**Introduction**

In 2014, the Shelby County Schools Board of Education adopted a set of ambitious, yet attainable goals for school and student performance. The District is committed to these goals, as further described in our strategic plan, Destination 2025.

**By 2025,**

* **80% of our students will graduate from high school college or career ready**
* **90% of students will graduate on time**
* **100% of our students who graduate college or career ready will enroll in a post-secondary opportunity.**

In order to achieve these ambitious goals, we must collectively work to provide our students with high-quality, College and Career Ready standards-aligned instruction. Acknowledging the need to develop competence in literacy and language as the foundations for all learning, Shelby County Schools developed the Comprehensive Literacy Improvement Plan (CLIP) and the SCS Curriculum Maps for Arts Education.

Designed with the teacher in mind, the Arts Education (Orff Music, Visual Art, Media Arts, Dance, Instrumental Music, and Vocal Music) curriculum maps focus on teaching and learning in the domains of Perform, Create, Respond, and Connect. This map presents a framework for organizing instruction around the TN State Standards so that every student meets or exceeds requirements for college and career readiness. The standards define what to teach at specific grade levels, and the SCS Arts Education curriculum maps provide guidelines and research-based approaches for implementing instruction to ensure students achieve their highest potentials.

The SCS Arts Education curriculum maps are designed to create artistically/musically literate students by engaging them both individually and collaboratively in creative practices of envisioning, investigating, constructing, and reflecting. To achieve these goals the curriculum maps were developed by expert arts teachers to reflect the conceptual framework of the four artistic processes: present, create, respond, and connect.

**How to Use the Arts Education Curriculum Maps**

The SCS Arts Education curriculum maps are designed to help teachers make effective decisions about what content to teach and how to teach it so that, ultimately, our students can reach Destination 2025. Across all arts disciplines, this is generally reflected in the following quarterly framework:

Knowledge and Skills- This column reflects the anchor standards and essential tasks associated with grade level mastery of each discipline.

Activities and Outcomes- Generally phrased similar to “I Can” statements, this portion identifies the specific performance indictors that are expected for students at a given time within the quarters/semester.

Assessments- This section of the quarterly maps focuses on the formative and summative methods of gauging student mastery of the student performance indicators listed in the activities/outcomes section.

Resources And Interdisciplinary Connections- In this column, teachers will find rich bodies of instructional resources/materials/links to help students efficiently and effectively learn the content. Additionally, there are significant resources to engage alignment with the Comprehensive Literacy Improvement Plan (CLIP) that are designed to strengthen authentic development of aural/visual literacy in the arts content areas as well as support larger district goals for improvement in literacy.

Throughout this curriculum map, you will see high-quality works of art/music literature that students should be experiencing deeply, as well as some resources and tasks to support you in ensuring that students are able to reach the demands of the standards in your classroom. In addition to the resources embedded in the map, there are some high-leverage resources available for teacher use.

**COURSE:** Band

**GRADE LEVEL(s):** 5/6-12

**PURPOSE:**

The purpose of all music courses in the Shelby County Schools is to develop comprehensive musicianship, in partnership with other core disciplines, with a focus of musical literacy.  We believe all students have tremendous potential to learn and enjoy music. While research shows that music helps students develop higher-order skills and increase desire to learn, our driving goal is to empower students to use their minds more creatively by inspiring them to broaden their experiences and enrich their lives.

The 5/6th – 12th grade band program allows students transfer prior knowledge and skills to explore and develop their musicianship through performance on wind and percussion instruments that are standard to the concert band.

All 5/6th-12th band classes are elective curricular courses that meet during the school day, every day throughout the course of the school year. For grading purposes, all music students are required to exhibit their musical knowledge through public performances and participation in district approved individual and large group assessment festivals.

**GRADE SPECIFIC BENCHMARKS:**

**MS Advanced Band**

**Elective Course**

**Prerequisites**: Middle School Intermediate Band

| **Knowledge and Skills** | **Activities/Outcomes** | **Assessments** | **Resources / Literacy Connections** |
| --- | --- | --- | --- |
| ***QUARTER 1*** |  |  |  |
| **PERFORM**  **Standard 1.0 Singing**  **Standard 2.0 Playing Instruments** |  |  |  |
| **Playing Instruments**  **Tone/Pitch**  **Rhythm** | Demonstrate proper daily maintenance routine. (i.e., corks, slides, valves, reeds, bows, strings).  Execute periodic cleaning beyond daily maintenance.  Produce a fundamental tone throughout range of the instrument.  Produce a characteristic tone quality.  Demonstrate knowledge of breathing, bowing, embouchure, fingering, articulation, and/or percussion sticking at an intermediate level.  Identify, notate, and perform basic rhythms and pitches.  Perform a major scale in at least four keys/four rudiments. | Perform visual inspection of instrument (use an ongoing checklist with dates and document areas of concern; keep in students’ portfolios).  On-demand Performance assessed by teacher, self, or peer utilizing a general performance rubric  Review and identify markings   * Pianissimo, piano, mezzo piano, forte, fortissimo   Lesson 40 from Sandy Feldstein’s Practical Theory Complete, Alfred Publishing  **Embedded Assessment**  Daily informal visual assessments by director utilizing a checklist for documentation.  Visual/Aural Observation | **Premier Performance Book 3**  Band Expressions 2 Unit 1  Distribute checklist to students prior to their inspection so they know the expectations.  **TIPPS for Band by Nilo W. Hovey**  **Exercises for Ensemble Drill by Raymond C. Fussell**  **66 Festive & Famous Chorales for Band by Frank Erickson**  **100 Days of Sight- Reading Excellence – Timothy J. Cotov & Thomas G. Murphy**  **A Rhythm A Day – Igor Hudadoff**  **Rhythm Vocabulary Charts: For Effective Rhythmic Development – Ed Sueta**  Utilize the WTSBOA select band list for titles: <http://www.wtsboa.com/>  Band literature at Grade 2+  Lesson 41 “Dynamics” from Sandy Feldstein’s Practical Theory Complete, Alfred Publishing  Nilo Hovey’s Band Manual- Pages 7-9 free download:  <http://educators.conn-selmer.com/pdf/BandManual.pdf>  [CCSS.ELA-Literacy.CCRA.SL.4](http://www.corestandards.org/ELA-Literacy/CCRA/SL/4/) **Present** information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.  [CCSS.ELA-Literacy.CCRA.R.6](http://www.corestandards.org/ELA-Literacy/CCRA/R/6/) Assess how point of view or **purpose** shapes the content and style of a text.  [CCSS.ELA-Literacy.CCRA.L.3](http://www.corestandards.org/ELA-Literacy/CCRA/L/3/) **Apply** knowledge of language to understand how language functions in different contexts, to make effective choices for **meaning or style**, and to comprehend more fully when reading or listening.  [CCSS.ELA-Literacy.CCRA.SL.1](http://www.corestandards.org/ELA-Literacy/CCRA/SL/1/) **Prepare** for and **participate** effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively. |
| **Sight Reading** | Demonstrate an understanding of basic elements associated with successful sight-reading. | Individual student sight-reading performance assessment. (Teacher can score this using a rubric; an excellent “Secondary Wind Performance Assessment” rubric can be found in Denese Odegaard’s book entitled Music Curriculum Writing.) | **TIPPS for Band by Nilo W. Hovey**  **Exercises for Ensemble Drill by Raymond C. Fussell**  **66 Festive & Famous Chorales for Band by Frank Erickson**  **100 Days of Sight- Reading Excellence – Timothy J. Cotov & Thomas G. Murphy**  **A Rhythm A Day – Igor Hudadoff**  **Rhythm Vocabulary Charts: For Effective Rhythmic Development – Ed Sueta**  **Premier Performance Book 3**  **Band Expressions 2**  Utilize the WTSBOA select band list for titles: <http://www.wtsboa.com/>  [CCSS.ELA-Literacy.CCRA.L.3](http://www.corestandards.org/ELA-Literacy/CCRA/L/3/) **Apply** knowledge of language to understand how language functions in different contexts, to make effective choices for **meaning or style**, and to comprehend more fully when reading or listening. |
| **Singing** | Sing musical examples using stepwise intervallic pitches.  Sing a melody in unison with pitch-accuracy.  Identify and perform basic rhythms and pitches through verbalization. | Aural Formative Assessment singing before playing exercises. | **Premier Performance Book 3**  **Band Expressions 2**  [CCSS.ELA-Literacy.CCRA.L.5](http://www.corestandards.org/ELA-Literacy/CCRA/L/5/) Demonstrate understanding of figurative language, word relationships, and **nuances** in word meanings.  [CCSS.ELA-Literacy.CCRA.L.6](http://www.corestandards.org/ELA-Literacy/CCRA/L/6/) Acquire and use accurately a range of general academic and **domain-specific words** and phrases sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when encountering an unknown term important to comprehension or expression. |
| **Notation** | Use a system (e.g., syllables, numbers, letters) to read simple pitches and rhythms.  Recognize and apply standard notation symbols for dynamics, tempo, articulation, and expression. | Written and aural assessments to: Demonstrate the ability to read simple pitches and rhythms (♬ ♪♩) with 85% accuracy.  Identify symbols for dynamics, tempo, articulation and expression.  Performance assessment to:  Demonstrate the ability to read standard notation for dynamics, tempo, articulation and expression. | Premier Performance 3  Lesson 41 “Dynamics” from Sandy Feldstein’s Practical Theory Complete, Alfred Publishing.  BE2 Every performance unit  Lessons 37, 38, and 39 (“Circle of Fifths”) from Sandy Feldstein’s Practical Theory Complete, Alfred Publishing  Study “Key Signatures” on pages 15-16 of Hovey’s Manual:  <http://educators.conn-selmer.com/pdf/BandManual.pdf>  [**http://www.corestandards.org/ELA-Literacy/WHST/6-8/**](http://www.corestandards.org/ELA-Literacy/WHST/6-8/)  [CCSS.ELA-Literacy.CCRA.L.3](http://www.corestandards.org/ELA-Literacy/CCRA/L/3/) **Apply** knowledge of language to understand how language functions in different contexts, to make effective choices for **meaning or style**, and to comprehend more fully when reading or listening.  [CCSS.ELA-Literacy.CCRA.L.4](http://www.corestandards.org/ELA-Literacy/CCRA/L/4/) Determine or **clarify** the meaning of unknown and multiple-meaning words and phrases by using context clues, analyzing meaningful word parts, and consulting general and specialized reference materials, as appropriate. |
| **CREATE**  **Standard 3.0 Improvise**  **Standard 4.0 Composing** |  |  |  |
| **Improvise** | Describe the fundamental concepts of improvisation.  Apply the fundamental concepts of improvisation using simple rhythmic patterns on one to three pitches.  Apply the fundamental concepts of improvisation using a simple melody.  Create a variation of a simple rhythmic pattern. | Aural Formative Assessment  Improvise rhythm on Major scale  Improvise rhythms on Blues scale  Create a rhythmic variation on a song from student book. | **Premier Performance Book 3**  **Advanced Jazz Ensemble Method by Dean Sorenson & Bruce Pearson**  [CCSS.ELA-Literacy.CCRA.SL.4](http://www.corestandards.org/ELA-Literacy/CCRA/SL/4/) **Present** information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.  [CCSS.ELA-Literacy.CCRA.SL.2](http://www.corestandards.org/ELA-Literacy/CCRA/SL/2/) **Integrate** and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally. |
| **Compose** | Create a four-measure melody within specified guidelines.  Create a melody using a variety of pitches and rhythms. | Projects:  Formative and Summative Arrangements (Written)  Formative and Summative Arrangements (Performed) | **Premier Performance Book 3**  **Band Expressions 2**  [**http://www.corestandards.org/Math/Content/8/introduction/**](http://www.corestandards.org/Math/Content/8/introduction/)  Mathematics: Note and rest values as fractions of a whole  Mathematics: Frequency ratios in the overtone series  Mathematics: Sine wave properties and behavior  Lesson 65 (“Transposition”) from Sandy Feldstein’s Practical Theory Complete  [CCSS.ELA-Literacy.CCRA.W.2](http://www.corestandards.org/ELA-Literacy/CCRA/W/2/) Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.  [CCSS.ELA-Literacy.CCRA.W.3](http://www.corestandards.org/ELA-Literacy/CCRA/W/3/) Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details and well-structured event sequences. |
| **RESPOND**  **Standard 6.0 Listening to, analyzing**  **and describing music:**  **Standard 7.0 Evaluating:** |  |  |  |
| **Listening and Analyze** | Describe a simple musical example using basic music vocabulary/terminology.  Recognize the difference between vocal or instrumental examples.  Identify instruments within selected listening examples. | Band Expressions 2 Worksheet #1  Diagnostic Assessment  Written Journal/Practice Record    Student Self-Evaluation (daily, weekly, monthly, quarterly): Denese Odegaard has a self-evaluation template form on page 74 of her book, Music Curriculum Writing 101  Rhythmic Dictation formative and summative written assessments.  Aural formative and summative assessments utilizing these intervals: PU, M2, m2, M3, m3, P4, A4, P5, M6, m6, M7, m7, P8 | Language Arts: Vocabulary  Band Expressions Book Two  BE2 Unit 1-7, 9-13, 19-25, 30 & 35  Memphis Symphony Integrated Unit of Study “Sound Opinions”  Nilo Hovey’s Manual (pages 4 and 5 and first twelve vocabulary terms on page 12) is a free download from:  <http://educators.conn-selmer.com/pdf/BandManual.pdf>    Compile an ever-growing ‘word bank’ of vocabulary terms; utilize flash cards to drill terms.  Utilize the WTSBOA select band list for titles:  [www.wtsboa.com](http://www.wtsboa.com/)  [**http://www.corestandards.org/ELA-Literacy/WHST/6-8/**](http://www.corestandards.org/ELA-Literacy/WHST/6-8/)  [CCSS.ELA-Literacy.CCRA.L.6](http://www.corestandards.org/ELA-Literacy/CCRA/L/6/) Acquire and use accurately a range of general academic and **domain-specific words** and phrases sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when encountering an unknown term important to comprehension or expression.  [CCSS.ELA-Literacy.CCRA.R.4](http://www.corestandards.org/ELA-Literacy/CCRA/R/4/) **Interpret** words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone. |
| **Evaluating** | Discuss criteria for evaluating performances and compositions.  Explain personal preferences for specific musical works and styles using appropriate musical vocabulary/terminology. | Formative and summative performance self and peer assessments of studied music selections utilizing the Secondary Wind Performance Assessment Rubric, Page 69, from Denese Odegaard’s Music Curriculum Writing 101  Recognize the appropriate sound for a balanced ensemble  Perform instruments in a way that promotes a balanced ensemble  Define expectations for peer review  Evaluate performances by students in class setting  Set goals, monitor progress, evaluate results  Identify and define a major triad  Listen to examples of major triads in musical selections and exercises | [**http://www.corestandards.org/ELA-Literacy/WHST/6-8/**](http://www.corestandards.org/ELA-Literacy/WHST/6-8/)  Pre-distribute and discuss the self-evaluation form with the students to promote clarity of expectations.  Distribute the “Secondary Wind Performance Assessment” rubric to students prior to assessment; discuss and clarify rubric expectations for best preparation and performance from the students.  [CCSS.ELA-Literacy.CCRA.R.5](http://www.corestandards.org/ELA-Literacy/CCRA/R/5/) Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) **relate** to each other and the whole.  [CCSS.ELA-Literacy.CCRA.R.6](http://www.corestandards.org/ELA-Literacy/CCRA/R/6/) Assess how point of view or **purpose** shapes the content and style of a text.  [CCSS.ELA-Literacy.CCRA.L.6](http://www.corestandards.org/ELA-Literacy/CCRA/L/6/) Acquire and use accurately a range of general academic and **domain-specific words** and phrases sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when encountering an unknown term important to comprehension or expression. |
| **CONNECT**  **Standard 8.0 Interdisciplinary Connections:**  **Standard 9.0 Historical and Cultural Relationships:** |  |  |  |
| **Interdisciplinary Connections** | Name and discuss the other art disciplines.  Compare and contrast common terms used in the arts disciplines.  Produce an oral analysis of how the elements of music are incorporated in an art discipline other than music. | Formative assessment  Class discussion  Written assessment   * Form in Music vs Form in Art * Music in drama * Timbre in music and art * Mood in music and art | [**http://www.corestandards.org/ELA-Literacy/WHST/6-8/**](http://www.corestandards.org/ELA-Literacy/WHST/6-8/)  <http://www.themeandvariations.org/Topics/art.html>  Spotlight on Music  [CCSS.ELA-Literacy.CCRA.L.3](http://www.corestandards.org/ELA-Literacy/CCRA/L/3/) **Apply** knowledge of language to understand how language functions in different contexts, to make effective choices for **meaning or style**, and to comprehend more fully when reading or listening.  [CCSS.ELA-Literacy.CCRA.R.1](http://www.corestandards.org/ELA-Literacy/CCRA/R/1/)  Read closely to determine what the text says explicitly and to make **logical inferences** from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.  [CCSS.ELA-Literacy.CCRA.R.4](http://www.corestandards.org/ELA-Literacy/CCRA/R/4/) **Interpret** words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone. |
| **Cultural Relationships** | Listen to teacher-selected examples of music from a variety of historical periods. | Construct written and or oral reports on musical form in regards to common practice periods.  Perform a theme concert featuring specific historical/cultural criteria; performance assessments on literature performed.    Prepare a presentation on music in regards to a specific culture or event. | Spotlight on Music  BE2 Unit 6, 7, 11, 12, 21, 23, 24, & 25  Page 256, “Band Composition Titles by Style Period” (Renaissance, Baroque, Classical, Romantic, Contemporary), Band Director’s Curriculum Resource by Connie M. Ericksen, Parker Publishing Company  Social Studies: Classical vs. popular/folk styles  [CCSS.ELA-Literacy.CCRA.R.5](http://www.corestandards.org/ELA-Literacy/CCRA/R/5/) Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) **relate** to each other and the whole. |
| **History** | Listen to music representative of selected cultures.  Discuss distinguishing characteristics of music of selected cultures. | Construct a timeline linking historical background and cultural influences in musical styles  Identify notation and composition practices of this era  Research the historical significance of the music of the Middle Ages | Spotlight on Music  BE2 Unit 5  Social Studies: Music in the quadrivium of ancient Western academic philosophy  Social Studies: Western vs. Eastern music traditions  [CCSS.ELA-Literacy.CCRA.R.6](http://www.corestandards.org/ELA-Literacy/CCRA/R/6/) Assess how point of view or **purpose** shapes the content and style of a text. |
| ***QUARTER 2*** |  |  |  |
| **PERFORM**  **Standard 1.0 Singing**  **Standard 2.0 Playing Instruments** |  |  |  |
| **Playing Instruments**  **Tone/Pitch**  **Rhythm** | Demonstrate knowledge of breathing, bowing, embouchure, fingering, articulation, and/or percussion sticking at an intermediate level.  Identify, notate, and perform selected intermediate level (grade 2) rhythms and pitches.  Identify and demonstrate an understanding of selected dynamic and tempo markings.  Identify and demonstrate an understanding of selected concepts of style.  Demonstrate an understanding of the concept of phrase shaping.  Perform eight major scales/eight rudiments. | BE2 Worksheet #32  Second Quarter Preview  Nilo Hovey’s Quiz 2 and Quiz 3 (a free download from):  <http://educators.conn-selmer.com/pdf/Selmer%20Band%20Manual%20Quizzes.pdf>  Embedded Assessment  Formative and Summative Performance Assessments of studied band repertoire utilizing the Secondary Wind Performance Assessment Rubric, Page 69, from Denese Odegaard’s Music Curriculum Writing 101  Make articulation flashcards (notating a variety of articulation patterns) and apply these articulations to scales/exercises during rehearsal warm-ups.  BE2 Worksheet #34  Electronic Tuner Worksheet  Formative individual assessments of students’ ability to hear and adjust out of tune notes utilizing a check list for date documentation | **TIPPS for Band by Nilo W. Hovey**  **Exercises for Ensemble Drill by Raymond C. Fussell**  **66 Festive & Famous Chorales for Band by Frank Erickson**  **100 Days of Sight- Reading Excellence – Timothy J. Cotov & Thomas G. Murphy**  **A Rhythm A Day – Igor Hudadoff**  **Rhythm Vocabulary Charts: For Effective Rhythmic Development – Ed Sueta**  **Premier Performance Book 3**  **Band Expressions 2**  BE2 Every performance unit  Utilize the WTSBOA select band list for titles: <http://www.wtsboa.com/>  Nilo Hovey’s Manual (pages 12 and 13; thirty-one terms from *con anima* to *grandioso*) is a free download from:  <http://educators.conn-selmer.com/pdf/BandManual.pdf>  Lesson 41 “Dynamics” from Sandy Feldstein’s Practical Theory Complete, Alfred Publishing  All-West Audition Requirements  [www.wtsboa.com](http://www.wtsboa.com/)  [CCSS.ELA-Literacy.CCRA.SL.4](http://www.corestandards.org/ELA-Literacy/CCRA/SL/4/) **Present** information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.  [CCSS.ELA-Literacy.CCRA.R.6](http://www.corestandards.org/ELA-Literacy/CCRA/R/6/) Assess how point of view or **purpose** shapes the content and style of a text.  [CCSS.ELA-Literacy.CCRA.L.3](http://www.corestandards.org/ELA-Literacy/CCRA/L/3/) **Apply** knowledge of language to understand how language functions in different contexts, to make effective choices for **meaning or style**, and to comprehend more fully when reading or listening.  [CCSS.ELA-Literacy.CCRA.SL.1](http://www.corestandards.org/ELA-Literacy/CCRA/SL/1/) **Prepare** for and **participate** effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively. |
| **Sight Reading** | Apply basic elements associated with successful sight-reading. | Formative Assessments on sight0reading Grade 1 & 2 music.  Individual student assessments  Student-to-student feedback | **TIPPS for Band by Nilo W. Hovey**  **Exercises for Ensemble Drill by Raymond C. Fussell**  **66 Festive & Famous Chorales for Band by Frank Erickson**  **100 Days of Sight- Reading Excellence – Timothy J. Cotov & Thomas G. Murphy**  **A Rhythm A Day – Igor Hudadoff**  **Rhythm Vocabulary Charts: For Effective Rhythmic Development – Ed Sueta**  **Premier Performance Book 3**  **Band Expressions 2**  Utilize the WTSBOA select band list for titles: <http://www.wtsboa.com/>  Practice sight reading band literature (Grade 2): Specific titles can be found from National Band Association’s Selective Music List for Bands in the members only section at:  [www.nationalbandassociation.org](http://www.nationalbandassociation.org/)  [CCSS.ELA-Literacy.CCRA.R.4](http://www.corestandards.org/ELA-Literacy/CCRA/R/4/) **Interpret** words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone. |
| **Singing** | Demonstrate the singing of selected intervals and melodies in unison.  Sing a two-part round.  Sing a basic two-part harmonization with both parts using the same rhythm. | Sing one part of a two-part vocalization  Aural Observation  Formative and summative vocal performance assessments. | Connexions Website for integration:  <http://cnx.org/>    Chorales  **66 Festive & Famous Chorales for Band by Frank Erickson**  [CCSS.ELA-Literacy.CCRA.R.1](http://www.corestandards.org/ELA-Literacy/CCRA/R/1/)  Read closely to determine what the text says explicitly and to make **logical inferences** from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.  [CCSS.ELA-Literacy.CCRA.SL.1](http://www.corestandards.org/ELA-Literacy/CCRA/SL/1/) **Prepare** for and **participate** effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively. |
| **Notation** | Use a system (e.g., syllables, numbers, letters) to read simple pitches and rhythms.  Recognize and apply standard notation symbols for dynamics, tempo, articulation, and expression.  Use standard symbols to notate meter, rhythm, and pitch in simple patterns within specified guidelines. | Define and demonstrate musical terms:   * Plagal tone * Authentic tone * Twelve-tone * Aasymmetrical tone * Pentatonic tone * Whole tone | Premier Performance Book 3  Alfred’s Theory Book 2  <http://www.corestandards.org/Math/Content/8/introduction/>  [CCSS.ELA-Literacy.CCRA.L.3](http://www.corestandards.org/ELA-Literacy/CCRA/L/3/) **Apply** knowledge of language to understand how language functions in different contexts, to make effective choices for **meaning or style**, and to comprehend more fully when reading or listening.  [CCSS.ELA-Literacy.CCRA.L.4](http://www.corestandards.org/ELA-Literacy/CCRA/L/4/) Determine or **clarify** the meaning of unknown and multiple-meaning words and phrases by using context clues, analyzing meaningful word parts, and consulting general and specialized reference materials, as appropriate. |
| **CREATE**  **Standard 3.0 Improvise**  **Standard 4.0 Composing** |  |  |  |
| **Improvise** | Create a variation of a simple melody of no more than three pitches.  Create a variation of a simple melody with a minimum of five pitches and varying rhythms. | Aural formative assessment on a variation of a simple melody. | **Premier Performance Book 3**  **Advanced Jazz Ensemble Method by Dean Sorenson & Bruce Pearson**  [CCSS.ELA-Literacy.CCRA.R.1](http://www.corestandards.org/ELA-Literacy/CCRA/R/1/)  Read closely to determine what the text says explicitly and to make **logical inferences** from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text. |
| **Compose** | Understand individual instrument transposition (concert pitch versus actual pitch). | Define the key that selected instruments play in  Transpose music in concert pitch to the key that selected instruments perform in. | Premier Performance Book 3  Alfred’s Music Theory Book 3  Finale – worksheets  SMART Music: <http://www.makemusic.com/>  <http://www.corestandards.org/Math/Content/8/introduction/>  [CCSS.ELA-Literacy.CCRA.R.5](http://www.corestandards.org/ELA-Literacy/CCRA/R/5/) Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) **relate** to each other and the whole. |
| **RESPOND**  **Standard 6.0 Listening to, analyzing**  **and describing music:**  **Standard 7.0 Evaluating:** |  |  |  |
| **Listening and Analyze** | Identify basic elements related to musical events (e.g., tempo, dynamics, orchestration, modulation). | Rhythmic Dictation formative and summative written assessments.  Aural formative and summative assessments utilizing these intervals: PU, M2, m2, M3, m3, P4, A4, P5, M6, m6, M7, m7, P8  Written and aural assessments on major triads  Formative and summative performance self and peer assessments of studied music selections utilizing the Secondary Wind Performance Assessment Rubric, Page 69, from Denese Odegaard’s Music Curriculum Writing 101 | [**http://www.corestandards.org/ELA-Literacy/WHST/6-8/**](http://www.corestandards.org/ELA-Literacy/WHST/6-8/)  BE2 Unit 1-7, 9-13, 19-25, 30 & 35  Alfred’s Music Theory Book 3  Finale – Worksheets  Lesson 57 (“Major Chords-Major Triads”), page 59 of Sandy Feldstein’s Practical Theory Complete  [CCSS.ELA-Literacy.CCRA.L.6](http://www.corestandards.org/ELA-Literacy/CCRA/L/6/) Acquire and use accurately a range of general academic and **domain-specific words** and phrases sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when encountering an unknown term important to comprehension or expression. |
| **Evaluating** | Analyze the three building blocks of music (melody, harmony and rhythm) and their relationship to the quality of a musical performance.  Present an oral or written evaluation of a performance of another person using appropriate vocabulary/terminology. | Student Self-Evaluation (daily, weekly, monthly, quarterly): Denese Odegaard has a self-evaluation template form on page 74 of her book, Music Curriculum Writing 101 | [**http://www.corestandards.org/ELA-Literacy/WHST/6-8/**](http://www.corestandards.org/ELA-Literacy/WHST/6-8/)  Connexions Website for integration:  <http://cnx.org/>  Pre-distribute and discuss the self-evaluation form with the students to promote clarity of expectations.  [CCSS.ELA-Literacy.CCRA.R.2](http://www.corestandards.org/ELA-Literacy/CCRA/R/2/) Determine central ideas or **themes** of a text and analyze their development; **summarize** the key supporting details and ideas.  [CCSS.ELA-Literacy.CCRA.SL.3](http://www.corestandards.org/ELA-Literacy/CCRA/SL/3/) **Evaluate** a speaker's point of view, reasoning, and use of evidence and rhetoric. |
| **CONNECT**  **Standard 8.0 Interdisciplinary Connections:**  **Standard 9.0 Historical and Cultural Relationships:** |  |  |  |
| **Interdisciplinary Connections** | Understand basic relationships between music and other academic disciplines.  Identify examples of how music is used by other academic disciplines.  Analyze the effects of the interaction between music and other academic disciplines. | Class discussion   * math in music * Music in Drama * Music in Literature * Music in the Media | [**http://www.corestandards.org/ELA-Literacy/WHST/6-8/**](http://www.corestandards.org/ELA-Literacy/WHST/6-8/)  <http://www.themeandvariations.org/Topics/art.html>  Spotlight on Music  Connexions Website for integration:  <http://cnx.org/>  [CCSS.ELA-Literacy.CCRA.R.1](http://www.corestandards.org/ELA-Literacy/CCRA/R/1/)  Read closely to determine what the text says explicitly and to make **logical inferences** from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.  [CCSS.ELA-Literacy.CCRA.R.6](http://www.corestandards.org/ELA-Literacy/CCRA/R/6/) Assess how point of view or **purpose** shapes the content and style of a text. |
| **History** | List historical periods as related to selected music examples. | Construct written and or oral reports on musical form in regards to common practice periods.  Critical Listening as Evidenced via Written Reflection  Classical Period - Group projects (written and oral presentation to class) utilizing the group assessment form on page 97 of Denese Odegaard’s Music Curriculum Writing 101. | Spotlight on Music  Social Studies: Music in the quadrivium of ancient Western academic philosophy  [CCSS.ELA-Literacy.CCRA.W.9](http://www.corestandards.org/ELA-Literacy/CCRA/W/9/) Draw evidence from literary or informational texts to support analysis, reflection, and research. |
| **Cultural Relationships** | Discuss distinguishing characteristics of music of selected cultures. | Prepare a presentation on music in regards to a specific culture or event  Perform a theme concert featuring specific historical/cultural criteria; performance assessments on literature performed. | Spotlight on Music  Social Studies: Western vs. Eastern music traditions  [CCSS.ELA-Literacy.CCRA.R.7](http://www.corestandards.org/ELA-Literacy/CCRA/R/7/) **Integrate** and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.1 |
| ***QUARTER 3*** |  |  |  |
| **PERFORM**  **Standard 1.0 Singing**  **Standard 2.0 Playing Instruments** |  |  |  |
| **Playing Instruments**  **Tone/Pitch**  **Rhythm** | Demonstrate knowledge of breathing, bowing, embouchure, fingering, articulation, and/or percussion sticking at an intermediate level.  Identify, notate, and perform selected intermediate level (grade 2) rhythms and pitches.  Identify and demonstrate an understanding of selected dynamic and tempo markings.  Identify and demonstrate an understanding of selected concepts of style.  Demonstrate an understanding of the concept of phrase shaping.  Perform eight major scales/eight rudiments. | Formative assessments:   * All-West Scales * All-West Etudes * Student posture and Position * Solo/Ensemble literature   Perform Grade 2-3 Music  WTSBOA Small Group Performance Rubric  BE2 Worksheet #34 Electronic Tuner Worksheet  Formative individual assessments of students’ ability to hear and adjust out of tune notes utilizing a check list for date documentation | **TIPPS for Band by Nilo W. Hovey**  **Exercises for Ensemble Drill by Raymond C. Fussell**  **66 Festive & Famous Chorales for Band by Frank Erickson**  **100 Days of Sight- Reading Excellence – Timothy J. Cotov & Thomas G. Murphy**  **A Rhythm A Day – Igor Hudadoff**  **Rhythm Vocabulary Charts: For Effective Rhythmic Development – Ed Sueta**  **Premier Performance Book 3**  **Band Expressions 2**  Utilize the WTSBOA select band list for titles: <http://www.wtsboa.com/>  National Band Association’s Selective Music List for Bands in the members only section at:  [www.nationalbandassociation.org](http://www.nationalbandassociation.org/)  [CCSS.ELA-Literacy.CCRA.SL.4](http://www.corestandards.org/ELA-Literacy/CCRA/SL/4/) **Present** information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.  [CCSS.ELA-Literacy.CCRA.R.6](http://www.corestandards.org/ELA-Literacy/CCRA/R/6/) Assess how point of view or **purpose** shapes the content and style of a text.  [CCSS.ELA-Literacy.CCRA.L.3](http://www.corestandards.org/ELA-Literacy/CCRA/L/3/) **Apply** knowledge of language to understand how language functions in different contexts, to make effective choices for **meaning or style**, and to comprehend more fully when reading or listening.  [CCSS.ELA-Literacy.CCRA.SL.1](http://www.corestandards.org/ELA-Literacy/CCRA/SL/1/) **Prepare** for and **participate** effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively. |
| **Sight Reading** | Sing a basic two-part harmonization with independent rhythms.  Apply basic elements associated with successful sight-reading using a variety of meters and tempi  Use a system (e.g., syllables, numbers, letters) to read simple pitches and rhythms.  Recognize and apply standard notation symbols for dynamics, tempo, articulation, and expression. | Sing one part of a two-part vocalization  Aural Observation  Formative and summative vocal performance assessments  Discuss steps for proper sight-reading. | **TIPPS for Band by Nilo W. Hovey**  **Exercises for Ensemble Drill by Raymond C. Fussell**  **66 Festive & Famous Chorales for Band by Frank Erickson**  **100 Days of Sight- Reading Excellence – Timothy J. Cotov & Thomas G. Murphy**  **A Rhythm A Day – Igor Hudadoff**  **Rhythm Vocabulary Charts: For Effective Rhythmic Development – Ed Sueta**  **Premier Performance Book 3**  **Band Expressions 2**  Utilize the WTSBOA select band list for titles: <http://www.wtsboa.com/>  [CCSS.ELA-Literacy.CCRA.R.4](http://www.corestandards.org/ELA-Literacy/CCRA/R/4/) **Interpret** words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone. |
| **Notation** | Use standard symbols to notate meter, rhythm, and pitch in simple patterns within specified guidelines. | Rhythmic Dictation formative and summative written assessments. | **Premier Performance Book 3**  **Alfred’s Music Theory Book 3**  **Band Expressions 2** Unit 1-7, 9-13, 19-25, 30 & 35  Finale - Worksheets  <http://www.corestandards.org/Math/Content/8/introduction/>  [CCSS.ELA-Literacy.CCRA.R.5](http://www.corestandards.org/ELA-Literacy/CCRA/R/5/) Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) **relate** to each other and the whole. |
| **CREATE**  **Standard 3.0 Improvise**  **Standard 4.0 Composing** |  |  |  |
| **Improvise** | Improvise a solo over a given chord (using one or more pitches).  Improvise a solo over a given chord (using three pitches). | Formative Assessment   * Solo on arpeggio over tonic chord * Solo over tonic-dominant progression | **Premier Performance Book 3**  **Advanced Jazz Ensemble Method by Dean Sorenson & Bruce Pearson**  [CCSS.ELA-Literacy.CCRA.R.4](http://www.corestandards.org/ELA-Literacy/CCRA/R/4/) **Interpret** words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone. |
| **Compose** | Produce a written transcription for a specified instrument using an example in concert pitch. | Create a transcription from a piano score for individual instrument. | Premier Performance Book 3  Alfred’s Music Theory Book 2  Finale – worksheets  SMART Music: <http://www.makemusic.com/>  <http://www.corestandards.org/Math/Content/8/introduction/>  [CCSS.ELA-Literacy.CCRA.R.4](http://www.corestandards.org/ELA-Literacy/CCRA/R/4/) **Interpret** words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone. |
| **RESPOND**  **Standard 6.0 Listening to, analyzing**  **and describing music:**  **Standard 7.0 Evaluating:** |  |  |  |
| **Listening and Analyze** | Describe, verbally or by writing/drawing/mapping, specific events in a musical example. | Aural formative and summative assessments utilizing cadence progressions I-V, V-vi, and these intervals: PU, M2, m2, M3, m3, P4, A4, P5, M6, m6, M7, m7, P8  Formative and summative performance assessments of studied grade 3 band literature utilizing the Secondary Wind Performance Assessment Rubric, Page 69, from Denese Odegaard’s Music Curriculum Writing 101  *Create a map of the form of Festival Music.* | [**http://www.corestandards.org/ELA-Literacy/WHST/6-8/**](http://www.corestandards.org/ELA-Literacy/WHST/6-8/)  Finale – worksheets  SMART Music: <http://www.makemusic.com/>  [CCSS.ELA-Literacy.CCRA.R.1](http://www.corestandards.org/ELA-Literacy/CCRA/R/1/)  Read closely to determine what the text says explicitly and to make **logical inferences** from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.  [CCSS.ELA-Literacy.CCRA.R.2](http://www.corestandards.org/ELA-Literacy/CCRA/R/2/) Determine central ideas or **themes** of a text and analyze their development; **summarize** the key supporting details and ideas. |
| **Evaluating** | Present an oral or written evaluation of a performance of another person using appropriate vocabulary/terminology.  Construct a written evaluation of one’s own performance using appropriate vocabulary / terminology. | Compile a word bank of vocabulary terms; utilize flash cards to drill terms.  Listen to a recording of festival music and evaluate according to the festival rubric.  Listen to a recording of students performing festival music and write an evaluation using the rubric as a guide. | [**http://www.corestandards.org/ELA-Literacy/WHST/6-8/**](http://www.corestandards.org/ELA-Literacy/WHST/6-8/)  Nilo Hovey’s Quiz 4 and Quiz 5 (a free download from):  <http://educators.conn-selmer.com/pdf/Selmer%20Band%20Manual%20Quizzes.pdf>  Nilo Hovey’s Manual (pages 13 and 14; twenty-three terms from *grave*  to *primo*) is a free download from:  <http://educators.conn-selmer.com/pdf/BandManual.pdf>    [CCSS.ELA-Literacy.CCRA.SL.3](http://www.corestandards.org/ELA-Literacy/CCRA/SL/3/) **Evaluate** a speaker's point of view, reasoning, and use of evidence and rhetoric.  [CCSS.ELA-Literacy.CCRA.L.6](http://www.corestandards.org/ELA-Literacy/CCRA/L/6/) Acquire and use accurately a range of general academic and **domain-specific words** and phrases sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when encountering an unknown term important to comprehension or expression. |
| **CONNECT**  **Standard 8.0 Interdisciplinary Connections:**  **Standard 9.0 Historical and Cultural Relationships:** |  |  |  |
| **Interdisciplinary Connections** | Identify different forms of technology used in creating, producing, and listening to music.  Discuss the progress of technology throughout the history of music. | Create thinking map on music technology.  Create a time-line of music technology.  Class discussion of time-line. | [**http://www.corestandards.org/ELA-Literacy/WHST/6-8/**](http://www.corestandards.org/ELA-Literacy/WHST/6-8/)  <http://www.themeandvariations.org/Topics/art.html>  Spotlight on Music  [CCSS.ELA-Literacy.CCRA.W.2](http://www.corestandards.org/ELA-Literacy/CCRA/W/2/) Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.  [CCSS.ELA-Literacy.CCRA.SL.5](http://www.corestandards.org/ELA-Literacy/CCRA/SL/5/) Make strategic use of digital media and visual **displays of data** to express information and **enhance** understanding of presentations. |
| **Cultural Relationships** | Discuss the distinguishing characteristics of and the instruments used in music of selected cultures. | Critical Listening as Evidenced via Written Reflection  Construct written and or oral reports on musical form in regards to common type of instruments.  Classify instruments as areophones, chordophones, idiophones, and membranophones. | Spotlight on Music  <http://musiced.about.com/od/musicinstruments/a/musicinstrument.htm>  <http://cnx.org/content/m11896/latest/>  [CCSS.ELA-Literacy.CCRA.L.5](http://www.corestandards.org/ELA-Literacy/CCRA/L/5/) Demonstrate understanding of figurative language, word relationships, and **nuances** in word meanings. |
| **History** | Discuss the basic musical characteristics of selected historical periods.  Discuss the role of music in daily life throughout history. | Romantic Period - Style  Create a historical time-line  Journaling/logs  Class discussion/group critique  Group projects (written and oral presentation to class) utilizing the group assessment form on page 97 of Denese Odegaard’s Music Curriculum Writing 101. | Spotlight on Music  Social Studies: Historical Context  BE2 Unit 24  [CCSS.ELA-Literacy.CCRA.W.1](http://www.corestandards.org/ELA-Literacy/CCRA/W/1/) Write arguments to support claims in an analysis of substantive topics or texts using valid reasoning and relevant and sufficient evidence.  [CCSS.ELA-Literacy.CCRA.W.9](http://www.corestandards.org/ELA-Literacy/CCRA/W/9/) Draw evidence from literary or informational texts to support analysis, reflection, and research. |
| ***QUARTER 4*** |  |  |  |
| **PERFORM**  **Standard 1.0 Singing**  **Standard 2.0 Playing Instruments** |  |  |  |
| **Playing Instruments**  **Tone/Pitch**  **Rhythm** | Demonstrate knowledge of breathing, bowing, embouchure, fingering, articulation, and/or percussion sticking at an intermediate level.  Identify, notate, and perform selected intermediate level (grade 2) rhythms and pitches.  Identify and demonstrate an understanding of selected dynamic and tempo markings.  Identify and demonstrate an understanding of selected concepts of style.  Demonstrate an understanding of the concept of phrase shaping.  Perform eight major scales/eight rudiments. | Perform:   * Compound meter * All-West Scales * Grade 2-3 music   Performance Event   * WTSBOA Large Group Performance Rubric * Solo/Ensemble   Formative Assessments on student growth | **TIPPS for Band by Nilo W. Hovey**  **Exercises for Ensemble Drill by Raymond C. Fussell**  **66 Festive & Famous Chorales for Band by Frank Erickson**  **100 Days of Sight- Reading Excellence – Timothy J. Cotov & Thomas G. Murphy**  **A Rhythm A Day – Igor Hudadoff**  **Rhythm Vocabulary Charts: For Effective Rhythmic Development – Ed Sueta**  **Premier Performance Book 3**  **Band Expressions 2**  Pre-distribute and discuss rubric with students prior to assessment.  Nilo Hovey’s Manual, page 22 (“Hints on Systematic Practice”):  <http://educators.conn-selmer.com/pdf/BandManual.pdf>  [CCSS.ELA-Literacy.CCRA.SL.4](http://www.corestandards.org/ELA-Literacy/CCRA/SL/4/) **Present** information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.  [CCSS.ELA-Literacy.CCRA.R.6](http://www.corestandards.org/ELA-Literacy/CCRA/R/6/) Assess how point of view or **purpose** shapes the content and style of a text.  [CCSS.ELA-Literacy.CCRA.L.3](http://www.corestandards.org/ELA-Literacy/CCRA/L/3/) **Apply** knowledge of language to understand how language functions in different contexts, to make effective choices for **meaning or style**, and to comprehend more fully when reading or listening.  [CCSS.ELA-Literacy.CCRA.SL.1](http://www.corestandards.org/ELA-Literacy/CCRA/SL/1/) **Prepare** for and **participate** effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively. |
| **Sight Reading** | Apply basic elements associated with successful sight-reading using a variety of meters and tempi | Aural Observation  Formative and summative vocal performance assessments. | **TIPPS for Band by Nilo W. Hovey**  **Exercises for Ensemble Drill by Raymond C. Fussell**  **66 Festive & Famous Chorales for Band by Frank Erickson**  **100 Days of Sight- Reading Excellence – Timothy J. Cotov & Thomas G. Murphy**  **A Rhythm A Day – Igor Hudadoff**  **Rhythm Vocabulary Charts: For Effective Rhythmic Development – Ed Sueta**  **Premier Performance Book 3**  **Band Expressions 2**  Utilize the WTSBOA select band list for titles: <http://www.wtsboa.com/>  [CCSS.ELA-Literacy.CCRA.R.4](http://www.corestandards.org/ELA-Literacy/CCRA/R/4/) **Interpret** words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone. |
| **Notation** | Use a system (e.g., syllables, numbers, letters) to read simple pitches and rhythms.  Recognize and apply standard notation symbols for dynamics, tempo, articulation, and expression.  Use standard symbols to notate meter, rhythm, and pitch in simple patterns within specified guidelines. | Perform/notate:   * Compound Meter * Syncopated rhythms * Multiple Key Signatures * Dynamic contrast * Accidentals | Premier Performance Book 3  Alfred’s Music Theory Book 2  Finale – worksheets  SMART Music: <http://www.makemusic.com/>  <http://www.corestandards.org/Math/Content/8/introduction/>  [CCSS.ELA-Literacy.CCRA.L.3](http://www.corestandards.org/ELA-Literacy/CCRA/L/3/) **Apply** knowledge of language to understand how language functions in different contexts, to make effective choices for **meaning or style**, and to comprehend more fully when reading or listening.  [CCSS.ELA-Literacy.CCRA.L.4](http://www.corestandards.org/ELA-Literacy/CCRA/L/4/) Determine or **clarify** the meaning of unknown and multiple-meaning words and phrases by using context clues, analyzing meaningful word parts, and consulting general and specialized reference materials, as appropriate. |
| **CREATE**  **Standard 3.0 Improvise**  **Standard 4.0 Composing** |  |  |  |
| **Improvise** | Improvise a solo over a given blues progression. | Perform a simple solo over a blues progression. | **Premier Performance Book 3**  **Advanced Jazz Ensemble Method by Dean Sorenson & Bruce Pearson**  [CCSS.ELA-Literacy.CCRA.R.4](http://www.corestandards.org/ELA-Literacy/CCRA/R/4/) **Interpret** words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone. |
| **Compose** | Create a simple harmonization under a given melody. | Create a harmonization of simple melody using tonic and dominant chords. | Premier Performance Book 3  Alfred’ Music Theory Book 3  <http://www.corestandards.org/Math/Content/8/introduction/>  [CCSS.ELA-Literacy.CCRA.R.4](http://www.corestandards.org/ELA-Literacy/CCRA/R/4/) **Interpret** words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone. |
| **RESPOND**  **Standard 6.0 Listening to, analyzing**  **and describing music:**  **Standard 7.0 Evaluating:** |  |  |  |
| **Listening and Analyze** | Compare and contrast specific musical events in a given example. | Independent aural student assessments (formative and summative) of chord progressions in minor keys vs major keys.  Compare and contrast sections in a March. | [**http://www.corestandards.org/ELA-Literacy/WHST/6-8/**](http://www.corestandards.org/ELA-Literacy/WHST/6-8/)  Alfred’s Music Theory Book 2  [CCSS.ELA-Literacy.CCRA.L.6](http://www.corestandards.org/ELA-Literacy/CCRA/L/6/) Acquire and use accurately a range of general academic and **domain-specific words** and phrases sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when encountering an unknown term important to comprehension or expression.  [CCSS.ELA-Literacy.CCRA.R.4](http://www.corestandards.org/ELA-Literacy/CCRA/R/4/) **Interpret** words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone. |
| **Evaluating** | Construct a written evaluation of one’s own performance using appropriate vocabulary / terminology.  Compare and contrast two different performances of the same excerpt using appropriate vocabulary/terminology. | Self-Assessment  Peer Assessment  Formative and summative performance self and peer assessments of studied music selections, compositions, improvisations, and arrangements utilizing the Secondary Wind Performance Assessment Rubric, Page 69; the improvisation rubric, Page 70; and the composition rubric, Page 71; from Denese Odegaard’s Music Curriculum Writing 101  Written evaluation of festival recording and concert recording.  WTSBOA Large Group Performance Rubric  Critical Listening as Evidenced via Written Reflection  Construct written and or oral reports on musical form in regards to common practice periods. | [**http://www.corestandards.org/ELA-Literacy/WHST/6-8/**](http://www.corestandards.org/ELA-Literacy/WHST/6-8/)  Distribute the “Secondary Wind Performance Assessment” rubric, the improvisation rubric, and the composition rubric to students prior to assessment; discuss and clarify rubric expectations for best preparation and performance from the students.  [CCSS.ELA-Literacy.CCRA.SL.3](http://www.corestandards.org/ELA-Literacy/CCRA/SL/3/) **Evaluate** a speaker's point of view, reasoning, and use of evidence and rhetoric.  [CCSS.ELA-Literacy.CCRA.L.6](http://www.corestandards.org/ELA-Literacy/CCRA/L/6/) Acquire and use accurately a range of general academic and **domain-specific words** and phrases sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when encountering an unknown term important to comprehension or expression. |
| **CONNECT**  **Standard 8.0 Interdisciplinary Connections:**  **Standard 9.0 Historical and Cultural Relationships:** |  |  |  |
| **Interdisciplinary Connections** | Listen to and discuss music played on at least three different forms of technology (e.g., iPod, mp3 player, computer, cassette player, radio, CD player, LP/album). | Class discussion  Small group presentations | [**http://www.corestandards.org/ELA-Literacy/WHST/6-8/**](http://www.corestandards.org/ELA-Literacy/WHST/6-8/)  <http://www.themeandvariations.org/Topics/art.html>  Spotlight on Music  [CCSS.ELA-Literacy.CCRA.W.2](http://www.corestandards.org/ELA-Literacy/CCRA/W/2/) Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.  [CCSS.ELA-Literacy.CCRA.SL.5](http://www.corestandards.org/ELA-Literacy/CCRA/SL/5/) Make strategic use of digital media and visual **displays of data** to express information and **enhance** understanding of presentations. |
| **Cultural Relationships** | Examine and discuss the role of music and its influence in present-day society. | Discuss 20th Century Pop Music  Discuss role of classical music  Compare and contrast the use of pop and classical music | Spotlight on Music  <http://musiced.nafme.org/my-music-class/>  [CCSS.ELA-Literacy.CCRA.R.5](http://www.corestandards.org/ELA-Literacy/CCRA/R/5/) Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) **relate** to each other and the whole. |
| **History** | 9.3.2 Compare the accessibility of music throughout history between the poor (common man) and the rich (nobility/educated). | Journaling/logs  Class discussion/group critique  Group projects (written and oral presentation to class) utilizing the group assessment form on page 97 of Denese Odegaard’s Music Curriculum Writing 101. | Spotlight on Music  <http://musiced.nafme.org/my-music-class/>  [CCSS.ELA-Literacy.CCRA.W.9](http://www.corestandards.org/ELA-Literacy/CCRA/W/9/) Draw evidence from literary or informational texts to support analysis, reflection, and research. |