percussion</u> <ul style="list-style-type: none"> • Develop ability to: <ul style="list-style-type: none"> ○ play with proper technique (to include muting with opposite hand or knee for bass drum) <u>Mallet Percussion</u> <ul style="list-style-type: none"> • Develop ability to: <ul style="list-style-type: none"> ○ play rolls on suspended cymbal and triangle ○ play indicated scales ○ Make appropriate decisions on hand/sticking choice </p>	<ul style="list-style-type: none"> • Lap playing • Call and response • Playing with a metronome
<p>Aural Skills & Application AKAS: A.3, B.1-2, C.3, D.1 NAME:</p>	<p>Students will: <ul style="list-style-type: none"> • Continue to develop the ability to: <ul style="list-style-type: none"> ○ identify and utilize the tuning mechanisms of the instrument ○ sing given pitch ○ Match pitch on instrument ○ Identify highness and lowness of pitch <u>Woodwinds and Brass</u> <ul style="list-style-type: none"> • Improve intonation by making appropriate adjustments in embouchure, posture, breath support, and the instrument </p>	<ul style="list-style-type: none"> • Use of a tuner • Internalization of the pitch (listen, sing, play) • Call and response • http://trainer.thetamusic.com/en/content/dango-brothers

Concepts	Mastery Core Objectives	Suggested Activities
<p>Musical Literacy AKAS: A.3, B.1-2, C.2-3, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> Name and play the notes on their instruments aligned with the pitch ranges below (as learned in their method and repertoire) Identify and play sharp, flat, and natural signs Identify and play scales in the keys of Concert B^b and E^b major <p>Woodwinds and Brass</p> <ul style="list-style-type: none"> Introduce-alternate fingerings/positions Play pitches necessitated by appropriate grade level repertoire and continue to expand range on instrument 	<ul style="list-style-type: none"> Scale exercises Write out Concert B^b and E^b scales on their instrument Scale exercises in Sound Innovations Mad Minutes Reverse mad minutes Note bingo Recommended Instrument Ranges according to the American Standard Pitch Notation (Helmholtz Pitch Notation): Flute: -F4 to Bb5 (f' - bb'') Oboe: F4 to Bb5 (f' - bb'') Bassoon: G2 to Bb3 (G - bb) Clarinet: G3 to Bb4 (G - bb') Alto Saxophone: D4 to G5 (d' - g'') Tenor Saxophone: F4 to C6 (f' - c''') Cornet or Trumpet: Bb3 to C5 (bb - c'') F Horn: Bb3 to Eb5 (bb - eb'') Trombone or Baritone/Euphonium: G2 to Bb3 (G - bb) Tuba: G1 to Bb2 (G, -Bb)
<p>Rhythmic-Literacy AKAS: A.3, B.1-2, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> Continue to develop the ability to count and perform rhythm patterns combining various notes and rests, including whole, half, quarter, eighth Develop the ability to count and perform rhythm patterns including dotted half notes, single eighths, and percussion to include sixteenth notes Define and perform in 4/4 (common time), 3/4 and 2/4 Perform rhythm patterns incorporating fermatas, ties, slurs, and pickup notes Reinforce the concept of internalizing the beat Continue to develop the skill of counting through multiple measure rests 	<ul style="list-style-type: none"> Daily rhythm activity Rhythmic dictation Rhythm Flash Cards Replicate the conducting patterns 4/4, 3/4, 2/4 meters

Concepts	Mastery Core Objectives	Suggested Activities
<p>Melodic-Awareness AKAS: A.3, B.1-2, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Develop ability to: <ul style="list-style-type: none"> ○ identify, define, and use correct phrasing techniques ○ balance within the section and within the total ensemble ○ play indicated dynamics 	<ul style="list-style-type: none"> • Play familiar, simple tunes by ear • Play scales with dynamics and balance
<p>Symbols & Terms AKAS: A.2, B.1, C.1-2, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Develop ability to: <ul style="list-style-type: none"> ○ continue to demonstrate knowledge of various signs and terms as introduced in Beginning Band ○ demonstrate knowledge of various signs and terms including articulation, double bar line, right-facing repeat, first and second endings, staccato, legato/tenuto, accent, D.C. al fine, D.S. al fine, one measure repeat sign ○ define the following dynamic markings: p, mp, mf, f and the symbols for crescendo and decrescendo ○ identify key signatures for Bb and Eb Major ○ Identify and demonstrate knowledge of common time, 4/4 and 3/4 time signatures ○ introduce the following tempo markings: largo, andante, and introduce formal organizations: round/canon, theme and variations 	<ul style="list-style-type: none"> • Post terms around the room • Matching terms quiz
<p>Notation & Composition AKAS: A.1-2, B.1, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Draw the notes, rests and musical symbols previously introduced 	<ul style="list-style-type: none"> • Write out scales and key signatures • Write out rhythms • Complete a given melody by filling in the missing notes • Compose an ending to a given melody • Compose a variation on a given melody • Reverse mad minutes

Concepts	Mastery Core Objectives	Suggested Activities
Sight Reading AKAS: A.2-3, B.1, D.1 NAME:	Students will: <ul style="list-style-type: none"> • Develop ability to sight read music literature at an appropriate level 	<ul style="list-style-type: none"> • Weekly sight reading
Critical Listening & Analysis AKAS: B.1, C.1-3, D.1-2 NAME:	Students will: <ul style="list-style-type: none"> • Continue to develop knowledge of various styles of music other than current popular trends through listening in the classroom and attending live performances • Begin to develop the ability to recognize contrasting and similar sections in a piece 	<ul style="list-style-type: none"> • Performance reports • Play recordings of standard band repertoire

ADVANCED BAND

<p>Grades: 6 Length: Two Semesters Prerequisite: Audition or Teacher Recommendation</p>	<p>Overview: <i>Advanced Band</i> is designed for students who have successfully completed <i>Beginning Band</i> and/or <i>Intermediate Band</i>. The class will spend time on technical exercises as well as appropriate level band literature in preparing students for middle/junior high school and high school bands. Recommended minimum contact time is 90 minutes per week during the school day.</p>	
<p>Readiness Standards The following are expected indicators of student readiness for entering each grade level.</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • Participate cooperatively in a group • Demonstrate ability to play with appropriate position and posture • Be able to follow the instructor’s directions • Perform basic music fundamentals taught in <i>Beginning Band</i> • Possess knowledge of proper care and assembly of instrument 	
<p>Ongoing Learner Goals</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • Work cooperatively with others • Use musical instruments with proper care • Improve technical skills on instrument • Be exposed to a variety of musical activities through participating in or attending performances • Increase knowledge of music fundamentals • Expand knowledge of music history and cultural differences in music • Develop skills needed to perform instrument outside the classroom 	
<p>Concepts</p>	<p>Mastery Core Objectives</p>	<p>Suggested Activities</p>
<p>The Instrument AKAS: B.1, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Continue to demonstrate proper care of the instrument including cleaning, proper carrying techniques while the instrument is assembled, and proper storage in the case • Properly assemble and disassemble the instrument • Identify parts of instrument by their proper names 	<ul style="list-style-type: none"> • Instrument repair day • Instrument demonstrations • Place posters of instruments around room • Assist instructor in deep cleaning of instruments at the end of the year

Concepts	Mastery Core Objectives	Suggested Activities
<p>The Instrument (cont.)</p>	<p><u>Woodwind Instruments</u></p> <ul style="list-style-type: none"> • Begin to evaluate reed strength in relation to student progress • Continue to use proper lubrication of the instrument: what to use, what not to use, how to use <p><u>Brass Instruments</u></p> <ul style="list-style-type: none"> • Use of main tuning slide • Lubricant removal/application • Water removal 	
<p>Playing Posture</p> <p>AKAS: B.1-2, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Continue to develop proper playing posture: total body, arm, hand, wrist, and finger position • Position chair, stand, and body to be able to watch the conductor at all times within the band <p><u>Woodwinds and Brass</u></p> <ul style="list-style-type: none"> • Continue to properly support the instrument while sitting or standing to play • Proper neck-strap adjustment when applicable <p><u>Percussion</u></p> <ul style="list-style-type: none"> • Use proper grip/playing position for snare drum, bass drum, mallet instruments, and auxiliary percussion 	<ul style="list-style-type: none"> • Teacher demonstrations
<p>Concert & Rehearsal Expectations</p> <p>AKAS: A.1-3, B.1-3, C.1-3, D.1-2 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Continue to: <ul style="list-style-type: none"> ○ understand and follow the conductor's right and left hand conducting patterns and gestures ○ stop playing, watch and listen when the conductor stops the ensemble ○ understand appropriate concert etiquette as an audience member and a performer 	<ul style="list-style-type: none"> • Practice sheets • Silent rehearsals (Monk Day)

Concepts	Mastery Core Objectives	Suggested Activities
Concert & Rehearsal Expectations (cont.)	<ul style="list-style-type: none"> ○ develop appropriate practice techniques ○ develop and utilize appropriate warm-up techniques ○ reinforce appropriate playing and resting position 	
Tone Quality AKAS: A.3, B.1-2, C.3, D.1 NAME:	<p>Students will:</p> <ul style="list-style-type: none"> • Continue development of sounds demonstrating the characteristic tone quality of the instrument • Continue to improve steady airstream • Continue to develop awareness of ways to improve tone production <p><u>Woodwinds and Brass</u></p> <ul style="list-style-type: none"> • Continue to develop ability to: <ul style="list-style-type: none"> ○ improve proper breathing techniques, proper embouchure, and use of tongue ○ produce evenly sustained straight tones using a good embouchure <p><u>Percussion</u></p> <ul style="list-style-type: none"> • Continue to develop ability to: <ul style="list-style-type: none"> ○ produce characteristic single stroke, double stroke, and multiple bounce strokes ○ produce an even sound with both hands while playing appropriate level skills ○ demonstrate awareness of variations in sound which result in using different beaters, and sticks • Begin to make appropriate mallet choice according to the needs of the specific instrument and piece 	<ul style="list-style-type: none"> • Long tones • Long note championship • Invite instrument specialists into the classroom to demonstrate proper tone

Concepts	Mastery Core Objectives	Suggested Activities
<p>Woodwind & Brass Techniques AKAS: A.1, B.1-2, C.3, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Continue to develop tonguing and breathing techniques in the attack and release of standard articulation, legato, accents, tenuto, staccato, and slurs <p><u>Woodwinds</u></p> <ul style="list-style-type: none"> • Continue to develop good tonguing and airstream techniques • Reinforce octave embouchure change for high and low notes for flute players • Introduce and reinforce going over the break for clarinets <p><u>Brass</u></p> <ul style="list-style-type: none"> • Continue to develop ability to use slurs on melodic phrases and consecutive partials (lip slurs) <p><u>Trombone</u></p> <ul style="list-style-type: none"> • Continue to develop proper slur technique with slide and tongue 	<ul style="list-style-type: none"> • Rubank Method • Mouthpiece playing such as sirens and simple songs • Call and Response using specific articulations
<p>Percussion Techniques AKAS: A.1, B.1-2, C.3, D.1 NAME:</p>	<p>Students will:</p> <p><u>Snare Drum</u></p> <ul style="list-style-type: none"> • Identify and play the following skills: single paradiddle, flam, flam tap, five-stroke roll, nine-stroke roll • Play single stroke and double stroke rolls • Introduce basic rudiments • Play-with snares off • Introduce rim and rim-shot techniques <p><u>Bass Drum, and Cymbals</u></p> <ul style="list-style-type: none"> • Play with proper technique to include muting with opposite hand or knee <p><u>Mallet Percussion</u></p> <ul style="list-style-type: none"> • Play single rolls on timpani, suspended cymbal and triangle • Play indicated scales • Make appropriate decisions on hand/sticking choice 	<ul style="list-style-type: none"> • Play scales on piano • 40 essential rudiments • Play with metronome • Lap playing • Chair drumset

Concepts	Mastery Core Objectives	Suggested Activities
<p>Aural Skills & Application AKAS: A.1, B.1-2, C.3, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Continue to develop the ability to: <ul style="list-style-type: none"> ○ identify and utilize the tuning mechanisms of the instrument ○ sing given pitch ○ match pitch on instrument ○ introduce the concept of tuning within a section and the whole group <p>Woodwinds and Brass</p> <ul style="list-style-type: none"> • Improve intonation by making appropriate adjustments in embouchure, posture, breath support, and the instrument <p>Percussion</p> <ul style="list-style-type: none"> • Introduce adjustment of tension on all types of drum heads and to tune timpani, all with the aid of the instructor 	<ul style="list-style-type: none"> • Use of a tuner • Internalization of the pitch (listen, sing, play) • Call and response • http://trainer.thetamusic.com/en/content/dango-brothers
<p>Musical Literacy AKAS: A.3, B.1-2, C.2-3, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Name and play the notes of the lines and spaces of the staff and appropriate ledger lines in treble clef or bass clef • Identify and play sharp, flat, and natural signs • Memorize and play scales in the keys of Concert Bb and Eb, F • Write the scales listed above <p>Woodwinds and Brass</p> <ul style="list-style-type: none"> • Introduce and reinforce alternate fingerings/positions • Play pitches necessitated by appropriate grade level repertoire and continue to expand range on instrument 	<ul style="list-style-type: none"> • Scale exercises and worksheets • Mad minutes • Reverse mad minutes • Note bingo • Range builders • Recommended Instrument Ranges according to the American Standard Pitch Notation (Helmholtz Pitch Notation): Flute: F4 to C6 (f' - c''') Oboe: F4 to C6 (f' - c''') Bassoon: G2 to C4 (G - bb) Clarinet: G3 to G5 (G - g''') Alto Saxophone: D4 to A5 (d' - a'') Tenor Saxophone: D4 to C6 (d' - c''') Cornet or Trumpet: A3 to D5 (a - d'') Horn: A3 to Eb5 (a - eb'') Trombone or Baritone/Euphonium: G2 to C4 (G - c') Tuba: G1 to C3 (G, -c)

Concepts	Mastery Core Objectives	Suggested Activities
<p>Rhythmic Literacy AKAS: A.3, B.1-2, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Continue to develop the ability to count and perform rhythm patterns combining various notes and rests, including whole, half, quarter, double eighth, single eighths, and dotted half, and sixteenth for percussion • Introduce and Develop the ability to count and perform rhythm patterns including syncopated eighths, dotted quarters • Define and perform in 4/4 (common time), 3/4 and 2/4 time • Introduce cut time and 6/8 • Perform rhythm patterns incorporating fermatas, ties, slurs, and pickup notes • Reinforce the concept of internalizing the beat • Continue to develop the skill of counting through multiple measure rests 	<ul style="list-style-type: none"> • Daily rhythm activity • Monster Sight Reader • Replicate the conducting patterns 4/4, 3/4, 2/4 meters • Rhythm dictation • Rhythm Flash Cards
<p>Melodic-Awareness AKAS: A.3, B.1-2, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Continue to develop ability to: <ul style="list-style-type: none"> ◦ identify, define, and use correct phrasing techniques ◦ balance within the section and within the total ensemble ◦ play indicated dynamics 	<ul style="list-style-type: none"> • Dynamics during scale activities • <i>Sound Pyramid</i>-when playing in an ensemble, players should think about the sound being produced (specifically the balance of the sound) in the shape of a pyramid. Instruments at the top of the pyramid should produce less volume and instruments at the bottom should produce more volume so there is a good balance • Play familiar, simple tunes by ear
<p>Symbols & Terms AKAS: A.2, B.1, C.1-2, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Continue to develop ability to: <ul style="list-style-type: none"> ◦ define and demonstrate knowledge of various signs as they occur in the music: repeat sign, solo/soli/tutti/divisi/unison-accent, legato/tenuto, staccato, first and second endings, right-facing repeat sign, one measure repeat sign, D.C. al fine, fermata, and D.C. al coda 	<ul style="list-style-type: none"> • Post terms around the room • Introduce march form • Introduce aba form and pattern recognition • Matching terms quiz

Concepts	Mastery Core Objectives	Suggested Activities
Symbols & Terms (cont.)	<ul style="list-style-type: none"> ○ define the following dynamic markings: p, mp, mf, f, pp, ff, and the symbols for crescendo and decrescendo ○ identify key signatures for Concert Bb, Eb, and F Major ○ identify and demonstrate knowledge of common time, 2/4, 3/4 and 4/4 time signatures ○ reinforce the following tempo markings: largo, andante, and allegro, and introduce maestoso, moderato, and ritardando ○ define and recognize formal organizations: round/canon, theme and variations, ○ introduce the terms melody and harmony ○ introduce tacet, arpeggio, syncopation 	
Sight Reading AKAS: A.2-3, B.1, D.1 NAME:	Students will: <ul style="list-style-type: none"> • Develop ability to sight read music literature at an appropriate level 	<ul style="list-style-type: none"> • Weekly sight reading
Notation & Composition AKAS: #1, #2, #3, #4, #10 NAME:	Students will: <ul style="list-style-type: none"> • Continue to develop ability to draw the notes, rests and musical symbols previously introduced 	<ul style="list-style-type: none"> • Write out scales • Write out rhythms • Reverse mad minutes • Write the aforementioned key signatures and scales in concert pitch and transposed pitch • Complete a given melody by filling in the missing notes • Compose an ending to a given melody • Compose a variation on a given melody • Rhythm dictation
Critical Listening & Analysis AKAS: B.1, C.1-3, D.1-2 NAME:	Students will: <ul style="list-style-type: none"> • Continue to develop knowledge of various styles of music other than current popular trends through listening in the classroom and attending live performances • Begin to develop the ability to recognize contrasting and similar sections in a piece 	<ul style="list-style-type: none"> • Performance reports • Play recordings of standard band repertoire

CONCERT BAND

<p>Grades: 7-8 Length: Two Semesters Prerequisite: Audition or Teacher Recommendation and at least one year experience playing requested instrument</p>	<p>Overview: <i>Concert Band</i> is designed for the more advanced band student. The class will spend time on technical exercises and appropriate level band literature. This group is a performance ensemble and represents its school at public functions, athletic events, and evening performances. This is a progressive skills class which may be repeated for credit</p>	
<p>Readiness Standards The following are expected indicators of student readiness for entering each grade level.</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • Participate cooperatively in a group • Demonstrate ability to play with appropriate position and posture • Follow the teacher’s directions • Perform basic music fundamentals taught in <i>Intermediate Band</i> • Demonstrate knowledge of proper care and assembly of instrument 	
<p>Ongoing Learner Goals</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • Work cooperatively with others • Expand knowledge of music history and cultural differences in music • Use musical instruments with proper care • Be exposed to a variety of musical activities through participating in or attending performances • Improve technical skills on instrument • Increase knowledge of music fundamentals • Develop skills needed to perform instrument outside the classroom 	
<p>Concepts</p>	<p>Mastery Core Objectives</p>	<p>Suggested Activities</p>
<p>The Instrument AKAS: B.1, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Demonstrate proper care of the instrument including cleaning, proper carrying techniques while the instrument is assembled, and proper storage in the case • Continue to properly assemble and disassemble the instrument in a timely manner • Introduce instrument quality (student line, intermediate, and professional) • Introduce differences in mouthpieces and other hardware 	<ul style="list-style-type: none"> • Instrument demonstrations • Instrument care day • Place posters of instruments around room • Reinforcement of cleaning procedures of individual instruments

Concepts	Mastery Core Objectives	Suggested Activities
<p>The Instrument (cont.)</p>	<p><u>Woodwind Instruments</u></p> <ul style="list-style-type: none"> • Continue to evaluate reed strength and brand choice in relation to student progress • Demonstrate proper lubrication of the instrument: what to use, what not to use, how to use <p><u>Brass Instruments</u></p> <ul style="list-style-type: none"> ◦ Continue to develop tuning slide technique • Lubricant removal/application 	
<p>Playing Posture</p> <p>AKAS: B.1-2, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Continue to develop playing posture: total body, arm, hand, wrist, and finger position • Continue to position chair, stand, and body to be able to watch the conductor at all times <p><u>Woodwinds and Brass</u></p> <ul style="list-style-type: none"> • Properly support the instrument while sitting or standing to play • Proper neck-strap adjustment when applicable <p><u>Percussion</u></p> <ul style="list-style-type: none"> • Use proper grip/playing position for snare drum, bass drum, mallet instruments, and auxiliary instruments 	<ul style="list-style-type: none"> • Teacher demonstrations
<p>Concert & Rehearsal Expectations</p> <p>AKAS: A.1-3, B.1-3, C.103, D.1-2 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Continue to: <ul style="list-style-type: none"> ◦ understand and follow the conductor's right and left hand conducting patterns and gestures ◦ stop playing, watch and listen when the conductor stops the ensemble ◦ understand appropriate concert etiquette as an audience member and performer ◦ develop appropriate practice techniques ◦ develop and utilize appropriate warm-up techniques ◦ reinforce appropriate playing and resting position 	<ul style="list-style-type: none"> • Practice sheets • Programming a variety of musical styles including: marches, orchestral transcriptions, popular compositions, and contemporary literature at middle school level • Silent rehearsals (Monk Day) • Sectionals • Small ensemble/Solo experience

Concepts	Mastery Core Objectives	Suggested Activities
Concert & Rehearsal Expectations (cont.)	<ul style="list-style-type: none"> ○ reinforce active listening skills ○ experience playing repertoire in a wide variety of styles 	
<p>Tone Quality AKAS: A.3, B.1-2, C.3, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Continue developing appropriate tone quality • Demonstrate awareness of ways to improve tone production <p>Woodwinds and Brass</p> <ul style="list-style-type: none"> ○ Continue to develop ability to use proper breathing techniques ○ Produce evenly sustained straight tones using an appropriate embouchure <p>Percussion</p> <ul style="list-style-type: none"> • continue developing ability to: <ul style="list-style-type: none"> ○ produce characteristic single stroke, double stroke, and multiple bounce strokes ○ produce an even sound with both hands while playing appropriate level rudiments ○ demonstrate awareness of variations in sound which result in using different beaters, mallets, and sticks in their placement on the appropriate instrument ○ demonstrate awareness of variation in sound produced by striking different areas of a given instrument ○ make appropriate mallet choice according to the needs of the specific instrument and piece 	<ul style="list-style-type: none"> • Long tones • Long note championship • Invite instrument specialists into the classroom to demonstrate proper tone • Produce a controlled and sustained vibrato if and when appropriate
<p>Woodwind & Brass Techniques AKAS: A.1, B.1-2, C.3, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Continue development in the use of proper tonguing and breathing techniques in the attack and release of standard articulation, legato, accents, and slurs • Continue to expand instrument playing range 	<ul style="list-style-type: none"> • Rubank Method • Double tonguing • Introduction to extended instrument family members (e.g., piccolo, bari sax, alto clarinet, bass trombone)

Concepts	Mastery Core Objectives	Suggested Activities
Woodwind & Brass Techniques (cont.)	<u>Woodwinds</u> <ul style="list-style-type: none"> • Develop ability to define and play trills, and grace notes • How to read a trill chart 	
Percussion Techniques AKAS: A.3, B.1-2, C.3, D.1 NAME:	Students will: <u>Snare Drum</u> <ul style="list-style-type: none"> ○ Continue development of the ability to identify and play the following rudiments: single paradiddle, flam, flam tap, flam ○ Accent, flam paradiddle, nine-stroke roll, five-stroke roll, seventeen-stroke roll, drag/ruff ○ Play single stroke and double stroke rolls with increased speed ○ Play on the rim and rim-shots <u>Bass Drum, Cymbals, and Auxiliary Percussion</u> <ul style="list-style-type: none"> ○ Continue to develop ability to play with proper technique ○ Continue to develop ability to play rolls on timpani, suspended cymbal and triangle <u>Mallet Percussion</u> <ul style="list-style-type: none"> • Play indicated scales 	<ul style="list-style-type: none"> • 40 essential rudiments • Hand and wrist checklist
Aural Skills & Application AKAS: A.3, B.1-2, C.3, D.1 NAME:	Students will: <ul style="list-style-type: none"> • Continue to develop the ability to: <ul style="list-style-type: none"> ○ tune to a given pitch ○ play and tune instrument to a given pitch, from an electronic tuner, or another instrument ○ sing given pitch <u>Woodwinds and Brass</u> <ul style="list-style-type: none"> ○ Continue to develop ability to improve intonation by making appropriate adjustments in embouchure, posture, breath support, and the instrument <u>Percussion</u> <ul style="list-style-type: none"> ○ Continue to develop ability to adjust tension on all types of drum heads and to tune timpani 	<ul style="list-style-type: none"> • Use of a tuner • Internalization of the pitch (listen, sing, play) • Play scales in a round • Develop ability to tune properly while using a mute

Concepts	Mastery Core Objectives	Suggested Activities
<p>Musical Literacy AKAS: A.3, B.1-2, C.2-3, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Identify all notes in the appropriate clef • Develop an understanding of instrument transpositions and the difference between concert and written pitch • Be able to identify whole steps and half steps and how they relate to major scales • Identify and play sharp, flat, and natural signs • Play scales in the keys of Concert C, F, B^b, E^b, A^b, D^b, G^b, B, E, A, D, and G major • Memorize F, B^b, E^b, A^b, C, and G major scales • Play and memorize a one octave chromatic scale <p>Woodwinds and Brass</p> <ul style="list-style-type: none"> ○ Use alternate fingerings/positions ○ Play pitches necessitated by appropriate grade level repertoire and continue to expand range on instrument 	<ul style="list-style-type: none"> • Scale exercises • Write the scales listed above in both concert and transposed key signatures • Write the scales listed above in both concert and transposed key signatures • Suggested instrument ranges: Flute: C4 to F6 (C' - F''') Oboe: C4 to E6 (C' - E''') Bassoon: Eb2 to Eb4 (Eb - eb) Clarinet: F3 to G5 (F - G'') Bass Clarinet F3 to G5 (F - G'') Saxophones: C4 to E6 (C' - E''') Cornet or Trumpet: G3 to E5 (G - E'') F Horn: G3 to F5 (G - F'') Trombone or Baritone/Euphonium: F2 to D4 (F - D') Tuba: F1 to D3 (F - D)
<p>Rhythmic Literacy AKAS: A.3, B.1-2, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Count, clap, and perform rhythm patterns combining various notes and rests, including whole, half, quarter, eighth, dotted half, dotted quarter, dotted eighth, triplets and other beat/note divisions and sixteenth • Define and perform in all indicated meters • Perform rhythm patterns incorporating fermatas, ties, pickup, and grace notes 	<ul style="list-style-type: none"> • Daily rhythm activity • Syncopation activities • Rhythm Flash Cards • Define and perform in polymetric and polyrhythmic idioms • Replicate the conducting patterns used in common time, cut time, 4/4, 3/4, 2/4, and 6/8 meters • Rhythm dictation
<p>Melodic-Awareness AKAS: A.3, B.1-2, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Continue to develop the ability to identify, define, and use correct phrasing techniques • Continue to develop the ability to play familiar, simple tunes by ear • Demonstrate ability to balance within the section and within the total ensemble • Define and play all indicated dynamics, both as a soloist, and as the dynamic ranges relate to the ensemble 	<ul style="list-style-type: none"> • Dynamics during scale activities • <i>Sound Pyramid:</i> when playing in an ensemble, players should think about the sound being produced (specifically the balance of the sound) in the shape of a pyramid; instruments at the top of the pyramid should produce less volume and instruments at the bottom should produce more volume so there is a good balance

Concepts	Mastery Core Objectives	Suggested Activities
<p>Symbols & Terms AKAS: A.2, B.1, C.1-2, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Continue to define and demonstrate knowledge of various signs as they occur in the repertoire • Use resources to look up definitions outside of class • Continue to develop knowledge of the circle of fifths and how to use it to identify major and minor keys • Define and play all indicated tempo markings in the repertoire and understand their use as expressive elements • Define and play all indicated dynamic markings in the repertoire and understand their use as expressive elements 	<ul style="list-style-type: none"> • Post terms around the room • Key signature identification • Meter identification • Hypothetical meter exercises
<p>Notation & Composition AKAS: A.1-3, B.1, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Draw the notes and rests and musical symbols previously introduced 	<ul style="list-style-type: none"> • Write out scales • Write out rhythms • Be able to identify the keys of the piano keyboard • Complete a given melody by filling in the missing notes • Write the key signatures and related scales in concert pitch and transposed pitch • Compose an ending to a given melody • Compose a variation on a given melody
<p>Sight Reading AKAS: A.2-3, B.1, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Develop ability to sight read music literature at an appropriate level 	<ul style="list-style-type: none"> • Weekly sight reading
<p>Critical Listening and Analysis AKAS: B.1, C.1-3, D.1-2 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Continue to develop knowledge of various styles of music and various composers other than current popular trends through listening in the classroom and/or attending live performances • Develop ability to listen critically to music and discuss what they hear using musical vocabulary 	<ul style="list-style-type: none"> • Performance reports • Play recordings of standard band repertoire • Identify musical styles such as marches, orchestral transcriptions, popular compositions, and contemporary literature at middle school level • Form mapping exercises • Melodic contouring exercises

JAZZ BAND

<p>Grades: 7-8 Length: Two Semesters Prerequisite: Audition or Teacher Recommendation</p>	<p>Overview: <i>Jazz Band</i> will give students an opportunity to experience different styles of music literature and the creative process unique to jazz. Students will be required to be in <i>Varsity</i> or <i>Concert Band</i> unless they play instruments not commonly found in these ensembles, or with the permission of the instructor. Recommended contact time for middle school jazz band is 200 minutes per week. This is a progressive skills class which may be repeated for credit</p>	
<p>Readiness Standards The following are expected indicators of student readiness for entering each grade level.</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • Participate cooperatively in a group • Follow teacher’s directions • Perform basic music fundamentals taught in <i>Concert Band</i> 	
<p>Ongoing Learner Goals</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • Work cooperatively with others • Use musical instruments with proper care • Improve technical skills on instrument • Increase knowledge of music fundamentals 	
<p>Concepts</p>	<p>Mastery Core Objectives</p>	<p>Suggested Activities</p>
<p>Woodwind & Brass Techniques AKAS: A.2-3, B.1-2, C.2-3, D.1-2 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Develop knowledge of: <ul style="list-style-type: none"> Woodwinds <ul style="list-style-type: none"> ◦ alternate fingers Brass <ul style="list-style-type: none"> ◦ upper range ◦ alternate positions/fingerings 	<ul style="list-style-type: none"> • Vibrato (slide vibrato)
<p>Rhythm Section Techniques AKAS: A.2-3, B.1-2, C.1-3, D.1-2 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Piano <ul style="list-style-type: none"> • Understand the concepts of major, minor, major 7, dominant 7, minor 7, diminished chords • Identify and play the 3rd and 7th of chords in the repertoire to create appropriate comping voicings • Play melody, accompaniment (comping), and solos • Use-chord symbols in comping technique 	<ul style="list-style-type: none"> • Compose stylistically correct bass lines from common chord symbols

Concepts	Mastery Core Objectives	Suggested Activities
<p>Rhythm Section Techniques (cont.)</p>	<p><u>Bass</u></p> <ul style="list-style-type: none"> Identify and play root and 5th of chords in the repertoire Be introduced to walking bass line Keep accurate time <p><u>Guitar</u></p> <ul style="list-style-type: none"> Demonstrate chord shapes for major, minor, maj7, dominant 7, and minor 7 chords using 5th and 6th string roots. Play melody, accompaniment (comping), and solos <p><u>Percussion</u></p> <ul style="list-style-type: none"> The bass drum, hi-hat, ride cymbal, crash cymbal, snare drum, tom-toms, additional cymbals Identify and play the 3rd and 7th of chords in the repertoire to create appropriate comping voicings 	
<p>Musical Literacy AKAS: A.3, B.1-2, C.2-3, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> Develop knowledge of basic chord construction and symbols for major, minor, diminished triads, and major, dominant, minor, and diminished 7th chords 	<ul style="list-style-type: none"> Sight read simple charts
<p>Rhythmic Literacy AKAS: A.3, B.1-2, C.2-3, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> Develop knowledge of how notes and phrases are played in swing, Latin, and rock styles 	<ul style="list-style-type: none"> Count out rhythms and write them on the board Warm ups on rhythms Scales on new rhythms and articulations
<p>Melodic Awareness AKAS: A.3, B.1-2, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> Develop the ability to: <ul style="list-style-type: none"> identify, define, and use correct phrasing techniques in varying jazz styles balance within the section balance within the total ensemble <p><u>Rhythm Section</u></p> <ul style="list-style-type: none"> Develop knowledge of: <ul style="list-style-type: none"> ability to play as a unit and in response to the large ensemble or a soloist <p><u>Wind Players</u></p> <ul style="list-style-type: none"> Introduce the concept of lead and supporting roles within a section 	<ul style="list-style-type: none"> Warm-ups with different dynamics Listening across the ensemble

Concepts	Mastery Core Objectives	Suggested Activities
<p>Symbols & Terms AKAS: A.3, B.1-2, C.1-2, D.1-2 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Develop knowledge of and the ability to play the following jazz articulations: fall off short and long glissando • Develop a knowledge of accent markings and how they are performed in varying jazz styles 	<ul style="list-style-type: none"> • Matching terms/symbols quiz
<p>Improvisation AKAS: A.3, B.1-2, C. 1-2, D.1-2 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Develop knowledge and technique to improvise using common major and minor scales • Develop ability to create improvised solos using melodic line, rhythm, tone quality, and style appropriate to the music 	<ul style="list-style-type: none"> • Examples of common major and minor scales/modes: major, natural minor, dorian, mixolydian, bebop, blues)
<p>Musical Styles AKAS: A.1-3, B.1-3, C.1-3, D.1-2 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Develop ability to define and play differing musical styles related to the jazz ensemble idiom 	<ul style="list-style-type: none"> • Other examples: 12 bar song form, 32 bar song form, AABA, ABAC • Funk, rock, swing, and Latin genres
<p>Sight Reading AKAS: A.2-3, B.1, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Develop ability to sight read appropriate level literature 	<ul style="list-style-type: none"> • Accidentals and alternate fingerings • Key signature and time signature reinforcement
<p>Critical Listening & Analysis AKAS: B.1, C.1-3, D.1-2 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Develop knowledge through classroom listening and attending live performances • Develop ability to listen critically to music and discuss what they hear using musical vocabulary 	<ul style="list-style-type: none"> • Form mapping exercises • Melodic contouring exercises

VARSITY BAND

<p>Grades: 7-8 Length: Two Semesters Prerequisite: Audition or Teacher Recommendation and at least one year experience playing requested instrument</p>	<p>Overview: <i>Varsity Band</i> is designed for those students who are not ready for the advanced class, but are past the beginning stage. Students will spend time on technical exercises as well as appropriate level music, in preparing students for the next level of instruction. This is a progressive skills class which may be repeated for credit.</p>	
<p>Readiness Standards The following are expected indicators of student readiness for entering each grade level.</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • Participate cooperatively in a group • Demonstrate ability to play with appropriate position and posture • Follow the teacher’s directions • Perform basic music fundamentals taught in <i>Beginning Band</i> • Demonstrate knowledge of proper care and assembly of instrument 	
<p>Ongoing Learner Goals</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • Work cooperatively with others • Develop knowledge of music history and cultural differences in music • Use musical instruments with proper care • Be exposed to a variety of musical activities through participating in or attending performances • Improve technical skills on instrument • Increase knowledge of music fundamentals • Develop skills needed to perform instrument outside the classroom 	
<p>Concepts</p>	<p>Mastery Core Objectives</p>	<p>Suggested Activities</p>
<p>The Instrument AKAS: B.1, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Continue to demonstrate proper care of the instrument including cleaning, proper carrying techniques while the instrument is assembled, and proper storage in the case • Properly assemble and disassemble the instrument in a timely manner <p><u>Woodwind Instruments</u></p> <ul style="list-style-type: none"> • Continue to evaluate reed choice in relation to student progress • Continue to demonstrate proper lubrication of the instrument: what to use, what not to use, how to use 	

Concepts	Mastery Core Objectives	Suggested Activities
<p>The Instrument (cont.)</p>	<p><u>Brass Instruments</u></p> <ul style="list-style-type: none"> • Introduction to developing multiple tuning slide technique • lubricant removal/application 	
<p>Playing Posture AKAS: B.1-2, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Continue development of playing posture: total body, arm, hand, wrist, and finger position • Position chair, stand, and body to be able to watch the conductor at all times within the band <p><u>Woodwinds and Brass</u></p> <ul style="list-style-type: none"> • Continue to properly support the instrument while sitting or standing to play • Proper neck-strap adjustment when applicable <p><u>Percussion</u></p> <ul style="list-style-type: none"> • Use proper grip/playing position for snare drum, bass drum, mallet instruments, and auxiliary instruments 	<ul style="list-style-type: none"> • Teacher demonstrations
<p>Concert & Rehearsal Expectations AKAS: A.1-3, B.1-3, C.1-3, D.1-2 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Continue to: <ul style="list-style-type: none"> ○ understand and follow the conductor's right and left hand conducting patterns and gestures ○ stop playing, watch and listen when the conductor stops the ensemble ○ understand appropriate concert etiquette as an audience member and performer ○ develop appropriate practice techniques ○ reinforce proper playing and resting position ○ reinforce active listening concepts ○ experience playing repertoire in a wide variety of styles 	<ul style="list-style-type: none"> • Practice sheets • Programming a variety of musical styles including: marches, orchestral transcriptions, popular compositions, and contemporary literature at middle school level • Silent rehearsals (Monk Day) • Sectionals

Concepts	Mastery Core Objectives	Suggested Activities
<p>Tone Quality AKAS: A.3, B.1-2, C.3, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Continue development of sounds demonstrating the characteristic tone quality of the instrument • Continue to develop awareness of ways to improve tone production • Continue to improve steady airstream <p>Woodwinds and Brass</p> <ul style="list-style-type: none"> • Continue to develop ability to use proper breathing techniques, embouchure, and tonguing • Develop evenly sustained straight tones using an appropriate embouchure <p>Percussion</p> <ul style="list-style-type: none"> • Continue developing ability to: <ul style="list-style-type: none"> ○ produce characteristic single stroke, double stroke, and multiple bounce strokes ○ produce an even sound with both hands while playing appropriate level rudiments ○ demonstrate awareness of variations in sound which result in using different beaters, mallets, and sticks ○ demonstrate awareness of variation in sound produced by striking different areas of a given instrument ○ make appropriate mallet choice according to the needs of the specific instrument and piece 	<ul style="list-style-type: none"> • Long tones • Long note championship • Invite instrument specialists into the classroom to demonstrate proper tone • Recognize the connection between playing posture and tone production
<p>Woodwind & Brass Techniques AKAS: A.3, B.1-2, C.3, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Continue development in the use of proper tonguing and breathing techniques in the attack and release of standard articulation, legato/tenuto, staccato, accents, and slurs • Continue to expand instrument playing range 	<ul style="list-style-type: none"> • Rubank Method • Introduction to extended instrument family members (e.g., piccolo, bari sax, alto clarinet, bass trombone)

Concepts	Mastery Core Objectives	Suggested Activities
<p>Woodwind & Brass Techniques (cont.)</p>	<p><u>Woodwinds</u></p> <ul style="list-style-type: none"> • Continue to develop good tonguing and airstream techniques • Reinforce octave embouchure change for high and low notes for flute players • Reinforce going over the break for clarinets <p><u>Brass</u></p> <ul style="list-style-type: none"> • Continue to develop ability to use slurs on consecutive partials (lip slurs) <p><u>Trombone</u></p> <ul style="list-style-type: none"> • Continue to develop proper slur technique with slide and tongue 	
<p>Percussion Techniques</p> <p>AKAS: A.3, B.1-2, C.3, D.1 NAME:</p>	<p>Students will:</p> <p><u>Snare Drum</u></p> <ul style="list-style-type: none"> • Continue development of the ability to: <ul style="list-style-type: none"> ◦ identify and play the following rudiments: single paradiddle, flam, flam tap, flam accent, flam paradiddle, five-stroke roll, nine-stroke roll, seventeen stroke roll, single drag/ruff ◦ play single stroke and double stroke rolls ◦ play on the rim and rim-shots <p><u>Bass Drum, Cymbals, and Auxiliary Percussion</u></p> <ul style="list-style-type: none"> • Continue to develop ability to: <ul style="list-style-type: none"> ◦ play with proper technique ◦ play rolls on timpani, suspended cymbal, and triangle <p><u>Mallet Percussion</u></p> <ul style="list-style-type: none"> • Continue to develop ability to: <ul style="list-style-type: none"> ◦ play indicated scales ◦ Make appropriate decisions on hand/sticking choice 	<ul style="list-style-type: none"> • Rubank Method • 40 essential rudiments • Hand and wrist checklist • Use of a metronome
<p>Aural Skills & Application</p> <p>AKAS: A.3, B.1-2, C.3, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Introduce the ability to tune to a given pitch • Introduce the ability to play and tune instrument to a given pitch, from an electronic tuner, or another instrument • Sing given pitch 	<ul style="list-style-type: none"> • Use of a tuner • Internalization of the pitch (listen, sing, play) • Play scales in a round • Call and response

Concepts	Mastery Core Objectives	Suggested Activities
Aural Skills & Application (cont.)	<p>Woodwinds and Brass</p> <ul style="list-style-type: none"> Continue to develop ability to improve intonation by making appropriate adjustments in embouchure, posture, breath support, and the instrument <p>Percussion</p> <ul style="list-style-type: none"> Continue to develop ability to adjust tension on all types of drum heads and to tune timpani 	
Musical Literacy AKAS: A.3, B.1-2, C.2-3, D.1 NAME:	<p>Students will:</p> <ul style="list-style-type: none"> Name and play the notes of the lines and spaces of the staff and appropriate ledger lines in treble clef or bass clef Introduce an understanding of instrument transpositions and the difference between concert and written pitch Identify and play sharp, flat, and natural signs Play scales in the keys of Concert C, F, B^b, E^b, A^b, G, and major Memorize Eb, Bb, F, and C Play a one octave chromatic scale <p>Woodwinds and Brass</p> <ul style="list-style-type: none"> Use alternate fingerings/positions Play pitches necessitated by appropriate grade level repertoire and continue to expand range on instrument 	<ul style="list-style-type: none"> Scale exercises write the scales listed above in both concert and transposed key signatures Suggested instrument ranges: Flute: D4 to F6 (d' - f''') Oboe: D4 to B6 (d' - b''') Bassoon: Eb2 to Eb4 (Eb - eb) Clarinet: F3 to G5 (F - g'') Bass Clarinet F3 to G5 (F - g'') Saxophones: C4 to C6 (c' - c''') Cornet or Trumpet: G3 to E5 (g - e'') F Horn: G3 to F5 (g - f'') Trombone or Baritone/Euphonium: F2 to D4 (F - d') Tuba: F1 to D3 (F, -d)
Rhythmic Literacy AKAS: A.3, B.1-2, D.1 NAME:	<p>Students will:</p> <ul style="list-style-type: none"> Continue to develop ability to count, clap, and perform rhythm patterns combining various notes and rests, including whole, half, quarter, eighth, dotted half, dotted quarter, dotted eighth, triplets, and sixteenth Define and perform in common time, cut time, 3/4, 2/4, and 6/8 Perform rhythm patterns incorporating fermatas, ties, pickup notes, and grace notes 	<ul style="list-style-type: none"> Daily rhythm activity Syncopation activities Rhythm Flash Cards Monster sight reader Replicate the conducting patterns used in 4/4, 3/4, and 2/4 meters Rhythm dictation

Concepts	Mastery Core Objectives	Suggested Activities
<p>Melodic Awareness AKAS: A.3, B.1-2, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Continue to develop ability to: <ul style="list-style-type: none"> ○ identify, define, and use correct phrasing techniques ○ play familiar, simple tunes by ear (such as <i>Happy Birthday</i>) ○ balance within the section and within the total ensemble ○ play indicated dynamics 	<ul style="list-style-type: none"> • Dynamics during scale activities • <i>Sound Pyramid:</i> when playing in an ensemble, players should think about the sound being produced (specifically the balance of the sound) in the shape of a pyramid; instruments at the top of the pyramid should produce less volume and instruments at the bottom should produce more volume so there is a good balance
<p>Symbols & Terms AKAS: A.2, B.1, C.1-2, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Continue to define and demonstrate knowledge of various terms signs as they occur in the repertoire • Become familiar with resources to look up definitions outside of class • Introduce the circle of fifths and how to use it to identify major and minor keys • Define the following dynamic markings: pp, p, mp, mf, f, ff, fp, first and second time dynamics (ex: mp-f) and the symbols of crescendo and decrescendo • Identify key signatures mentioned in Musical Literacy section • Identify and demonstrate knowledge of time signatures mentioned in Rhythmic Literacy section • Define and play all indicated tempo markings as they occur in the repertoire 	<ul style="list-style-type: none"> • Post terms around the room • Terminology tests
<p>Sight Reading AKAS: A.2-3, B.1, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Develop ability to sight read music literature at an appropriate level 	<ul style="list-style-type: none"> • Weekly sight reading

Concepts	Mastery Core Objectives	Suggested Activities
<p>Notation & Composition AKAS: A.1-3, B.1, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Continue to develop the ability to: <ul style="list-style-type: none"> ◦ draw the notes and rests and musical symbols previously introduced 	<ul style="list-style-type: none"> • Write out scales • Write out rhythms • Complete a given melody by filling in the missing notes • Write the aforementioned key signatures and related scales in concert pitch and transposed pitch • Compose an ending to a given melody • Compose a variation on a given melody
<p>Critical Listening & Analysis AKAS: B.1, C.1-3, D.1-2 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Develop knowledge of various styles of music other than current popular trends through listening in the classroom and attending live performances • Develop ability to listen critically to music and discuss what they hear using musical vocabulary 	<ul style="list-style-type: none"> • Form mapping exercises • Melodic contouring exercises • Performance reports • Play recordings of standard band repertoire • Creative listening

JAZZ BAND

<p>Grades: 6 Length: Two Semesters Prerequisite: Audition or Teacher Recommendation</p>	<p>Overview: <i>Jazz Band</i> will give students an opportunity to experience different styles of music literature and the creative process unique to jazz. Students will be required to be enrolled in band or orchestra unless they play instruments not commonly found in these ensembles, or with the permission of the instructor. Recommended minimum contact time is 60 minutes per week.</p>
<p>Readiness Standards The following are expected indicators of student readiness for entering each grade level.</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • Participate cooperatively in a group • Follow teacher’s directions • Perform basic music fundamentals taught in <i>Beginning Band</i> • Demonstrate knowledge of proper care and assembly of instrument
<p>Ongoing Learner Goals</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • Work cooperatively with others • Use musical instruments with proper care • Improve technical skills on instrument • Be exposed to a variety of musical activities through participating in or attending performances • Increase knowledge of music fundamentals • Expand knowledge of music history and cultural differences in music • Develop skills needed to perform instrument outside the classroom

Concepts	Mastery Core Objectives	Suggested Activities
<p>Woodwind & Brass Techniques</p> <p>AKAS: A.2-3, B.1-2, C.2-3, D.1-2</p> <p>NAME:</p>	<p>Students will:</p> <p><u>Woodwinds</u></p> <ul style="list-style-type: none"> • Introduce knowledge of: <ul style="list-style-type: none"> ◦ alternate fingers <p><u>Brass</u></p> <ul style="list-style-type: none"> • Introduce knowledge of: <ul style="list-style-type: none"> ◦ upper range ◦ alternate positions/fingerings 	
<p>Rhythm Section Techniques</p> <p>AKAS: A.2-3, B.1-2, C.1-3, D.1-2</p> <p>NAME:</p>	<p>Students will:</p> <p><u>Piano</u></p> <ul style="list-style-type: none"> • Introduce ability to: <ul style="list-style-type: none"> ◦ know and use introductory chord symbols such as dominant 7 	<ul style="list-style-type: none"> • Use common chord symbols in comping technique for piano and mallet instruments • Basic drumset beats like swing and rock • Basic jazz bass comping including I and V in time

Concepts	Mastery Core Objectives	Suggested Activities
Rhythm Section Techniques (cont.)	<p><u>Bass</u></p> <ul style="list-style-type: none"> • Introduce a knowledge of and ability to: <ul style="list-style-type: none"> ◦ know and use introductory chord symbols such as dominant 7 ◦ keep accurate time <p><u>Guitar</u></p> <ul style="list-style-type: none"> • Introduce a knowledge of and ability to: <ul style="list-style-type: none"> ◦ identify and play introductory chord 	
Musical Literacy AKAS: A.3, B.1-2, C.2-3, D.1 NAME:	<p>Students will:</p> <ul style="list-style-type: none"> • Introduce knowledge of basic chord construction and symbols for major, minor, and dominant 7 chords 	
Rhythmic Literacy AKAS: A.3, B.1-2, C.2-3, D.1 NAME:	<p>Students will:</p> <ul style="list-style-type: none"> • Introduce knowledge of how notes and phrases are played in swing, Latin, and rock styles 	<ul style="list-style-type: none"> • Count out rhythms and write them on the board • Warm ups on rhythms • Scales on new rhythms and articulations
Melodic Awareness AKAS: A.3, B.1-2, D.1 NAME:	<p>Students will:</p> <ul style="list-style-type: none"> • Introduce the concept of: <ul style="list-style-type: none"> ◦ correct phrasing techniques in varying jazz styles ◦ balance within the section ◦ balance within the total ensemble <p><u>Lead Trumpet, Trombone, and Alto Saxophone</u></p> <ul style="list-style-type: none"> ◦ abilities required of this position <p><u>Rhythm Section</u></p> <ul style="list-style-type: none"> ◦ ability to play as a unit and in response to the large ensemble or a soloist 	<ul style="list-style-type: none"> • Warm-ups with different dynamics • Listening across the ensemble
Symbols & Terms AKAS: A.3, B.1-2, C.1-2, D.1-2 NAME:	<p>Students will:</p> <ul style="list-style-type: none"> • Introduce the following jazz articulations: fall off short and long, glissando • Develop a knowledge of accent markings and how they are performed in varying jazz styles 	<ul style="list-style-type: none"> • Recognizing jazz font

Concepts	Mastery Core Objectives	Suggested Activities
<p>Improvisation AKAS: A.3, B.1-2, C.1-2, D.1-2 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Introduce knowledge and technique to improvise solos using common major and minor scales • Introduce ability to create improvised solos using melodic line, rhythm, tone quality, and style appropriate to the music 	<ul style="list-style-type: none"> • Scale examples: (major, dorian, mixolydian, bebop, blues)
<p>Musical Styles AKAS: A.1-3, B.1-3, C.1-3, D.1-2 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Introduce ability to define and play differing musical styles related to the jazz ensemble idiom such as swing and straight eighth notes • Introduce common jazz forms such as 12 bar blues and ABA 	<ul style="list-style-type: none"> • Other examples: 12 bar song form, 32 bar song form, AABA, ABAC • Funk, rock, swing, and Latin genres
<p>Sight Reading AKAS: A.2-3, B.1, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Introduce ability to sight read appropriate level literature 	<ul style="list-style-type: none"> • Accidentals and alternate fingerings • Key signature and time signature reinforcement
<p>Critical Listening & Analysis AKAS B.1, C.1-3, D.1-2 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Introduce knowledge of varying jazz styles and performers through classroom listening and attending live performances • Begin to develop the ability to recognize contrasting and similar sections in a piece 	

Alternate Style

CHAMBER ENSEMBLE

<p>Grades: 6 Length: One Semester Prerequisite: Teacher Recommendation</p>	<p>Overview: <i>Chamber Ensemble</i> is designed to offer ensemble opportunities that do not fit in the category of band, orchestra, or choir. This could include, but is not limited to: guitar ensemble, handbell choir, recorder ensemble, ukulele ensemble, new music ensemble, percussion ensemble, etc. Students will perform music with emphasis on notation reading or rote learning, according to what is most appropriate for the ensemble. This is a progressive skills class which may be repeated for credit.</p>	
<p>Readiness Standards The following are expected indicators of student readiness for entering each grade level.</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • Participate cooperatively in a group • Be able to follow the instructor’s directions • Understand basic music fundamentals (preferred, but not required) 	
<p>Ongoing Learner Goals</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • Work cooperatively with others • Improve vocal skills • Improve ensemble singing • Increase awareness of music fundamentals • Develop awareness of music history and cultural differences in music • Develop skills needed to perform outside the classroom • Enjoy a variety of musical activities through participating in or attending performances • Refine ability to make aesthetic judgments of music 	
<p>Concepts</p>	<p>Mastery Core Objectives</p>	<p>Suggested Activities</p>
<p>Instrument Care AKAS: NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Properly assemble and disassemble the applicable instruments/equipment • Demonstrate proper care of the instrument/equipment including cleaning, proper carrying technique while the instrument is assembled, and proper storage 	

Concepts	Mastery Core Objectives	Suggested Activities
<p>Performance & Rehearsal Expectations AKAS: B.2-3, C.1, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Demonstrate proper playing and resting positions • Position stand and body to be able to watch the conductor/leader when applicable • Stop playing, watch and listen when the conductor/leader stops the ensemble • Understand appropriate concert etiquette as an audience member and a performer • Produce sounds demonstrating the characteristic tone quality of the instrument/equipment • Demonstrate increased awareness of ways to improve tone production • Perform using musical expression, including but not limited to: dynamics, tempo, style, articulation, and phrasing 	
<p>Music Notation AKAS: B.2, C.1, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Read and play music using a system for notating music, appropriate for age/skill level of the ensemble (when applicable) • Understand and identify cues or markings used to convey the intent of the music (such as dynamics, tempo, form, style) 	
<p>Rhythmic Knowledge AKAS: B.2, C.1, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Count and perform rhythm patterns combining various notes and rests appropriate for the age/skill level of the ensemble 	
<p>Critical Listening & Analysis AKAS: C.1-3 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Will experience various styles of music other than current popular trends through listening in the classroom and/or attending live performances 	

ELEMENTARY KEYBOARD

<p>Grades: 6 Length: One Semester Prerequisite: Teacher Recommendation</p>	<p>Overview: In <i>Elementary Keyboard</i>, students will be introduced to the piano or electronic keyboard. Students will be introduced to the basics of standard music notation and technique. Recommended contact time is 60 minutes per week.</p>	
<p>Readiness Standards The following are expected indicators of student readiness for entering each grade level.</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • Work cooperatively with others • Use keyboard with proper care • Be able to follow the instructor’s directions • Participate cooperatively in a group 	
<p>Ongoing Learner Goals</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • Demonstrate knowledge of proper care and use of the instrument • Demonstrate ability to play with appropriate position and posture • Perform basic music fundamentals • Improve technical skills on the keyboard 	
Concepts	Mastery Core Objectives	Suggested Activities
<p>The Instrument AKAS: B.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Learn direction of the notes - up is to the right, down is to the left • Recognize the groupings of black keys • Be able to find all the C's, G's and F's in relationship to the black keys, also be able to identify middle C • If an acoustic piano is available, show students how the keys 	<ul style="list-style-type: none"> • Play all the groups of 2 black keys going up or down, alternating hands; repeat playing groups of three black keys • Name all white keys and be able to find them in relationship to black keys • Keyboard worksheets
<p>Playing Posture AKAS: B.2, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Learn correct posture: <ul style="list-style-type: none"> ○ height adjustments to the seating may be needed for correct posture ○ forearms are parallel to the floor with no bend in the wrist 	<ul style="list-style-type: none"> • A footstool is recommended for smaller students, this improves posture and balance, (hanging legs will fall asleep, milk carton crates may work) • Eyes on music not fingers

Concepts	Mastery Core Objectives	Suggested Activities
<p>Technique AKAS: B.2, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Learn: <ul style="list-style-type: none"> ○ finger numbers ○ RH and LH (abbreviations) ○ hands should be in a relaxed position, playing on the fleshy fingertip and outside edge of thumb ○ curved fingers 	<ul style="list-style-type: none"> • Play catch with a bean bag or Cush ball, using a partner or one handed catches, or by oneself, ball or beanbag goes no higher than eyes • Make a balloon with your hands together, wrists touching, tap fingertips together • Tap fingertips to the thumb tip • Wiggle fingers as the finger numbers are called out • Fingernails need to be short
<p>Musical Theory AKAS: A.2 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Introduce quarter notes, half notes, and whole notes and counting their value while playing • Learn the music alphabet, forwards and backwards • Learn about moving in octaves by moving from one black key group to another 	<ul style="list-style-type: none"> • Clap rhythms and count the clapping • Write in counting • Rhythm flashcards
<p>Melodic Perception AKAS: A.2 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Introduce the concept of melody and accompaniment 	<ul style="list-style-type: none"> • Play hands separately • Play melody with both hands • Play melody and accompaniment with opposite hands
<p>Symbols & Terms AKAS: A.2 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Recognize: <ul style="list-style-type: none"> ○ treble clef locates notes and keys above middle C ○ the bass clef locates notes and keys below middle C ○ the grand staff connects notes above and below middle C ○ the symbols for quarter, half, whole and dotted half notes and their corresponding rests ○ a repeat sign and final bar line ○ differentiate line and space notes on a staff and leger lines 	<ul style="list-style-type: none"> • Sharps raise a note by one key • Flats lower a note by one key • Recognize that crescendo and decrescendo are similar to the math symbols greater than and less than • The symbols for slurs and ties • Note naming exercises

Concepts	Mastery Core Objectives	Suggested Activities
Symbols & Terms (cont.)	<ul style="list-style-type: none"> ○ introduce the concept of intervals ○ introduce sharps and flats symbols in music 	
Tone Quality AKAS: B.1-2, D.1 NAME:	Students will: <ul style="list-style-type: none"> • Recognize that touch changes the sound of the instrument 	<ul style="list-style-type: none"> • Pounding is not allowed • Touch affects tone quality • Dynamics are also affected by how the keys are hit • Staccato articulation is produced as if you are touching something hot, strike the key quickly and release

BEGINNING GUITAR (Grade 6)

<p>Grades: 6 Length: One Quarter or One Semester or Yearlong <i>(Designed to be flexible: possibly two one-quarter courses, one semester, or a full year-long course)</i> Prerequisite: None</p>	<p>Overview: In <i>Beginning</i> Guitar, students will be introduced to beginning techniques of playing the guitar. These techniques may include: reading chord frames, standard notation, or TAB. Strumming and picking techniques will be explored.</p>	
<p>Readiness Standards The following are expected indicators of student readiness for entering each grade level.</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • Work cooperatively with others • Use musical instruments with proper care • Improve technical skills on instrument • Expand knowledge of music history and cultural differences in music • Learn to enjoy a variety of music activities through participating in or attending performances • Develop skills needed to perform instruments outside the classroom • Develop and refine ability to make critical and constructive criticism of one’s own performance and the performance of others 	
<p>Ongoing Learner Goals</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • Participate cooperatively in a group • Be able to follow the instructor’s directions • Demonstrate knowledge of proper care and use of the instrument • Demonstrate ability to play with appropriate position and posture • Perform basic music fundamentals 	
<p>Concepts</p>	<p>Mastery Core Objectives</p>	<p>Suggested Activities</p>
<p>The Instrument AKAS: NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Identify parts of the instrument • Locate strings by letter name and/or number • Demonstrate proper care and maintenance of the instrument: <ul style="list-style-type: none"> ○ cleaning ○ proper carrying techniques, in and out of the case 	<ul style="list-style-type: none"> • Have a poster/or posters on which the students may practice labeling the parts • Have students create acronyms for the string names, lowest to highest e.g., every apple does go bad eventually (elmo ate dynamite good-bye elmo) • Fat string, big number (6), skinny string small number (1)

Concepts	Mastery Core Objectives	Suggested Activities
<p>Playing Posture AKAS: B.1, D.1 NAME:</p>	<p>o proper storage of the case</p> <p>Students will:</p> <ul style="list-style-type: none"> • Keep the back straight • Placement of guitar body on upper leg • Optional use of foot stand • Angle of guitar neck • Correct left and right hand position 	<ul style="list-style-type: none"> • Model the correct playing posture and have students copy and model back to teacher • Introduce foot stool and guitar strap
<p>Tone Quality AKAS: B.2, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Develop good tone through the use of a pick and/or strumming with the right hand • Become aware of dynamics through the use a pick or strumming with the right hand • Be aware that tone development is affected by the correct placement and pressure of the left hand fingers 	<ul style="list-style-type: none"> • Left hand fingernails need to be short for correct placement • Introduce the use of right hand fingernails for playing
<p>Tuning Techniques AKAS: B.2 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Gain an awareness of the sounds of the instrument being in tune 	<ul style="list-style-type: none"> • Use of tuning devices such as Snark
<p>Rhythmic Literacy AKAS: B.2, C.1-2, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Develop the ability to use various strumming patterns appropriate for the style 	<ul style="list-style-type: none"> • Strum a quarter note pattern in 2/4, 3/4, and 4/4 time • Follow the rhythmic pattern of the melody • Strum one time per measure as appropriate for the song being accompanied
<p>Musical Literacy AKAS: B.2, C.1-2, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Read and play chords using a chord chart • Read and play melodies using tab and/or standard notation in first position • Identify the strings in a chord frame, and be able to place the correct fingers on the correct strings • Explore the Spanish terms for the right hand fingers • Identify the symbols for down and up strumming 	<ul style="list-style-type: none"> • Suggested beginning chords: em, am, g, d, c, a, a7, d7, g7, e, e7, f • Be able to identify a treble clef, the names of the lines and spaces • Understand the notation used in tab • Understand the use of ledger lines and their names for playing on the lower strings of the guitar

GUITAR, BEGINNING

<p>Grades: 7-8 Length: One Quarter or One Semester or Yearlong <i>(Designed to be flexible: possibly two one-quarter courses, one semester, or a full year-long course)</i> Prerequisite: None</p>	<p>Overview: In <i>Beginning Guitar</i>, students will be introduced to beginning techniques of playing the guitar. These techniques may include: reading chord frames, standard notation, or TAB. Strumming and picking techniques will be explored.</p>	
<p>Readiness Standards The following are expected indicators of student readiness for entering each grade level.</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • Work cooperatively with others • Use musical instruments with proper care • Improve technical skills on instrument • Expand knowledge of music history and cultural differences in music • Learn to enjoy a variety of music activities through participating in or attending performances • Develop skills needed to perform instrument outside the classroom • Develop and refine ability to make critical and constructive criticism of one's own performance and the performance of others 	
<p>Ongoing Learner Goals</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • Participate cooperatively in a group • Be able to follow the instructor's directions • Demonstrate knowledge of proper care and use of the instrument • Demonstrate ability to play with appropriate position and posture • Perform basic music fundamentals 	
<p>Concepts</p>	<p>Mastery Core Objectives</p>	<p>Suggested Activities</p>
<p>The Instrument AKAS: NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Identify parts of the instrument • Locate strings by letter name and/or number • Demonstrate proper care and maintenance of the instrument: <ul style="list-style-type: none"> ○ cleaning ○ proper carrying techniques, in and out of the case ○ proper storage of the case 	<ul style="list-style-type: none"> • Have a poster/or posters on which the students may practice labeling the parts • Have students create acronyms for the string names, lowest to highest e.g., every apple does go bad eventually (elmo ate dynamite good-bye elmo) • Fat string, big number (6), skinny string small number (1)

Concepts	Mastery Core Objectives	Suggested Activities
<p>Playing Posture AKAS: B.1, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Keep the back straight • Placement of guitar body on upper leg • Optional use of foot stand • Angle of guitar neck • Correct left and right hand position 	<ul style="list-style-type: none"> • Model the correct playing posture and have students copy and model back to teacher • Introduce foot stool and guitar strap
<p>Tone Quality AKAS: B.2, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Develop good tone through the use of a pick and/or strumming with the right hand • Become aware of dynamics through the use a pick or strumming with the right hand • Be aware that tone development is affected by the correct placement and pressure of the left hand fingers 	<ul style="list-style-type: none"> • Left hand fingernails need to be short for correct placement • Introduce the use of right hand fingernails for playing
<p>Tuning Techniques AKAS: B.2 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Gain an awareness of the sounds of the instrument being in tune 	<ul style="list-style-type: none"> • Use of tuning devices such as Snark
<p>Rhythmic Literacy AKAS: B.2, C.1-2, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Develop the ability to use various strumming patterns appropriate for the style 	<ul style="list-style-type: none"> • Strum a quarter note pattern in 2/4, 3/4, and 4/4 time • Follow the rhythmic pattern of the melody • Strum one time per measure as appropriate for the song being accompanied
<p>Musical Literacy AKAS: B.2, C.1-2, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Read and play chords using a chord chart • Read and play melodies using tab and/or standard notation in first position • Identify the strings in a chord frame, and be able to place the correct fingers on the correct strings • Explore the Spanish terms for the right hand fingers • Identify the symbols for down and up strumming 	<ul style="list-style-type: none"> • Suggested beginning chords: em, am, g, d, c, a, a7, d7, g7, e, e7, f • Be able to identify a treble clef, the names of the lines and spaces • Understand the notation used in tab • Understand the use of ledger lines and their names for playing on the lower strings of the guitar

GUITAR, INTERMEDIATE

<p>Grades: 8 Length: One Semester Prerequisite: <i>Beginning Guitar</i> or Teacher Recommendation</p>	<p>Overview: <i>Intermediate Guitar</i> is designed for the students who wish to continue learning to read and play music on the guitar. This is a progressive skills class which may be repeated for credit.</p>	
<p>Readiness Standards The following are expected indicators of student readiness for entering each grade level.</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • Participate cooperatively in a group • Be able to follow the instructor’s directions • Demonstrate knowledge of proper care and use of the instrument • Demonstrate ability to play with appropriate position and posture • Perform basic music fundamentals 	
<p>Ongoing Learner Goals</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • Work cooperatively with others • Use musical instruments with proper care • Improve technical skills on instrument • Expand knowledge of music history and cultural differences in music • Learn to enjoy a variety of music activities through participating in or attending performances • Develop skills needed to perform instrument outside the classroom 	
<p>Concepts</p>	<p>Mastery Core Objectives</p>	<p>Suggested Activities</p>
<p>The Instrument AKAS: NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Identify parts of instrument. • Demonstrate proper care of the instrument: <ul style="list-style-type: none"> ○ cleaning ○ proper carrying techniques ○ proper storage in the case ○ proper use and maintenance of humidifier (opt) ○ demonstrate proper technique of string replacement and peg adjustment 	<ul style="list-style-type: none"> • Have students make a drawing of a guitar, labeling parts for their three ring binder notebook where they will keep handouts and music • Demonstrate proper techniques for replacing a string

Concepts	Mastery Core Objectives	Suggested Activities
<p>Playing Posture AKAS: B.2 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Develop the proper playing posture: <ul style="list-style-type: none"> ○ keeping the back straight ○ placement of guitar body on upper leg ○ optional use of foot stand ○ angle of guitar neck ○ correct left and right hand position ○ introduce shifting and position playing 	<ul style="list-style-type: none"> • Model and monitor students' posture
<p>Tone Quality AKAS: B.2, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Continue to develop good tone through the use of a pick and/or strumming with the right hand • Develop awareness of ways to improve tone • Develop awareness of ways to alter tone 	<ul style="list-style-type: none"> • Left hand fingernails need to be short for correct placement • Continue to reinforce the picking techniques for RH using <i>p, i, m, a</i>: by introducing more literature that reinforces this technique
<p>Tuning Techniques AKAS: B.2 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Tune to the piano keyboard • Tune to a pitch pipe • Tune the sixth string and using the 5th and 4th fret tuning technique • Tune with harmonics • Tune with an electronic tuning device • Develop awareness of peg rotation and its effect on tuning 	<ul style="list-style-type: none"> • Students should be able to tune their own guitars
<p>Rhythmic Literacy AKAS: B.2, C.1-2, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Develop ability to count, clap, and perform rhythm patterns combining various notes and rests: whole, dotted half, half, dotted quarter, quarter, and eighth • Define and perform in 4/4, 3/4, 6/8, and 2/4 meter • Count, clap, and perform rhythm patterns using fermatas, ties, and pickup notes • Select various strumming patterns and determine appropriateness for the style and context of the repertoire 	<ul style="list-style-type: none"> • Practice conducting patterns for the different time signatures using simple melodies for examples to conduct • Have students create and notate rhythm patterns to strum on the guitar

Concepts	Mastery Core Objectives	Suggested Activities
<p>Musical Literacy AKAS: B.2, C.1-2, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Develop ability to: <ul style="list-style-type: none"> ○ identify, define, and use correct phrasing techniques ○ play familiar, simple melodies by ear ○ use contrasting dynamics and various tempo markings ○ define and perform fundamental i, iv, and v chords (with the help of the circle of fifths) ○ read and play chords using a chord chart ○ define and perform the various major and minor scales ○ continue to develop chord vocabulary (memorized chords) ○ read and play melodies using tab and/or standard notation in various positions ○ use appropriate fingerings for each chord that appears in the music 	<ul style="list-style-type: none"> • Perform in small ensembles for the class, with assessment by peers and teacher • Play a scale in thirds • Balance with the section and the total ensemble • Identify the various key signatures • Perform individually and in small ensembles for the class, with assessment by peers and teacher • Define treble (G) clef, the lines and spaces, ledger lines used in music, bar lines, double bars, repeat signs, and all other markings applicable to the performance of the music • Have students find TAB for a favorite song on-line; download it; learn to read and play • Become aware of alternate chord fingerings and alternate locations on the guitar fingerboard • Practice filling in chord frames for chords learned with correct fingerings and correct chord names
<p>Notation & Composition AKAS: A.1-3, B.2 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Symbol: write a song using a chord progression • Create a melody and notate using TAB and/or standard notation 	<ul style="list-style-type: none"> • Transcribe a simple classical piece for guitar or ensemble, and perform for the class • Introduce basic binary form (AB and ABA) for composing
<p>Improvisation AKAS: A.1-3, B.1-3, C.1-3, D.1-2 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Develop the ability to: <ul style="list-style-type: none"> ○ improvise in common major and minor pentatonic scales ○ create improvised solos using melodic line, rhythm, tone quality, and style 	<ul style="list-style-type: none"> • Students will need to be familiar with the guitar fingerboard and scales, basic chord structures, and inner voices of chord structures to begin improvisation
<p>Critical Listening & Analysis AKAS: B.1-3, C.1-3, D.1-2 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Develop knowledge of various styles of music utilizing guitar, other than the current popular trends, through listening in the classroom and attending live performances 	<ul style="list-style-type: none"> • As students are introduced to the different styles, almost all of the guitarists have websites dedicated to them, with videos available of their performances, and downloads of their techniques are available

HANDBELL CHOIR (Grade 6)

<p>Grades: 6 Length: One Semester Prerequisite: Teacher Recommendation</p>	<p>Overview: <i>Handbell Choir</i> is offered to all students who wish to learn to play handbells in an ensemble setting. This course is recommended for students who read music and/or have some performance experience.</p>	
<p>Readiness Standards The following are expected indicators of student readiness for entering each grade level.</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • Participate cooperatively in a group • Possess physical abilities adequate to play handbells • Be able to follow the instructor’s directions • Demonstrate audience behavior appropriate for the context and style of the music performed 	
<p>Ongoing Learner Goals</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • Learn the various terminology and vocabulary associated with handbells and ringing • The appropriate care and handling of bells • The identification of individual bells and the sounds they produce • Students learn how to read and play from a simple musical score that uses standard western notation • Follow beat patterns • Work collaboratively as part of a group 	
<p>Concepts</p>	<p>Mastery Core Objectives</p>	<p>Suggested Activities</p>
<p>Performing AKAS: B.1-3, C. 1-3 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Develop handbell techniques: ringing, dampening, shake, thumb damps, martellato, tower swings, weaving, 4-in-hand • Perform: <ul style="list-style-type: none"> ○ a varied repertoire of handbell music alone and with others ○ various rhythmic patterns using whole, half, quarter, eighth, and sixteenth notes, along with dotted and triplet patterns, and duple and compound meters as the score indicates ○ demonstrate ability to read a handbell score and describe how the elements of music are used 	<ul style="list-style-type: none"> • Perform in scheduled concerts or other musical events

Concepts	Mastery Core Objectives	Suggested Activities
<p>Performing (cont.)</p>	<ul style="list-style-type: none"> ○ recognize assigned notes and their corresponding accidentals on the music staff and apply them to bell performance ○ recognize lead lines-and melody lines in multi- part ringing ○ create chords by playing given notes together; create harmony by playing repertoire as an ensemble ○ play assigned notes and matching accidentals on handbells; apply various advanced handbell techniques as indicated by the musical ○ score (e.g., trills, martellato, mart-lift, echo, thumb damp, plucking, mallet, 4-in-hand, and shelly ringing) ○ prepare and polish music for concerts ○ demonstrate appropriate concert behavior 	
<p>Connecting AKAS: D.1-2 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Identify periods of history as handbell use developed • Develop repertoire of various music with understanding of its origins and purpose • Investigate career fields 	<ul style="list-style-type: none"> • Explore various historical, cultural, and pop styles • Use internet to research musical careers
<p>Listening/Analysis AKAS: B.3, C.1-3, D.1-2 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Demonstrate individual competency in an ensemble setting • Listen to, analyze, and describe examples of handbell music • Evaluate a given musical work in terms of its aesthetic expressive qualities and explain the musical elements used explain relationships between music and the other arts, describing similarities and distinctions • Explain relationships between music and the other arts, describing similarities and distinctions • Apply theory and methods to proper performance techniques; recognize handbell notation as it applies to various ringing techniques 	<ul style="list-style-type: none"> • Listen to recordings of various handbell choirs playing a variety of sacred and secular music • Compare/contrast two versions of a handbell piece

HANDBELL CHOIR

<p>Grades: 7-8 Length: One Semester Prerequisite: Teacher Recommendation</p>	<p>Overview: <i>Handbell Choir</i> is offered to all students who wish to learn to play handbells in an ensemble setting. This course is recommended for students who read music and/or have some performance experience.</p>	
<p>Readiness Standards The following are expected indicators of student readiness for entering each grade level.</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • Participate cooperatively in a group • Possess physical abilities adequate to play handbells • Be able to follow the instructor’s directions • Demonstrate audience behavior appropriate for the context and style of the music performed 	
<p>Ongoing Learner Goals</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • Learn the various terminology and vocabulary associated with handbells and ringing • The appropriate care and handling of bells • The identification of individual bells and the sounds they produce • Students learn how to read and play from a simple musical score that uses standard Western notation • Learn to follow beat patterns • Learn to work collaboratively as part of a group 	
<p>Concepts</p>	<p>Mastery Core Objectives</p>	<p>Suggested Activities</p>
<p>Performing AKAS: B.1-3, C.1-3 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Develop handbell techniques: ringing, dampening, shake, thumb damps, martellato, tower swings, weaving, 4-in-hand • Perform: <ul style="list-style-type: none"> ○ a varied repertoire of handbell music alone and with others ○ various rhythmic patterns using whole, half, quarter, eighth, and sixteenth notes, along with dotted and triplet patterns, and duple and compound meters as the score indicates 	<ul style="list-style-type: none"> • Perform in scheduled concerts or other musical events

Concepts	Mastery Core Objectives	Suggested Activities
<p>Performing (cont.)</p>	<ul style="list-style-type: none"> ○ demonstrate ability to read a handbell score and describe how the elements of music are used ○ recognize assigned notes and their corresponding accidentals on the music staff and apply them to bell performance; recognize lead lines and melody lines in multi- part ringing ○ create chords by playing given notes together; create harmony by playing repertoire as an ensemble ○ play assigned notes and matching accidentals on handbells; apply various advanced handbell techniques as indicated by the musical score (e.g., trills, martellato, mart-lift, echo, thumb damp, plucking, mallet, 4-in-hand, and shelly ringing). ○ prepare and polish music for concerts ○ demonstrate appropriate concert behavior 	
<p>Connecting AKAS: D.1-2 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Identify periods of history as handbell use developed • Develop repertoire of various music with understanding of its origins and purpose • Investigate career fields 	<ul style="list-style-type: none"> • Explore various historical, cultural, and pop styles • Use Internet to research musical careers
<p>Listening/Analysis AKAS: B.3, D.2 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Demonstrate individual competency in an ensemble setting • Listen to, analyze, and describe examples of handbell music 	<ul style="list-style-type: none"> • Listen to recordings of various handbell choirs playing a variety of sacred and secular music • Compare/contrast two versions of a handbell piece

Concepts	Mastery Core Objectives	Suggested Activities
Listening/Analysis (cont.)	<ul style="list-style-type: none"> • Evaluate a given musical work in terms of its aesthetic expressive qualities and explain the musical elements used explain relationships between music and the other arts, describing similarities and distinctions • Explain relationships between music and the other arts, describing similarities and distinctions • Apply theory and methods to proper performance techniques; recognize handbell notation as it applies to various ringing techniques 	

STEEL PAN ENSEMBLE (Grade 6)

<p>Grades: 6 Length: One Semester Prerequisite: None</p>	<p>Overview: <i>Steel Pan Ensemble</i> is designed for the beginning student who wishes to learn how to play instruments in a steel drum ensemble. Students will spend time on scales, solo and ensemble literature, and appropriate level music written for the steel drum ensemble. This is a progressive skills class which may be repeated for credit.</p>	
<p>Readiness Standards The following are expected indicators of student readiness for entering each grade level.</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • Participate cooperatively in a group • Follow the instructor’s directions 	
<p>Ongoing Learner Goals</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • Work cooperatively with others • Improve sense of music history and cultural differences in music • Use musical instruments with proper care • Continue to enjoy a variety of musical activities through participating in or attending performances • Improve technical skills on instrument • Increase knowledge of music fundamentals • Refine skills needed to perform instrument outside the classroom • Develop and refine ability to make aesthetic judgments of music • Develop and refine ability to make critical and constructive criticisms of one’s own performance and the performances of others in music 	
<p>Concepts</p>	<p>Mastery Core Objectives</p>	<p>Suggested Activities</p>
<p>The Instrument AKAS: NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Properly assemble and disassemble the instrument demonstrate proper care of the instrument including cleaning, proper carrying technique while the instrument is assembled, and proper storage in the case 	<ul style="list-style-type: none"> • Properly assemble and disassemble the instrument • Demonstrate proper care of the instrument including cleaning, proper carrying technique while the instrument is assembled, and proper storage in the case

Concepts	Mastery Core Objectives	Suggested Activities
<p>Playing Posture AKAS: B.2, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Demonstrate proper playing position • Position stand and body to be able to watch the conductor at all times • Demonstrate total body, arm, hand, wrist, and finger position 	<ul style="list-style-type: none"> • Demonstrate proper playing position • Position stand and body to be able to watch the conductor at all times • Demonstrate total body, arm, hand, wrist, and finger position
<p>Concert & Rehearsal Expectations AKAS: B.2-3, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Understand and follow the cues provided by the instructor • Develop the ability to play as an ensemble without the aid of a conductor • Develop the ability to learn by rote in the authentic tradition of steel pan playing • Have the opportunity to improvise solos • Stop playing, watch and listen when the instructor stops the ensemble • Understand appropriate concert etiquette as an audience member and a performer 	<ul style="list-style-type: none"> • Understand and follow the cues provided by the instructor • Develop the ability to play as an ensemble without the aid of a conductor • Develop the ability to learn by rote in the authentic tradition of steel pan playing • Have the opportunity to improvise solos • Stop playing, watch and listen when the instructor stops the ensemble • Understand appropriate concert etiquette as an audience member and a performer
<p>Tone Quality AKAS: B.2, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Produce sounds demonstrating the characteristic tone quality of the instrument • Demonstrate awareness of the sweet spot for each note on assigned steel pan 	
<p>Musical Literacy AKAS: B.2 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Continue to develop the ability to name and play the notes of the lines and spaces of the staff, in treble clef or bass clef and appropriate ledger lines 	<ul style="list-style-type: none"> • Identify and play sharp, flat, and natural signs
<p>Rhythmic Literacy AKAS: B.2, C.1, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Further develop ability to count and perform rhythm patterns combining various notes and rests, including whole, half, quarter, eighth, and dotted half 	<ul style="list-style-type: none"> • Daily rhythm activity

Concepts	Mastery Core Objectives	Suggested Activities
<p>Melodic Awareness AKAS: B.2, C.1-2, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Be aware of phrasing as it pertains to form in a piece • Play simple tunes by ear • Demonstrate ability to balance within the section and within the whole ensemble • Define and play all indicated dynamics, both as a soloist, and as the dynamic ranges relate to the ensemble 	
<p>Symbols & Terms AKAS: B.2, C.1-2, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Define, play, and demonstrate knowledge of all musical symbols and terms as they occur in appropriate level literature • Define and play all indicated tempo markings 	
<p>Musical Styles AKAS: B.1-3, C.1-2, D.1-2 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Be exposed to varying styles of traditional steel pan music including but not limited to calypso, soca, reggae, and pop arrangements (bomb tunes) 	
<p>Sight Reading AKAS: B.1, 3, C.1-2, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Develop the ability to sight read appropriate level music literature 	
<p>Music Appreciation AKAS: B.1, C.1-3, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Increase and refine knowledge and appreciation of various styles of music other than current popular trends through listening in the classroom or attending live performances 	

STEEL PAN ENSEMBLE

<p>Grades: 7-8 Length: One Semester Prerequisite: None</p>	<p>Overview: <i>Steel Pan Ensemble</i> is designed for the beginning student who wishes to learn how to play instruments in a steel drum ensemble. Students will spend time on scales, solo and ensemble literature, and appropriate level music written for the steel drum ensemble. This is a progressive skills class which may be repeated for credit.</p>	
<p>Readiness Standards The following are expected indicators of student readiness for entering each grade level.</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • Participate cooperatively in a group • Follow the instructor’s directions 	
<p>Ongoing Learner Goals</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • Work cooperatively with others • Improve sense of music history and cultural differences in music • Use musical instruments with proper care • Continue to enjoy a variety of musical activities through participating in or attending performances • Improve technical skills on instrument • Increase knowledge of music fundamentals • Refine skills needed to perform instrument outside the classroom • Develop and refine ability to make aesthetic judgments of music • Develop and refine ability to make critical and constructive criticisms of one’s own performance and the performances of others in music 	
<p>Concepts</p>	<p>Mastery Core Objectives</p>	<p>Suggested Activities</p>
<p>The Instrument AKAS: NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Properly assemble and disassemble the instrument demonstrate proper care of the instrument including cleaning, proper carrying technique while the instrument is assembled, and proper storage in the case 	<ul style="list-style-type: none"> • Instrument demonstrations • Instrument care day

Concepts	Mastery Core Objectives	Suggested Activities
<p>Playing Posture AKAS: B.2, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Demonstrate proper playing position • Position stand and body to be able to watch the conductor at all times • Demonstrate total body, arm, hand, wrist, and finger position 	<ul style="list-style-type: none"> • Teacher demonstrations • Posture tests
<p>Concert & Rehearsal Expectations AKAS: B.2-3, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Understand and follow the cues provided by the instructor • Develop the ability to play as an ensemble without the aid of a conductor • Develop the ability to learn by rote in the authentic tradition of steel pan playing • Have the opportunity to improvise solos • Stop playing, watch and listen when the instructor stops the ensemble • Understand appropriate concert etiquette as an audience member and a performer 	<ul style="list-style-type: none"> • Call and Response activities • Explanation of engine room
<p>Tone Quality AKAS: B.2, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Produce sounds demonstrating the characteristic tone quality of the instrument • Demonstrate awareness of the sweet spot for each note on assigned steel pan 	<ul style="list-style-type: none"> • Teacher demonstrations of sweet spot
<p>Musical Literacy AKAS: B.2 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Continue to develop the ability to name and play the notes of the lines and spaces of the staff, in treble clef or bass clef and appropriate ledger lines 	<ul style="list-style-type: none"> • Identify and play sharp, flat, and natural signs
<p>Rhythmic Literacy AKAS: B.2, C.1, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Further develop ability to count and perform rhythm patterns combining various notes and rests, including whole, half, quarter, eighth, and dotted half 	<ul style="list-style-type: none"> • Daily rhythm activity
<p>Melodic Awareness AKAS: B.2, C.1-2, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Be aware of phrasing as it pertains to form in a piece • Play simple tunes by ear • Demonstrate ability to balance within the section and within the whole ensemble 	<ul style="list-style-type: none"> • Pencil in sections of the form

Concepts	Mastery Core Objectives	Suggested Activities
Melodic Awareness (cont.)	<ul style="list-style-type: none"> Define and play all indicated dynamics, both as a soloist, and as the dynamic ranges relate to the ensemble 	
Symbols & Terms AKAS: B.2, C.1-2, D.1 NAME:	Students will: <ul style="list-style-type: none"> Define, play, and demonstrate knowledge of all musical symbols and terms as they occur in appropriate level literature Define and play all indicated tempo markings 	<ul style="list-style-type: none"> Symbols and Terms' quizzes or tests
Musical Styles AKAS: B.1-3, C.1-2, D.1-2 NAME:	Students will: <ul style="list-style-type: none"> Be exposed to varying styles of traditional steel pan music including but not limited to calypso, soca, and reggae 	
Sight Reading AKAS: B.1, 3, C.1-2, D.1 NAME:	Students will: <ul style="list-style-type: none"> Develop the ability to sight read appropriate level music literature 	<ul style="list-style-type: none"> Play listening examples as part of your anticipatory set
Music Appreciation AKAS: B.1, C.1-3, D.1 NAME:	Students will: <ul style="list-style-type: none"> Increase and refine knowledge and appreciation of various styles of music other than current popular trends through listening in the classroom or attending live performances 	

WORLD MUSIC (Grade 6)

<p>Grades: 6 Length: One Quarter or One Semester Prerequisite: None</p>	<p>Overview: <i>World Music</i> is open to students at all levels of music experience. Students will spend time on multicultural music, and music fundamentals. <i>World Music</i> will focus on teaching music the way it is taught in many countries around the world - as an aural tradition passed down from generation to generation.</p>	
<p>Readiness Standards The following are expected indicators of student readiness for entering each grade level.</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • Participate cooperatively in a group • Follow instructor’s directions • Demonstrate ability to play with appropriate position and posture • Perform basic music fundamentals • Demonstrate standard behavior appropriate for the contest and style of music performed • Demonstrate correct stage presence to reflect the style of the music performed 	
<p>Ongoing Learner Goals</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • Work cooperatively with others • Use musical instruments with proper care • Improve technical skills on instrument and voice • Increase knowledge of music fundamentals • Expand knowledge of multicultural music and cultural differences in music • Learn to enjoy a variety of music activities through participating in or attending live performances • Develop skills needed to perform outside the classroom • Sing songs with percussion and other instruments from various multicultural traditions • Develop solo and accompaniment techniques 	
<p>Concepts</p>	<p>Mastery Core Objectives</p>	<p>Suggested Activities</p>
<p>The Instrument AKAS: NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Identify a variety of world instruments • Demonstrate proper care of the instrument including, proper carrying techniques, and proper storage • Recognize the human voice as an instrument 	<ul style="list-style-type: none"> • Explore instrument families • Sound science, sound waves, vibration, amplification, etc.

Concepts	Mastery Core Objectives	Suggested Activities
<p>Playing Posture AKAS: B.2, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Develop proper playing posture • Total body, arm, hand, wrist and finger position • Position chair, stand, and body to be able to watch the conductor at all times 	<ul style="list-style-type: none"> • Incorporate performance and audience etiquette
<p>Concert & Rehearsal Expectations AKAS: B.2-3 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Understand and follow the conductor/leader • Develop the ability to play as an ensemble without the use of a conductor/leader • Understand the role of the leader in a drum circle and the traditional values of respect, balance, community, and listening that are intrinsic to world music • Follow the direction of the drum circle's leader • Stop playing, watch, and listen when the conductor stops the ensemble • Use traditional patterns to improvise solo parts 	<ul style="list-style-type: none"> • Call and response • Basic performance and audience etiquette • Listening quizzes
<p>Tone Quality AKAS: B.2, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Develop sounds demonstrating the characteristic tone quality of the instrument and human voice • Develop awareness of ways to improve tone production • Demonstrate awareness of variations in sound which result in using different hand techniques, mallets and sticks relative to placement on the appropriate instrument • Demonstrate techniques for playing various types of drums and percussion equipment and for singing 	<ul style="list-style-type: none"> • Learn vocabulary to describe (i.e., high, low, breathy, warm, thin, full, bright, resonant)
<p>Tuning & Intonation AKAS: B.2 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Develop the ability to match pitch 	<ul style="list-style-type: none"> • Call and response • Sliding vocal warmups

Concepts	Mastery Core Objectives	Suggested Activities
<p>Pitch Perception AKAS: A.1, C.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Identify highness and lowness of pitch and line contour 	<ul style="list-style-type: none"> • Improvise melodies on mallet instruments, using a pentatonic scale (black keys on a piano) • Contrast high and low • Relate to direction (R or L) on piano and talk about length of strings • Size of instrument in relation to pitch
<p>Rhythmic Perception AKAS: B.2, C.1-2, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Identify the difference between beat and rhythm • Understand the concept of beat groupings and divisions (eighth notes/sixteenth notes) 	<ul style="list-style-type: none"> • Continue to develop ability to count and perform rhythm patterns combining various notes and rests including whole, half, quarter, eighth, dotted half, dotted quarter and sixteenth • Define and perform in common time, cut time, 3/4, 2/4 and 6/8
<p>Improvisation AKAS: A.1-3, B.1-3, C.1-3, D.1-2 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Develop ability to create improvised solos using a pentatonic scale, rhythm, tone quality and style appropriate to the music • Improvise new drumming ensemble patterns which are complementary to those played by others in the ensemble 	<ul style="list-style-type: none"> • Use parameters and specific guidelines for improvisation • Start with four beats • Trading twos or trading fours • Question and answer Call & Response

WORLD MUSIC

<p>Grades: 7-8 Length: One Quarter or One Semester Prerequisite: None</p>	<p>Overview: <i>World Music</i> is open to students at all levels of music experience. Students will spend time on multicultural music, and music fundamentals. Students will also focus on learning music the way it is taught in many countries around the world - as an aural tradition passed down from generation to generation.</p>	
<p>Readiness Standards The following are expected indicators of student readiness for entering each grade level.</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • Participate cooperatively in a group • Follow instructor’s directions • Demonstrate ability to play with appropriate position and posture • Perform basic music fundamentals • Demonstrate standard behavior appropriate for the contest and style of music performed • Demonstrate correct stage presence to reflect the style of the music performed 	
<p>Ongoing Learner Goals</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • Work cooperatively with others • Use musical instruments with proper care • Improve technical skills on instrument and voice • Increase knowledge of music fundamentals • Expand knowledge of multicultural music and cultural differences in music • Learn to enjoy a variety of music activities through participating in or attending live performances • Develop skills needed to perform outside the classroom • Sing songs with percussion and other instruments from various multicultural traditions • Develop solo and accompaniment techniques 	
<p>Concepts</p>	<p>Mastery Core Objectives</p>	<p>Suggested Activities</p>
<p>The Instrument AKAS: NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Identify a variety of world instruments. • Demonstrate proper care of the instrument, including proper carrying techniques and proper storage • Recognize the human voice as an instrument 	

Concepts	Mastery Core Objectives	Suggested Activities
<p>Playing Posture AKAS: B.2, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Develop proper playing posture • Total body, arm, hand, wrist and finger position • Position chair, stand, and body to be able to watch the conductor at all times 	
<p>Concert & Rehearsal Expectations AKAS: B.2-3 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Understand and follow the conductor/leader • Develop the ability to play as an ensemble without the use of a conductor/leader • Understand the role of the leader in a drum circle and the traditional values of respect, balance, community, and listening that are intrinsic to world music • Follow the direction of the drum circle's leader • Stop playing, watch, and listen when the conductor stops the ensemble • Use traditional patterns to improvise solo parts 	<ul style="list-style-type: none"> • Call and response
<p>Tone Quality AKAS: B.2, D.1 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Develop sounds demonstrating the characteristic tone quality of the instrument and human voice • Develop awareness of ways to improve tone production • Demonstrate awareness of variations in sound which result in using different hand techniques, mallets and sticks relative to placement on the appropriate instrument • Demonstrate techniques for playing various types of drums and percussion equipment and for singing 	
<p>Tuning & Intonation AKAS: B.2 NAME:</p>	<p>Students will:</p> <ul style="list-style-type: none"> • Develop the ability to match pitch 	<ul style="list-style-type: none"> • Call and response

Concepts	Mastery Core Objectives	Suggested Activities
Pitch Perception AKAS: A.1, C.1 NAME:	Students will: <ul style="list-style-type: none"> • Identify highness and lowness of pitch and line contour 	<ul style="list-style-type: none"> • Improvise melodies on mallet instruments, using a pentatonic scale (black keys on a piano)
Rhythmic Perception AKAS: B.1, C.1-2, D.1 NAME:	Students will: <ul style="list-style-type: none"> • Identify the difference between beat and rhythm • Understand the concept of beat groupings and divisions (eighth notes/sixteenth notes) 	<ul style="list-style-type: none"> • Continue to develop ability to count and perform rhythm patterns combining various notes and rests including whole, half, quarter, eighth, dotted half, dotted quarter and sixteenth • Define and perform in common time, cut time, 3/4, 2/4 and 6/8
Improvisation AKAS: A.1-3, B.1-3, C.1-3, D.1-2 NAME:	Students will: <ul style="list-style-type: none"> • Develop ability to create improvised solos using a pentatonic scale, rhythm, tone quality and style appropriate to the music • Improvise new drumming ensemble patterns which are complementary to those played by others in the ensemble 	