

# FOLSOM CORDOVA UNIFIED SCHOOL DISTRICT



## Drumline

<b>Board Approval Date: January 20, 2022</b>	<b>Course Length: Year</b>
<b>Grading: A-F</b>	<b>Credits: N/A</b>
<b>Proposed Grade Level(s): 6, 7, 8</b>	<b>Subject Area: Visual and Performing Arts Elective Area (if applicable): Music</b>
<b>Prerequisite(s): N/A</b>	<b>Corequisite(s): N/A</b>
<b>CTE Sector/Pathway: N/A</b>	
<b>Intent to Pursue 'A-G' College Prep Status: N/A</b>	
<b>A-G Course Identifier: N/A</b>	
<b>Graduation Requirement: No</b>	
<b>Course Intent: District Course Program (if applicable):</b>	
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### COURSE DESCRIPTION:

Drumline students learn to become active members in a working and performing arts percussion ensemble. All students will learn to play and will be expected to demonstrate competency on battery percussion (snare/bass/tenor-drums), and orchestral percussion (marimba/xylophone/bells/timpani etc.). Grades are based on participation, attendance, practice, and rehearsal technique. Drumline performs at concerts, assemblies, school rallies and sporting events throughout the school year. Consistent assessed growth throughout the school year will show adequate musical proficiency in this course.

## Topics Covered

Students will be expected to:

- Use appropriate sound production, blend, and balance (in percussion ensembles)
- Understand and use accurate intonation
- Use correct rhythms and pitches
- Execute written dynamics and articulation in performance pieces
- Use an expression and style of interpretation that is appropriate to the composer's intent, including tempo, melodic phrasing, and dynamics
- Understand the significance of experiences with the arts and reflect on the performance or creation of an artistic work.
- Perform musical compositions for a public audience

## DETAILED UNITS OF INSTRUCTION:

Unit Number/Title	Unit Essential Questions	Examples of Formative Assessments	Examples of Summative Assessment
<b>1. Intro to Music Notation (The Rhythm Tree)</b>	Students are expected to be able to do the following: *#1-Identify and perform the rhythm tree up to 16th notes *#2-Notate the rhythm tree *#3-Count the levels of the rhythm tree, using subdivisions.	*Weekly formative assessments of students ability to play each level of the rhythm tree, for example students should be able to play quarter notes at 80 bpm by the end of week 2	*Summative assessment #2: Students will perform three levels of the rhythm tree (quarter notes, eighth notes, sixteenth notes) on their instrument at a b.p.m. marking of 80.
<b>2. Rudiments (Percussive Arts Society 40 standard rudiments, Segment I rudiments, Roll Rudiments)</b>	Students are expected to identify and play, (in basic form), the first segment of rudiments of the International Percussive Arts Society standard rudiments, Roll Rudiments (1-15).	*Formative assessments include weekly "CFU" and assessing their ability to play each rudiment	*Summative assessment: Students will be asked to demonstrate their ability to play 5 of the first 15 P.A.S. rudiments.
<b>3. Concert Percussion/ Marching Percussion</b>	Essential Questions: *#1. Identify the ConcertPercussion family of instruments *#2. Identify the MarchingPercussion Family of Instruments *#3. Explain the difference between Concert & Marching Percussion	*In this unit students will study both concert and marching percussion pieces and will be assessed on their ability to express meaning, intent, and emotion as they study each composition	Summative assessment: Final performance of one of these pieces at a school function, such as a half-time show at one of the athletic events

<b>4. History of Rhythm</b>	<p>Essential Questions:  *#1. Identify historical rhythmic contributions from around the world.  *#2. How these contributions have developed the “U.S. Beat”  *#3. Study a multicultural percussion composition</p>	<p>*Formative assessments include; checking for understanding during instruction, weekly quiz on unit material, Assessments of daily practice of focus compositions</p>	<p>*Summative Assessment: Unit Test asking students to identify the different rhythmic contributions from different continents/cultures, and Identify specific rhythmic phrases and their origin</p>
<b>5. Performance Composition(s)</b>	<p>Essential Questions:  *#1. Pick a section of focus (i.e. snare, bass, tenor etc.)  *#2. In-depth look at the composer, and compositional styles used in our performance piece  *#3. Explain technique specific to their percussion section (i.e. “Matched” vs. “Traditional” grip etc.)</p>	<p>*Formative assessments will be taken during performance prep, while learning performance selections</p>	<p>*Summative Assessment: Final performance of their repertoire at the end of the semester/year</p>
<b>6. The Drum Set</b>	<p>Essential Questions:  *#1. History of the drumset  *#2. Cultural contributions to the drumset  *#3. Identify influential artists that made significant contributions to the evolution of the drumset</p>	<p>*Formative assessments: weekly quiz, classroom assessments, daily checking for understanding</p>	<p>*Summative Assessment: Unit Test</p>
<b>7. Technique Review/Cadence Expression</b>	<p>Essential Questions:  *#1. Proper section technique  *#2. Practice Routine  *#3. Cadence Expression</p>	<p>*Formative Assessments: recordings for reflection, routine warm-up and chop building exercises, listening assignments</p>	<p>*Summative assessment: Performance recording, Performance reflection, Individual performance evaluations</p>
<b>8. Final Show (Ensemble will spend the last unit focusing on their final Performance)</b>	<p>Essential Questions:  How is our final performance rooted in  *#1. History  *#2. Culture  *#3. Community</p>	<p>*Formative Assessments: peer and self-assessment of rudimental exercises/repertoire, sight reading, performance testing</p>	<p>*Summative assessment: Final Performance/End of Year Performance assessment</p>

## **ESSENTIAL STANDARDS:**

MU:Pr4.1.E.5a Select varied repertoire to study based on interest, music reading skills (where appropriate), an understanding of the structure of the music, context, and the technical skill of the individual or ensemble.

MU:Pr4.2.E.5a Demonstrate, using music reading skills where appropriate, how knowledge of formal aspects in musical works inform prepared or improvised performances.

MU:Pr4.3.E.5a Identify expressive qualities in a varied repertoire of music that can be demonstrated through prepared and improvised performances.

MU:Pr5.3.E.5a Use self-reflection and peer feedback to refine individual and ensemble performances of a varied repertoire of music.

MU:Pr6.1.E.5a Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music.

## **RELEVANT STANDARDS AND FRAMEWORKS, CONTENT/PROGRAM SPECIFIC STANDARDS:**

### **Link to Common Core Standards (if applicable):**

Educational standards describe what students should know and be able to do in each subject in each grade. In California, the State Board of Education decides on the standards for all students, from kindergarten through high school.

[Performance Ensemble Standards \(NAFME\)](#)

### **Link to Framework (if applicable):**

Curriculum frameworks provide guidance for implementing the content standards adopted by the State Board of Education (SBE). Frameworks are developed by the Instructional Quality Commission, formerly known as the Curriculum Development and Supplemental Materials Commission, which also reviews and recommends textbooks and other instructional materials to be adopted by the SBE.

[Framework Link \(Chapter 5 Music\)](#)

### **Link to Subject Area Content Standards (if applicable):**

Content standards were designed to encourage the highest achievement of every student, by defining the knowledge, concepts, and skills that students should acquire at each grade level.

[VAPA Content Standards](#)

### **Link to Program Content Area Standards (if applicable):**

Program Content Area Standards apply to programs such as International Baccalaureate, Advanced Placement, Career and Technical Education, etc.

## TEXTBOOKS AND RESOURCE MATERIALS:

### Textbooks

<b>Board Approved</b>	<b>Pilot Completion Date (If applicable)</b>	<b>Textbook Title</b>	<b>Author(s)</b>	<b>Publisher</b>	<b>Edition</b>	<b>Date</b>
		<i>Ready To Read Music</i>	<i>Jay Althouse</i>	Alfred Music Publishing	N/A	<i>2003</i>
		<i>Stick Control</i>	<i>George Lawrence Stone</i>	Stone Percussion Books	N/A	<i>1935</i>
		<i>The Drum: A History</i>	<i>Matt Dean</i>	Scarecrow Press	N/A	<i>2011</i>

### Other Resource Materials

*Various Cadences warm-ups SCV, BlueDevils, DCI, etc.*

### Supplemental Materials

Board approved supplemental materials (Including but not limited to: Film Clips, Digital Resources, Supplemental texts, DVDs, Programs (Pebble Creek, DBQ, etc.):

Steve Smith-Drumset Technique/History of the U.S. Beat Set-DVD Two Disc Set

Various other Artist media clips