

WESTSIDE MIDDLE SCHOOL 7TH & 8TH GRADE JR. BAND CURRICULUM MAP

Teacher: Garland/Bratten

Special Notes:

From Beginning Band I-IV Fine Arts Curriculum Framework p. 1:

“There is no prerequisite for Beginning Band I. The student entering Beginning Band II, Beginning Band III, or Beginning Band IV must successfully complete the preceding year of Beginning Band and/or have the instructor’s approval through audition.”

From Beginning Band I-IV Fine Arts Curriculum Framework p. 1 (Under “Notes”):

“7. It is recommended that any first-year band student be placed in Beginning Band I, regardless of grade.”

Unit Goal: (August) Begin the year with a comprehensive review of scales, rhythm, dynamics, tone production, articulations and sight-reading. Refine ensemble sounds and begin work on more advanced intonation exercises. Flutes begin work on vibrato. Continued emphasis/establishment of home practice habits. Continued emphasis on following varying conducting gestures.

Frameworks / CCSS	Content	Skills
P.4.BBIII.1: Play, alone and with others, intermediate music in contrasting styles P.4.BBIV.1: Play graded literature alone and with others in contrasting styles P.4.BBIII.2: Sight-read intermediate music P.4.BBIV.2: Sight-read advanced music P.5.BBIII.2: Demonstrate characteristic tone quality using proper elements: <ul style="list-style-type: none"> • breath support • embouchure • hand position • posture • vibrato when appropriate P.5.BBIV.2: Demonstrate characteristic tone quality at various dynamic levels using proper elements <ul style="list-style-type: none"> • breath support • embouchure • hand position • posture 	Basic to intermediate/advanced sight-reading Dynamics Articulations Characteristic tone quality Rudiments Warm-up procedures Conducting patterns	<i>The student will...</i> Perform music alone and with others in differing styles. Sight-read basic through intermediate/advanced music (appropriate to grade level) in a variety of time and key signatures. Play with a characteristic tone quality. *Play rudiments accurately. (percussion only) Warm up properly by using breathing techniques, long-tones, lip slurs, and other techniques specific to the instrument. Practice properly independently of regular class activities. Follow the conductor and react accordingly to all gestures. Perform basic dynamic changes.

- vibrato when appropriate

P.5.BBIII.3: Employ proper intonation

P.5.BBIV.3: Employ proper intonation consistently at various dynamic levels

P.5.BBIII.4: Play written articulation patterns with increased tempo (e.g., ttts, tstt, tsss, ttst)

P.5.BBIV.4: Play written articulation patterns with increased tempo and accuracy (e.g., ttts, tstt, tsss, ttst, tsts)

P.5.BBIII.5: Apply knowledge of rhythm and meter at a proficient level

- internalizing beat
- varied meters
- intermediate rhythmic patterns (dotted eighth and sixteenth notes, syncopation, duplets, triplets)
- meter changes

P.5.BBIV.5: Apply knowledge of rhythm and meter precisely with excellence

- internalizing beat
- varied meters
- more complex rhythmic patterns (e.g., dotted eighth and sixteenth notes, syncopation, duplets, triplets)
- meter changes

P.5.BBIII.6*: Practice rudiments by memory at a basic level (e.g., single stroke roll, long roll, five stroke roll, seven stroke roll, nine stroke roll, flam, paradiddle)—perc. only

P.5.BBIV.6*: Practice rudiments by memory (e.g., single stroke roll, long roll, five stroke roll, seven stroke roll, nine stroke roll, flam, paradiddle)—perc. only

P.5.BBIII.8: Apply proper warm-up procedure (e.g., breathing techniques, long-tones, flexibility skills such as lip slurs for brass, octaves, arpeggios, thirds, chorales, percussion-specific techniques)

P.5.BBIV.8: Perform proper warm-up procedure (e.g., breathing techniques, long-tones, flexibility skills such as lip slurs for brass, octaves, arpeggios, thirds, chorales, more complex percussion-specific techniques)
P.5.BBIII.9: Demonstrate correct practice procedures consistently (e.g., warm-up, troubleshooting, problem solving, counting strategies, rhythm techniques to increase skill and speed level)
P.5.BBIV.9: Employ correct practice procedures (e.g., warm-up, troubleshooting, problem solving, counting strategies, rhythm techniques to increase skill and speed level)
P.6.BBIII.1: Follow conducting patterns and gestures including preparatory beat and various tempi and meters
P.6.BBIV.1: Follow conducting patterns and gestures including preparatory beat, various tempi and meters, tempo and meter changes, rubato
P.6.BBIII.3: Apply aspects of characteristic ensemble sound
P.6.BBIV.3: Refine aspects of appropriate rehearsal, performance, and audience etiquette

CCRA.L.6
CCRA.R.1, 4
CCRA.SL.1, 4, 5

Activities	Assessments	Resources
Daily warm-ups to include long tones and scales. Introduction/review of TIPPS warm-ups. Articulation exercises.	Self-evaluations of practice habits Peer evaluation (based on listening) FOR NEW STUDENTS: Identify note names on written music (lines and spaces) and note values (whole, half, quarter, eighth).	Method book (separate supplemental resources for percussion) Video/audio demonstrations

	Perform playing evaluations of basic music (mid-range pitches for the instrument, rhythm values through eighth notes) with a good tone quality, posture, proper breathing and proper articulations (tonguing only—slurs, staccato, legato, and tenuto to begin next month).	
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Unit Goal: (September) Add/review additional scales in the repertoire. Flutes continue work on vibrato as an expectation of the characteristic tone of the instrument. All other students will understand the characteristic ensemble sound and their own instrument's characteristic tone qualities and how they fit into the balance of the ensemble. Begin study of alternate fingerings/slide positions. Continued emphasis on home practice habits and self-evaluation of home practice habits. Increase complexity of music performed with a goal of students taking ownership of sight-reading skills. Increase range of dynamic levels. Students will evaluate their own skills on a weekly basis and keep track of what they have performed at a proficient level. Begin preparation for All-Region auditions.

Frameworks / CCSS	Content	Skills
P.4.BBIII.1: Play, alone and with others, intermediate music in contrasting styles P.4.BBIV.1: Play graded literature alone and with others in contrasting styles P.4.BBIII.2: Sight-read intermediate music P.4.BBIV.2: Sight-read advanced music P.5.BBIII.2: Demonstrate characteristic tone quality using proper elements: <ul style="list-style-type: none"> • breath support • embouchure • hand position • posture • vibrato when appropriate P.5.BBIV.2: Demonstrate characteristic tone quality at various dynamic levels using proper elements: <ul style="list-style-type: none"> • breath support • embouchure • hand position • posture 	Basic to intermediate/advanced sight-reading Dynamics—wider range of crescendo/decrescendo Articulations Characteristic tone quality Rudiments Warm-up procedures Conducting patterns Blend and balance Intonation Increasing range (pitches)	<i>The student will...</i> Perform music alone and with others in differing styles. Sight-read basic music in a variety of time and key signatures. Play with a characteristic tone quality. *Play rudiments accurately. (percussion only) Warm up properly by using breathing techniques, long-tones, lip slurs, and other techniques specific to the instrument. Practice properly independently of regular class activities. Follow the conductor and react accordingly to all gestures. Perform more complex dynamic changes. Perform exercises to train the ear to hear proper blend, balance, and intonation at a developmentally-appropriate level. Perform more complex articulations. Add notes to the student vocabulary, increasing the range. (This will include alternate fingerings in woodwinds and brass; alternate slide positions and overtone series in trombones.)

P.5.BBIV.8: Perform proper warm-up procedure (e.g., breathing techniques, long-tones, flexibility skills such as lip slurs for brass, octaves, arpeggios, thirds, chorales, more complex percussion-specific techniques)
P.5.BBIII.9: Demonstrate correct practice procedures consistently (e.g., warm-up, troubleshooting, problem solving, counting strategies, rhythm techniques to increase skill and speed level)
P.5.BBIV.9: Employ correct practice procedures (e.g., warm-up, troubleshooting, problem solving, counting strategies, rhythm techniques to increase skill and speed level)
P.6.BBIII.1: Follow conducting patterns and gestures including preparatory beat and various tempi and meters
P.6.BBIV.1: Follow conducting patterns and gestures including preparatory beat, various tempi and meters, tempo and meter changes, rubato
P.6.BBIII.3: Apply aspects of characteristic ensemble sound
P.6.BBIV.3: Refine aspects of characteristic ensemble sound with consideration of balance and blend

CCRA.L.6
CCRA.R.1, 4
CCRA.SL.1, 4, 5

Activities	Assessments	Resources
Daily warm-ups to include long tones. Lip slur exercises in brass. Scale exercises—relative majors and minors Articulation exercises. Method book lines.	Self-evaluations of practice habits Peer evaluation (based on listening) Playing tests based on rubric (for ALL students) FOR NEW STUDENTS:	Scale sheets Smart Music

Sight-reading in Smart Music.	Perform Concert Bb scale in scale pattern. Perform music accurately with increase range of pitch, varying rhythms (dotted rhythms, eighth notes) and varying articulations (staccato, slurs, legato, tenuto).	
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Unit Goal: (October) Create a brief composition to perform based on a set of standards with limited guidance. Flutes continue work on vibrato as an expectation of the characteristic tone of the instrument. All other students will understand the characteristic ensemble sound and their own instrument's characteristic tone qualities and how they fit into the balance of the ensemble. Begin looking at concert repertoire for the holiday concert at the end of the month, applying all previous lessons to this point. Students will evaluate their own performance skills on a weekly basis. Intensive individual preparation for All-Region auditions.

Frameworks / CCSS	Content	Skills
CR.1.BBIII.1: Students will continue to improvise rhythmic variations during subsequent years of Beginning Band CR.2.BBIII.1: Compose, with limited guidance, a more complex four-measure phrase CR.2.BBIV.1; Compose, with little or no guidance, an original melodic line CR.2.BBIII.2: Apply appropriate movement to maintain a steady tempo CR.2.BBIV.2: Apply a variety of appropriate movements to maintain a steady tempo CR.3.BBIII.1: Share personally-developed passages that demonstrate understanding of the elements of music as a soloist CR.3.BBIV.1: Share personally-developed passages that demonstrate understanding of the elements of music as an ensemble P.4.BBIII.1: Play, alone and with others, intermediate music in contrasting styles P.4.BBIV.1: Play graded literature alone and with others in contrasting	Sight-reading Composition Phrase Dynamics Crescendo Decrescendo Tempo terms (e.g., andante, allegro) Articulations Characteristic tone quality Rudiments Warm-up procedures Practice habits Conducting patterns Blend and balance Intonation Range Improve Variations Passage	<i>The student will...</i> Perform music alone and with others in differing styles. Sight-read basic music in a variety of time and key signatures. Play with a characteristic tone quality. Keep a steady tempo employing appropriate movement. *Play rudiments accurately. (percussion only) Warm up properly by using breathing techniques, long-tones, lip slurs, and other techniques specific to the instrument. Practice properly independently of regular class activities. Follow the conductor and react accordingly to all gestures. Perform more complex dynamic changes. Perform exercises to train the ear to hear proper blend, balance, and intonation at a developmentally-appropriate level. Perform more complex articulations. Add notes to the student vocabulary, increasing the range. Compose and perform a four-measure phrase (or longer) on their instrument. Understand the purpose of and be able to identify and perform a musical phrase. *Any new students should be ready and prepared to perform with the rest of the class within the first two weeks of this month.

<p>styles</p> <p>P.4.BBIII.2: Sight-read intermediate music</p> <p>P.4.BBIV.2: Sight-read advanced music</p> <p>P.5.BBIII.2: Demonstrate characteristic tone quality using proper elements:</p> <ul style="list-style-type: none"> • breath support • embouchure • hand position • posture • vibrato when appropriate <p>P.5.BBIV.2: Demonstrate characteristic tone quality at various dynamic levels using proper elements:</p> <ul style="list-style-type: none"> • breath support • embouchure • hand position • posture • vibrato when appropriate <p>P.5.BBIII.3: Employ proper intonation</p> <p>P.5.BBIV.3: Employ proper intonation consistently at various dynamic levels</p> <p>P.5.BBIII.4: Play written articulation patterns with increased tempo (e.g., ttts, ttt, tsss, ttst)</p> <p>P.5.BBIV.4: Play written articulation patterns with increased tempo and accuracy (e.g., ttts, ttt, tsss, ttst, tsts)</p> <p>P.5.BBIII.5: Apply knowledge of rhythm and meter at a proficient level</p> <ul style="list-style-type: none"> • internalizing beat • varied meters • intermediate rhythmic patterns (dotted eighth and sixteenth notes, syncopation, duplets, triplets) • meter changes <p>P.5.BBIV.5: Apply knowledge of rhythm and meter precisely with excellence:</p> <ul style="list-style-type: none"> • internalizing beat 		
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<ul style="list-style-type: none"> • varied meters • more complex rhythmic patterns (e.g., dotted eighth and sixteenth notes, syncopation, duplets, triplets) <p>P.5.BBIII.6*: Practice rudiments by memory at a basic level (e.g., single stroke roll, long roll, five stroke roll, seven stroke roll, nine stroke roll, flam, paradiddle)—perc. only</p> <p>P.5.BBIV.6*: Practice rudiments by memory (e.g., single stroke roll, long roll, five stroke roll, seven stroke roll, nine stroke roll, flam, paradiddle)—perc. only</p> <p>P.5.BBIII.8: Apply proper warm-up procedure (e.g., breathing techniques, long-tones, flexibility skills such as lip slurs for brass, octaves, arpeggios, thirds, chorales, percussion-specific techniques)</p> <p>P.5.BBIV.8: Perform proper warm-up procedure (e.g., breathing techniques, long-tones, flexibility skills such as lip slurs for brass, octaves, arpeggios, thirds, chorales, more complex percussion-specific techniques)</p> <p>P.5.BBIII.9: Demonstrate correct practice procedures consistently (e.g., warm-up, troubleshooting, problem solving, counting strategies, rhythm techniques to increase skill and speed level)</p> <p>P.5.BBIV.9: Employ correct practice procedures (e.g., warm-up, troubleshooting, problem solving, counting strategies, rhythm techniques to increase skill and speed level)</p> <p>P.6.BBIII.1: Follow conducting patterns and gestures including preparatory beat and various tempi and meters</p> <p>P.6.BBIV.1: Follow conducting patterns and gestures including</p>		
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preparatory beat, various tempi and meters, tempo and meter changes, rubato P.6.BBIII.3: Apply aspects of characteristic ensemble sound P.6.BBIV.3: Refine aspects of characteristic ensemble sound with consideration of balance and blend CCRA.L.6 CCRA.R.1, 4, 5 CCRA.SL.1, 4 CCRA.W. 4, 5		
Activities	Assessments	Resources
Method book lines Rehearse sections of concert tunes Rehearse All-Region music/scales as additional assignments to regular classwork Practice All-Region music/scales outside of class and record progress (journal, personal recordings, etc.) Sightreading exercises (similar to All-Region sightreading)	Self-evaluations of practice habits Peer evaluation (based on listening) Playing tests based on rubric Recording and playback	All-Region scale sheets All-Region etudes Recording devices Smart Music

<p>Unit Goal: (November) Flutes continue work on vibrato as an expectation of the characteristic tone of the instrument. All other students will understand the characteristic ensemble sound and their own instrument's characteristic tone qualities and how they fit into the balance of the ensemble. Students will continue to evaluate their own performance skills on a weekly basis. Continued application of concepts of ensemble playing in preparation for the holiday concert. Continued improvement on characteristic tone quality. Continued improvement on home practice habits. Performing more complex articulations and in different key and time signatures. Recognition of musical form as it applies to tunes the ensemble will be performing. Intensive individual preparation for All-Region auditions.</p>		
Frameworks / CCSS	Content	Skills
CR.1.BBIII.1: Students will continue to improvise rhythmic variations during subsequent years of Beginning Band CR.2.BBIII.1: Compose, with limited guidance, a more complex four-measure phrase CR.2.BBIV.1: Compose, with little or	Sight-reading Dynamics Articulations Characteristic tone quality Rudiments Warm-up procedures Practice habits	<i>The student will...</i> Perform music alone and with others in differing styles. Sight-read basic music in a variety of time and key signatures. Play with a characteristic tone quality. Keep a steady tempo employing appropriate movement. *Play rudiments accurately and at an increasingly faster tempo. (percussion only)

<p>no guidance, an original melodic line CR.2.BBIII.2: Apply appropriate movement to maintain a steady tempo CR.2.BBIV.2: Apply a variety of appropriate movements to maintain a steady tempo CR.3.BBIII.1: Share personally-developed passages that demonstrate understanding of the elements of music as a soloist CR.3.BBIV.1: Share personally-developed passages that demonstrate understanding of the elements of music as an ensemble P.4.BBIII.1: Play, alone and with others, intermediate music in contrasting styles P.4.BBIV.1: Play graded literature alone and with others in contrasting style P.4.BBIII.2: Sight-read intermediate music P.4.BBIV.2: Sight-read advanced music P.5.BBIII.1: Read more complex articulation symbols and dynamic symbols (e.g., accents, staccato, piano, forte, mezzo-forte, mezzo-piano, fortissimo, crescendo, decrescendo) P.5.BBIV.1: Read increasingly complex articulation symbols (e.g., accents, staccato, piano, forte, mezzo-forte, mezzo-piano, fortissimo, pianissimo, crescendo, decrescendo, tenuto, legato, sforzando, ritardando, cantabile, fermata) P.5.BBIII.2: Demonstrate characteristic tone quality using proper elements:</p> <ul style="list-style-type: none"> • breath support • embouchure • hand position • posture • vibrato when appropriate 	<p>Conducting patterns Blend and balance Intonation Range Improvise Variations Form Tempo terms (e.g., andante, allegro)</p>	<p>Identify the relative minor of any given major scale (from the Jr. High All-Region scale sheet). Warm up properly by using breathing techniques, long-tones, lip slurs, and other techniques specific to the instrument. Practice properly independently of regular class activities. Follow the conductor and react accordingly to all gestures. Perform more complex dynamic changes with a wide range of expression. Perform exercises to train the ear to hear proper blend, balance, and intonation at a developmentally-appropriate level. Perform more complex articulations. Add notes to the student vocabulary, increasing the range. Compose and perform a four-measure phrase (or longer) on their instrument. Understand the purpose of and be able to identify and perform a musical phrase. Accurately perform the All-Region audition etudes for their instrument.</p>
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<p>P.5.BBIV.2: Demonstrate characteristic tone quality at various dynamic levels using proper elements:</p> <ul style="list-style-type: none"> • breath support • embouchure • hand position • posture • vibrato when appropriate <p>P.5.BBIII.3: Employ proper intonation P.5.BBIV.3: Employ proper intonation consistently at various dynamic levels P.5.BBIII.4: Play written articulation patterns with increased tempo (e.g., ttts, tstt, tsss, ttst)</p> <p>P.5.BBIV.4: Play written articulation patterns with increased tempo and accuracy (e.g., ttts, tstt, tsss, ttst, tsts)</p> <p>P.5.BBIII.5: Apply knowledge of rhythm and meter at a proficient level</p> <ul style="list-style-type: none"> • internalizing beat • varied meters • intermediate rhythmic patterns (dotted eighth and sixteenth notes, syncopation, duplets, triplets) • meter changes <p>P.5.BBIV.5: Apply knowledge of rhythm and meter precisely with excellence</p> <ul style="list-style-type: none"> • internalizing beat • varied meters • more complex rhythmic patterns (e.g., dotted eighth and sixteenth notes, syncopation, duplets, triplets) • meter changes <p>P.5.BBIII.6*: Practice rudiments by memory at a basic level (e.g., single stroke roll, long roll, five stroke roll, seven stroke roll, nine stroke roll, flam, paradiddle)—perc. only P.5.BBIV.6*: Practice rudiments by memory (e.g., single stroke roll, long roll, five stroke roll, seven stroke roll,</p>		
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<p>nine stroke roll, flam paradiddle)—perc. only</p> <p>P.5.BBIII.8: Apply proper warm-up procedure (e.g., breathing techniques, long-tones, flexibility skills such as lip slurs for brass, octaves, arpeggios, thirds, chorales, percussion-specific techniques)</p> <p>P.5.BBIV.8: Perform proper warm-up procedure (e.g., breathing techniques, long-tones, flexibility skills such as lip slurs for brass, octaves, arpeggios, thirds, chorales, more complex percussion-specific techniques)</p> <p>P.5.BBIII.9: Demonstrate correct practice procedures consistently (e.g., warm-up, troubleshooting, problem solving, counting strategies, rhythm techniques to increase skill and speed level)</p> <p>P.5.BBIV.9: Employ correct practice procedures (e.g., warm-up, troubleshooting, problem solving, counting strategies, rhythm techniques to increase skill and speed level)</p> <p>R.6.BBIII.1: Follow conducting patterns and gestures including preparatory beat and various tempi and meters</p> <p>R.6.BBIV.1: Follow conducting patterns and gestures including preparatory beat, various tempi and meters, tempo and meter changes, rubato</p> <p>R.6.BBIII.2: Demonstrate expressive elements through increasingly complex repertoire</p> <p>R.6.BBIV.2: Convey composer's expressive intent through increasingly complex repertoire</p> <p>R.6.BBIII.3: Apply aspects of characteristic ensemble sound</p> <p>R.6.BBIV.3: Refine aspects of characteristic ensemble sound with</p>		
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<p>consideration of balance and blend R.7.BBIII.1: Analyze various musical forms:</p> <ul style="list-style-type: none"> • ABA • theme and variations <p>R.7.BBIV.1: Evaluate various musical forms:</p> <ul style="list-style-type: none"> • ABA • March • Theme and variations • Twelve-bar blues <p>R.9.BBIII.1: Identify criteria for evaluating instrumental performances R.9.BBIV.1: Evaluate instrumental performances using established criteria</p> <p>CCRA.L.6 CCRA.R.1, 4, 5 CCRA.SL.1, 4 CCRA.W. 4, 5</p>			
Activities		Assessments	Resources
<p>Method book lines Rehearse sections of concert tunes Rehearse All-Region music/scales as additional assignments to regular classwork Practice All-Region music/scales outside of class and record progress (journal, personal recordings, etc.) Sightreading exercises (similar to All-Region sightreading)</p>		<p>Self-evaluations of practice habits Peer evaluation (based on listening) Playing tests based on rubric Performance of All-Region audition etudes</p>	<p>All-Region scale sheets All-Region etudes Recording devices Smart Music</p>

<p>Unit Goal: (December) Students will have music prepared for All-Region auditions. Continued application of concepts of intonation, blend and balance in ensemble playing in preparation for the holiday concert. Continued improvement on characteristic tone quality. Continued improvement on home practice habits. Continued improvement of more complex articulations and emphasis on performing in different key and time signatures. Recognition of musical form as it applies to tunes the ensemble will be performing. Demonstration of proper performance etiquette and critical analysis of concert performance.</p>		
Frameworks / CCSS	Content	Skills

<p>CR.2.BBIII.2: Apply appropriate movement to maintain a steady tempo</p> <p>CR.2.BBIV.2: Apply a variety of appropriate movements to maintain a steady tempo</p> <p>P.4.BBIII.1: Play, alone and with others, intermediate music in contrasting styles</p> <p>P.4.BBIV.1: Play graded literature alone and with others in contrasting style</p> <p>P.4.BBIII.2: Sight-read intermediate music</p> <p>P.4.BBIV.2: Sight-read advanced music</p> <p>P.5.BBIII.1: Read more complex articulation symbols and dynamic symbols (e.g., accents, staccato, piano, forte, mezzo-forte, mezzo-piano, fortissimo, crescendo, decrescendo)</p> <p>P.5.BBIV.2: Read increasingly complex articulation symbols and dynamic symbols (e.g., accents, staccato, piano, forte, mezzo-forte, mezzo-piano, fortissimo, pianissimo, crescendo, decrescendo, tenuto, legato, sforzando, ritardando, cantabile, fermata)</p> <p>P.5.BBIII.2: Demonstrate characteristic tone quality using proper elements:</p> <ul style="list-style-type: none"> • breath support • embouchure • hand position • posture • vibrato when appropriate <p>P.5.BBIV.2: Demonstrate characteristic tone quality at various dynamic levels using proper elements:</p> <ul style="list-style-type: none"> • breath support • embouchure • hand position • posture 	<p>Sight-reading</p> <p>Dynamics</p> <p>Articulations</p> <p>Characteristic tone quality</p> <p>Rudiments</p> <p>Warm-up procedures</p> <p>Practice habits</p> <p>Conducting patterns</p> <p>Blend and balance</p> <p>Intonation</p> <p>Range</p> <p>Variations</p> <p>Form</p> <p>Concert etiquette</p>	<p><i>The student will...</i></p> <p>Perform music alone and with others in differing styles.</p> <p>Sight-read basic music in a variety of time and key signatures.</p> <p>Play with a characteristic tone quality.</p> <p>Keep a steady tempo employing appropriate movement.</p> <p>*Play rudiments accurately. (percussion only)</p> <p>Warm up properly by using breathing techniques, long-tones, lip slurs, and other techniques specific to the instrument.</p> <p>Practice properly independently of regular class activities.</p> <p>Follow the conductor and react accordingly to all gestures.</p> <p>Perform more complex dynamic changes.</p> <p>Perform exercises to train the ear to hear proper blend, balance, and intonation at a developmentally-appropriate level.</p> <p>Perform more complex articulations.</p> <p>Add notes to the student vocabulary, increasing the range.</p> <p>Understand the purpose of and be able to identify and perform a musical phrase.</p> <p>Perform using proper concert etiquette and listen to subsequent performances using proper audience etiquette.</p> <p>Identify the relative minor of any given major scale (from the Jr. High All-Region scale sheet).</p> <p>Accurately perform the All-Region audition etudes for their instrument.</p>
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<ul style="list-style-type: none"> • vibrato when appropriate <p>P.5.BBIII.3: Employ proper intonation</p> <p>P.5.BBIV.3: Employ proper <i>intonation</i> consistently at various dynamic levels</p> <p>P.5.BBIII.4: Play written articulation patterns with increased tempo (e.g., tfts, tstt, tsss, ttst)</p> <p>P.5.BBIV.4: Play written articulation patterns with increased tempo and accuracy (e.g., tfts, tstt, tsss, ttst, tsts)</p> <p>P.5.BBIII.5: Apply knowledge of rhythm and meter at a proficient level</p> <ul style="list-style-type: none"> • internalizing beat • varied meters • intermediate rhythmic patterns (dotted eighth and sixteenth notes, syncopation, duplets, triplets) • meter changes <p>P.5.BBIV.5: Apply knowledge of rhythm and meter precisely with excellence</p> <ul style="list-style-type: none"> • internalizing beat • varied meters • more complex rhythmic patterns (e.g., dotted eighth and sixteenth notes, syncopation, duplets, triplets) • meter changes <p>P.5.BBIII.6*: Practice rudiments by memory at a basic level (e.g., single stroke roll, long roll, five stroke roll, seven stroke roll, nine stroke roll, flam, paradiddle)—perc. only</p> <p>P.5.BBIV.6*: Practice <i>rudiments</i> by memory (e.g., single stroke roll, long roll, five stroke roll, seven stroke roll, nine stroke roll, flam, paradiddle)</p> <p>P.5.BBIII.8: Apply proper warm-up procedure (e.g., breathing techniques, long-tones, flexibility skills such as lip slurs for brass, octaves, arpeggios, thirds, chorales, percussion-specific techniques)</p> <p>P.5.BBIV.8: Perform proper warm-up</p>		
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<p>procedure (e.g., breathing techniques, long-tones, flexibility skills such as lip slurs for brass, octaves, arpeggios, thirds, chorales, more complex percussion-specific techniques)</p> <p>P.5.BBIII.9: Demonstrate correct practice procedures consistently (e.g., warm-up, troubleshooting, problem solving, counting strategies, rhythm techniques to increase skill and speed level)</p> <p>P.5.BBIV.9: Employ correct practice procedures (e.g., warm-up, troubleshooting, problem solving, counting strategies, rhythm techniques to increase skill and speed level)</p> <p>R.6.BBIII.1: Follow conducting patterns and gestures including preparatory beat and various tempi and meters</p> <p>R.6.BBIV.1: Follow conducting patterns and gestures including preparatory beat, various tempi and meters, tempo and meter changes, rubato</p> <p>P.6.BBIII.2: Demonstrate expressive elements through increasingly complex repertoire</p> <p>P.6.BBIV.2: Convey composer's <i>expressive intent</i> through increasingly complex repertoire</p> <p>P.6.BBIII.3: Apply aspects of characteristic ensemble sound</p> <p>P.6.BBIV.3: Refine aspects of characteristic ensemble sound with consideration of balance and blend</p> <p>P.6.BBIII.4: Apply aspects of appropriate rehearsal, performance, and audience etiquette</p> <p>P.6.BBIV.4: Refine aspects of appropriate rehearsal, performance, and audience <i>etiquette</i></p> <p>R.7.BBIII.1: Analyze various musical forms:</p>		
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<ul style="list-style-type: none"> • ABA • theme and variations <p>R.7.BBIV.1: Evaluate various musical forms</p> <ul style="list-style-type: none"> • ABA • March • Theme and variations • Twelve-bar blues <p>R.9.BBIII.1: Identify criteria for evaluating instrumental performances</p> <p>R.9.BBIV.1: Evaluate instrumental performances using established criteria</p> <p>CN.10. BBIII.1: Discuss the effect of one's personal experiences on performance</p> <p>CN.10.BBIV.1: Analyze the effect of one's personal experiences on performance</p> <p>CCRA.L.6</p> <p>CCRA.R.1, 4, 5, 8</p> <p>CCRA.SL.1, 4</p> <p>CCRA.W. 4, 5</p>			
Activities	Assessments	Resources	
<p>Method book lines</p> <p>Scales</p> <p>Rehearse concert tune sections</p> <p>Complete prep for All-Region</p> <p>All-Region auditions</p>	<p>Self-evaluations of practice habits</p> <p>Peer evaluation (based on listening)</p> <p>Playing tests based on rubric</p> <p>Concert performance</p>	<p>All-Region scale sheets</p> <p>All-Region etudes</p> <p>Recording devices</p> <p>Smart Music</p>	

Unit Goal: (January) Focus on scale study and completing the All-Region scale list by the end of the month. Flutes continue work on vibrato as an expectation of the characteristic tone of the instrument. All other students will understand the characteristic ensemble sound and their own instrument's characteristic tone qualities and how they fit into the balance of the ensemble. Begin developing an understanding of and performing more complex time signatures and rhythms. Continued improvement on home practice habits. Continued improvement of more complex articulations and emphasis on performing in different key and time signatures without reminders. Compose small tunes to perform by section for the class. Begin reading/preparing graded literature for possible concert assessment.

Frameworks / CCSS	Content	Skills
<p>CR.2.BBIII.2: Apply appropriate movement to maintain a steady tempo</p> <p>CR.2.BBIV.2: Apply a variety of appropriate movements to maintain a steady tempo</p> <p>P.4.BBIII.1: Play, alone and with others, intermediate music in contrasting styles</p> <p>P.4.BBIV.1: Play graded literature alone and with others in contrasting styles</p> <p>P.4.BBIII.2: Sight-read intermediate music</p> <p>P.4.BBIV.2: Sight-read advanced music</p> <p>P.5.BBIII.1: Read more complex articulation symbols and dynamic symbols (e.g., accents, staccato, piano, forte, mezzo-forte, mezzo-piano, fortissimo, crescendo, decrescendo)</p> <p>P.5.BBIV.1: Read increasingly complex articulation symbols and dynamic symbols (e.g., accents, staccato, piano, forte, mezzo-forte, mezzo-piano, fortissimo, pianissimo, crescendo, decrescendo, tenuto, legato, sforzando, ritardando, cantabile, fermata)</p> <p>P.5.BBIII.2: Demonstrate characteristic tone quality using proper elements:</p> <ul style="list-style-type: none"> • breath support • embouchure • hand position • posture • vibrato when appropriate <p>P.5.BBIV.2: Demonstrate characteristic tone quality at various dynamic levels using proper elements:</p> <ul style="list-style-type: none"> • breath support 	<p>Sight-reading</p> <p>Dynamics</p> <p>Articulations</p> <p>Characteristic tone quality</p> <p>Rudiments</p> <p>Warm-up procedures</p> <p>Practice habits</p> <p>Conducting patterns</p> <p>Blend and balance</p> <p>Intonation</p> <p>Range</p> <p>Variations</p> <p>Form</p> <p>Natural minor</p> <p>Relative minor</p>	<p><i>The student will...</i></p> <p>Perform music alone and with others in differing styles.</p> <p>Sight-read basic music in a variety of time and key signatures.</p> <p>Play with a characteristic tone quality.</p> <p>Keep a steady tempo employing appropriate movement.</p> <p>Internalize a steady tempo.</p> <p>*Play rudiments accurately. (percussion only)</p> <p>Warm up properly by using breathing techniques, long-tones, lip slurs, and other techniques specific to the instrument.</p> <p>Practice properly independently of regular class activities.</p> <p>Follow the conductor and react accordingly to all gestures.</p> <p>Perform more complex dynamic changes.</p> <p>Perform exercises to train the ear to hear proper blend, balance, and intonation at a developmentally-appropriate level.</p> <p>Perform more complex articulations.</p> <p>Add notes to the student vocabulary, increasing the range.</p> <p>Compose and perform a four-measure phrase on their instrument.</p> <p>Understand the purpose of and be able to identify and perform a musical phrase.</p> <p>Play all scales on the Junior High All-Region list accurately.</p>

<ul style="list-style-type: none"> • embouchure • hand position • posture • vibrato when appropriate <p>P.5.BBIII.3: Employ proper intonation</p> <p>P.5.BBIV.3: Employ proper intonation consistently at various dynamic levels</p> <p>P.5.BBIII.4: Play written articulation patterns with increased tempo (e.g., ttts, tstt, tsss, ttst)</p> <p>P.5.BBIV.4: Play written articulation patterns with increased tempo and accuracy (e.g., ttts, tstt, tsss, ttst, tsts)</p> <p>P.5.BBIII.5: Apply knowledge of rhythm and meter at a proficient level</p> <ul style="list-style-type: none"> • internalizing beat • varied meters • intermediate rhythmic patterns (dotted eighth and sixteenth notes, syncopation, duplets, triplets) • meter changes <p>P.5.BBIV.5: Apply knowledge of rhythm and meter precisely with excellence:</p> <ul style="list-style-type: none"> • internalizing beat • varied meters • more complex rhythmic patterns (e.g., dotted eighth and sixteenth notes, syncopation, duplets, triplets) • meter changes <p>P.5.BBIII.6*: Practice rudiments by memory at a basic level (e.g., single stroke roll, long roll, five stroke roll, seven stroke roll, nine stroke roll, flam, paradiddle)—perc. only</p> <p>p.5.BBIV.6*: Practice rudiments by memory (e.g., single stroke roll, long roll, five stroke roll, seven stroke roll, nine stroke roll, flam, paradiddle)</p> <p>P.5.BBIII.7: Play scales in concert pitch:</p> <ul style="list-style-type: none"> • Bb major • g natural minor 		
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<ul style="list-style-type: none"> • Eb major • c natural minor • F major • d natural minor • Ab major • f natural minor • C major • a natural minor • chromatic (one octave, eighth notes) <p>P.5.BBIV.7: Play scales in concert pitch:</p> <ul style="list-style-type: none"> • Bb major • g natural minor • Eb major • c natural minor • F major • d natural minor • Ab major • f natural minor • C major • a natural minor • G major • e natural minor • D major • Db major • chromatic (one octave, triplet eighth notes) <p>P.5.BBIII.8: Apply proper warm-up procedure (e.g., breathing techniques, long-tones, flexibility skills such as lip slurs for brass, octaves, arpeggios, thirds, chorales, percussion-specific techniques)</p> <p>P.5.BBIV.8: Perform proper warm-up procedure (e.g., breathing techniques, long-tones, flexibility skills such as lip slurs for brass, octaves, arpeggios, thirds, chorales, more complex percussion-specific techniques)</p> <p>P.5.BBIII.9: Demonstrate correct practice procedures consistently (e.g., warm-up, troubleshooting, problem solving, counting strategies, rhythm</p>		
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<p>techniques to increase skill and speed level)</p> <p>P.5.BBIV.9: Employ correct practice procedures (e.g., warm-up, troubleshooting, problem, solving, counting strategies, rhythm techniques to increase skill and speed level)</p> <p>P.6.BBIII.1: Follow conducting patterns and gestures including preparatory beat and various tempi and meters</p> <p>P.6.BBIV.1: Follow conducting patterns and gestures including preparatory beat, various tempi and meters, tempo and meter changes, rubato</p> <p>P.6.BBIII.2: Demonstrate expressive elements through increasingly complex repertoire</p> <p>P.6.BBIV.2: Convey composer's expressive intent through increasingly complex repertoire</p> <p>P.6.BBIII.3: Apply aspects of characteristic ensemble sound</p> <p>P.6.BBIV.3: Refine aspects of characteristic ensemble sound with consideration of balance and blend</p> <p>R.7.BBIII.1: Analyze various musical forms:</p> <ul style="list-style-type: none"> • ABA • theme and variations <p>R.7.BBIV.1: Evaluate various musical forms:</p> <ul style="list-style-type: none"> • ABA • March • Theme and variations • Twelve-bar blues <p>R.9.BBIII.1: Identify criteria for evaluating instrumental performances</p> <p>R.9.BBIV.1: Evaluate instrumental performances using established criteria</p> <p>CN.10. BBIII.1: Discuss the effect of one's personal experiences on</p>		
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performance CN.10.BBIV.1: Analyze the effect of one's personal experience on performance CCRA.L.6 CCRA.R.1, 4, 5, 8 CCRA.SL.1, 4 CCRA.W. 4, 5		
Activities	Assessments	Resources
Sight-reading exercises Extensive rehearsals on sections of concert music Continuation of development of home practice habits	Self-evaluations of practice habits Peer evaluation (based on listening) Playing tests based on rubric Ensemble recordings	Smart Music All-Region Scale Sheets Sight-reading materials

Unit Goal: (February) Flutes continue work on vibrato as an expectation of the characteristic tone of the instrument. All other students will understand the characteristic ensemble sound and their own instrument's characteristic tone qualities and how they fit into the balance of the ensemble. Begin developing an understanding of and performing more complex time signatures and rhythms. Continued improvement on home practice habits. Continued improvement of more complex articulations and emphasis on performing in different key and time signatures, including more complex mixed meter compositions. Students will work on improvising melodies and composing more complex phrases. Identify different musical sounds, including those from different cultures. Make connections between music and other disciplines. Students will prepare extensively for possible concert assessment, including weekly ensemble sight-reading exercises.

Frameworks / CCSS	Content	Skills
CR.1.BBIII.1: Students will continue to improvise rhythmic variations during subsequent years of beginning band CR.2.BBIII.1: Compose, with limited guidance, a more complex four-measure phrase CR.2.BBIV.1: Compose, with little or no guidance, and original melodic line CR.2.BBIII.2: Apply appropriate movement to maintain a steady tempo CR.2.BBIV.2: Apply a variety of appropriate movements to maintain a steady tempo CR.3.BBIII.1: Share personally-developed passages that demonstrate	Sight-reading Dynamics Articulations Characteristic tone quality Rudiments Warm-up procedures Practice habits Conducting patterns Blend and balance Intonation Range Variations Form Natural minor Relative minor	<i>The student will...</i> Perform music alone and with others in differing styles. Sight-read basic music in a variety of time and key signatures. Play with a characteristic tone quality. *Play rudiments accurately. (percussion only) Warm up properly by using breathing techniques, long-tones, lip slurs, and other techniques specific to the instrument. Practice properly independently of regular class activities. Follow the conductor and react accordingly to all gestures. Perform more complex dynamic changes. Perform exercises to train the ear to hear proper blend, balance, and intonation at a developmentally-appropriate level. Adjust tuning as necessary independently and without prompting. Identify the characteristics of a balanced ensemble sound. Perform, as an ensemble, with a characteristic sound.

<p>understanding of the elements of music as a soloist CR.3.BBIV.1: Share personally-developed passages that demonstrate understanding of the elements of music as an ensemble P.4.BBIII.1: Play, alone and with others, intermediate music in contrasting styles P.4.BBIV.1: Play graded literature alone and with others in contrasting styles P.4.BBIII.2: Sight-read intermediate music P.4.BBIV.2: Sight-read advanced music P.5.BBIII.1: Read more complex articulation symbols and dynamic symbols (e.g., accents, staccato, piano, forte, mezzo-forte, mezzo-piano, fortissimo, crescendo, decrescendo) P.5.BBIV.1: Read increasingly complex articulation symbols and dynamic symbols (e.g., accents, staccato, piano, forte, mezzo-forte, mezzo-piano, fortissimo, pianissimo, crescendo, decrescendo, tenuto, legato, sforzando, ritardando, cantabile, fermata) P.5.BBIII.2: Demonstrate characteristic tone quality using proper elements:</p> <ul style="list-style-type: none"> • breath support • embouchure • hand position • posture • vibrato when appropriate <p>P.5.BBIV.2: Demonstrate characteristic tone quality at various dynamic levels using proper elements:</p> <ul style="list-style-type: none"> • breath support • embouchure • hand position 	<p>Mixed meter Improvise</p>	<p>Identify the characteristics of an ensemble playing with good intonation. Perform, as an ensemble, with good intonation. Perform more complex articulations. Perform more complex rhythms in more complex time signatures. Accurately count and perform mixed meter pieces. Analyze background of concert music.</p>
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- posture
- vibrato when appropriate

P.5.BBIII.3: Employ proper intonation
P.5.BBIV.3: Employ proper intonation consistently at various dynamic levels
P.5.BBIII.4: Play written articulation patterns with increased tempo (e.g., ttts, tstt, tsss, ttst)
P.5.BBIV.4: Play written articulation patterns with increased tempo and accuracy (e.g., ttts, tstt, tsss, ttst, tsts)
P.5.BBIII.5: Apply knowledge of rhythm and meter at a proficient level

- internalizing beat
- varied meters
- intermediate rhythmic patterns (dotted eighth and sixteenth notes, syncopation, duplets, triplets)
- meter changes

P.5.BBIV.5: Apply knowledge of rhythm and meter precisely with excellence:

- internalizing beat
- varied meters
- more complex rhythmic patterns (e.g., dotted eighth and sixteenth notes, syncopation, duplets, triplets)
- meter changes

P.5.BBIII.6*: Practice rudiments by memory at a basic level (e.g., single stroke roll, long roll, five stroke roll, seven stroke roll, nine stroke roll, flam, paradiddle)—perc. only
P.5.BBIV.6*: Practice rudiments by memory (e.g., single stroke roll, long roll, five stroke roll, seven stroke roll, nine stroke roll, flam, paradiddle)—perc. only
P.5.BBIII.7: Play scales in concert pitch:

- Bb major
- g natural minor
- Eb major

<ul style="list-style-type: none"> • c natural minor • F major • d natural minor • Ab major • f natural minor • C major • a natural minor • chromatic (one octave, eighth notes) <p>P.5.BBIV.7: Play scales in concert pitch:</p> <ul style="list-style-type: none"> • Bb major • g natural minor • Eb major • c natural minor • F major • d natural minor • Ab major • f natural minor • C major • a natural minor • G major • e natural minor • D major • Db major • Chromatic (one octave, triplet eighth notes) <p>P.5.BBIII.8: Apply proper warm-up procedure (e.g., breathing techniques, long-tones, flexibility skills such as lip slurs for brass, octaves, arpeggios, thirds, chorales, percussion-specific techniques)</p> <p>P.5.BBIV.8: Perform proper warm-up procedure (e.g., breathing techniques, long-tones, flexibility skills such as lip slurs for brass, octaves, arpeggios, thirds, chorales, more complex percussion-specific techniques)</p> <p>P.5.BBIII.9: Demonstrate correct practice procedures consistently (e.g., warm-up, troubleshooting, problem solving, counting strategies, rhythm techniques to increase skill and speed)</p>		
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<p>level)</p> <p>P.5.BBIV.9: Employ correct practice procedures (e.g., warm-up, troubleshooting, problem solving, counting strategies, rhythm techniques to increase skill and speed level)</p> <p>P.6.BBIII.1: Follow conducting patterns and gestures including preparatory beat and various tempi and meters</p> <p>P.6.BBIV.1: Follow conducting patterns and gestures including preparatory beat, various tempi and meters, tempo and meter changes, rubato</p> <p>P.6.BBIII.2: Demonstrate expressive elements through increasingly complex repertoire</p> <p>P.6.BBIV.2: Convey composer's expressive intent through increasingly complex repertoire</p> <p>P.6.BBIII.3: Apply aspects of characteristic ensemble sound</p> <p>P.6.BBIV.3: Refine aspects of characteristic ensemble sound with consideration of balance and blend</p> <p>R.7.BBIII.1: Analyze various musical forms:</p> <ul style="list-style-type: none"> • ABA • theme and variations <p>R.7.BBIV.1: Evaluate various musical forms:</p> <ul style="list-style-type: none"> • ABA • March • Theme and variations • Twelve-bar blues <p>R.7.BBIII.2: Identify musical sounds:</p> <ul style="list-style-type: none"> • electronic • genres • non-traditional <p>R.7.BBIV.2: Distinguish musical sounds:</p> <ul style="list-style-type: none"> • cross cultural • popular and imitative forms 		
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<ul style="list-style-type: none"> • traditional and non-traditional • Western and non-Western <p>R.9.BBIII.1: Identify criteria for evaluating instrumental performances</p> <p>R.9.BBIV.1: Evaluate instrumental performances using established criteria</p> <p>CN.10. BBIII.1: Discuss the effect of one's personal experiences on performance</p> <p>CN.10.BBIV.1: Analyze the effect of one's personal experiences on performance</p> <p>CN.11.BBIII.1: Investigate music from various cultures, historical periods, and/or events:</p> <ul style="list-style-type: none"> • classical • folk music • jazz • non-Western • popular • spirituals <p>CN.11.BBIV.1: Analyze music from various cultures, historical periods, and/or events:</p> <ul style="list-style-type: none"> • classical • folk music • jazz • non-Western • popular • spiritual <p>CN.11.BBIII.2: Investigate connections at an increasingly complex level:</p> <ul style="list-style-type: none"> • between music and the other fine arts • between music and disciplines outside the arts <p>CN.11.BBIV.2: Analyze connections at an increasingly complex level:</p> <ul style="list-style-type: none"> • between music and the other fine arts • between music and disciplines outside the arts 		
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CCRA.L.6 CCRA.R.1, 4, 5, 7, 8, 9, 10 CCRA.SL.1, 4 CCRA.W. 4, 5, 7, 8		
Activities	Assessments	Resources
Sight-reading exercises Extensive rehearsals on sections of concert music Continuation of development of home practice habits	Self-evaluations of practice habits Peer evaluation (based on listening) Playing tests based on rubric Ensemble recordings	Smart Music All-Region Scale Sheets Sight-reading materials Guest conductors/evaluators

Unit Goal: (March) Continued emphasis on tone quality, both as an ensemble and individually. Begin reading spring concert music towards the end of the month, applying all skills learned during the year. Continued improvement on home practice habits. Continued improvement of more complex articulations and emphasis on performing in different key and time signatures, including more complex mixed meter compositions. Introduce solo and small ensemble literature to students in preparation for Solo and Ensemble competition in April.

Frameworks / CCSS	Content (Noun)	Skills (Verb)
CR.2.BBIII.2: Apply appropriate movement to maintain a steady tempo CR.2.BBIV.2: Compose, with little or no guidance, an original melodic lines P.4.BBIII.1: Play, alone and with others, intermediate music in contrasting styles P.4.BBIV.1: Play graded literature alone and with others in contrasting styles P.4.BBIII.2: Sight-read intermediate music P.4.BBIV.2: Sight-read advanced music P.5.BBIII.1: Read more complex articulation symbols and dynamic symbols (e.g., accents, staccato, piano, forte, mezzo-forte, mezzo-piano, fortissimo, crescendo, decrescendo) P.5.BBIV.1: Read increasingly	Sight-reading Dynamics Articulations Characteristic tone quality Rudiments Warm-up procedures Practice habits Conducting patterns Blend and balance Intonation Range Variations Form Natural minor Relative minor Mixed meter	<i>The student will...</i> Perform music alone and with others in differing styles. Sight-read basic music in a variety of time and key signatures. Play with a characteristic tone quality. *Play rudiments accurately. (percussion only) Warm up properly by using breathing techniques, long-tones, lip slurs, and other techniques specific to the instrument. Practice properly independently of regular class activities. Follow the conductor and react accordingly to all gestures. Perform more complex dynamic changes. Perform exercises to train the ear to hear proper blend, balance, and intonation at a developmentally-appropriate level. Adjust tuning as necessary. Identify the characteristics of a balanced ensemble sound. Identify the characteristics of an ensemble playing with good intonation. Perform more complex articulations. Perform more complex rhythms in more complex time signatures. Accurately count and perform mixed meter pieces. Independently practice and perfect solo and ensemble literature.

<p>complex articulation symbols and dynamic symbols (e.g., accents, staccato, piano, forte, mezzo-forte, mezzo-piano, fortissimo, pianissimo, crescendo, decrescendo)</p> <p>P.5.BBIII.2: Demonstrate characteristic tone quality using proper elements:</p> <ul style="list-style-type: none">• breath support• embouchure• hand position• posture• vibrato when appropriate <p>P.5.BBIV.2: Demonstrate characteristic tone quality at various dynamic levels using proper elements:</p> <ul style="list-style-type: none">• breath support• embouchure• hand position• posture• vibrato when appropriate <p>P.5.BBIII.3: Employ proper intonation</p> <p>P.5.BBIV.3: Employ proper intonation consistently at various dynamic levels</p> <p>P.5.BBIII.4: Play written articulation patterns with increased tempo (e.g., ttts, ttt, tsss, ttst)</p> <p>P.5.BBIV.4: Play written articulation patterns with increased tempo and accuracy (e.g., ttts, ttt, tsss, ttst, tsts)</p> <p>P.5.BBIII.5: Apply knowledge of rhythm and meter at a proficient level</p> <ul style="list-style-type: none">• internalizing beat• varied meters• intermediate rhythmic patterns (dotted eighth and sixteenth notes, syncopation, duplets, triplets)• meter changes <p>P.5.BBIV.5: Apply knowledge of rhythm and meter precisely with excellence:</p> <ul style="list-style-type: none">• internalizing beat		
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<ul style="list-style-type: none"> • varied meters • more complex rhythmic patterns (e.g., dotted eighth and sixteenth notes, syncopation, duplets, triplets) • meter changes <p>P.5.BBIII.6*: Practice rudiments by memory at a basic level (e.g., single stroke roll, long roll, five stroke roll, seven stroke roll, nine stroke roll, flam, paradiddle)—perc. only</p> <p>P.5.BBIV.6*: Practice rudiments by memory (e.g., single stroke roll, long roll, five stroke roll, seven stroke roll, nine stroke roll, flam, paradiddle)—perc. only</p> <p>P.5.BBIII.7: Play scales in concert pitch:</p> <ul style="list-style-type: none"> • Bb major • g natural minor • Eb major • c natural minor • F major • d natural minor • Ab major • f natural minor • C major • a natural minor • chromatic (one octave, eighth notes) <p>P.5.BBIV.7: Play scales in concert pitch:</p> <ul style="list-style-type: none"> • Bb major • g natural minor • Eb major • c natural minor • F major • d natural minor • Ab major • f natural minor • C major • a natural minor • G major • e natural minor 		
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<ul style="list-style-type: none"> • D major • Db major • Chromatic (one octave, triplet eighth notes) <p>P.5.BBIII.8: Apply proper warm-up procedure (e.g., breathing techniques, long-tones, flexibility skills such as lip slurs for brass, octaves, arpeggios, thirds, chorales, percussion-specific techniques)</p> <p>P.5.BBIV.8: Perform proper warm-up procedure (e.g., breathing techniques, long-tones, flexibility skills such as lip slurs for brass, octaves, arpeggios, thirds, chorales, more complex percussion-specific techniques)</p> <p>P.5.BBIII.9: Demonstrate correct practice procedures consistently (e.g., warm-up, troubleshooting, problem solving, counting strategies, rhythm techniques to increase skill and speed level)</p> <p>P.5.BBIV.9: Employ correct practice procedures (e.g., warm-up, troubleshooting, problem solving, counting strategies, rhythm techniques to increase skill and speed level)</p> <p>P.6.BBIII.1: Follow conducting patterns and gestures including preparatory beat and various tempi and meters</p> <p>P.6.BBIV.1: Follow conducting patterns and gestures including preparatory beat, various tempi and meters, tempo and meter changes, rubato</p> <p>P.6.BBIII.2: Demonstrate expressive elements through increasingly complex repertoire</p> <p>P.6.BBIV.2: Convey composer's expressive intent through increasingly complex repertoire</p> <p>P.6.BBIII.3: Apply aspects of characteristic ensemble sound</p>		
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<p>P.6.BBIV.3: Refine aspects of characteristic ensemble sound with consideration of balance and blend</p> <p>R.7.BBIII.1: Analyze various musical forms:</p> <ul style="list-style-type: none"> • ABA • theme and variations <p>R.7.BBIV.1: Evaluate various musical forms:</p> <ul style="list-style-type: none"> • ABA • March • Theme and variations • Twelve-bar blues <p>R.9.BBIII.1: Identify criteria for evaluating instrumental performances</p> <p>R.9.BBIV.1: Evaluate instrumental performances using established criteria</p> <p>CN.10. BBIII.1: Discuss the effect of one's personal experiences on performance</p> <p>CN.10.BBIV.1: Analyze the effect of one's personal experiences on performance</p> <p>CN.11.BBIII.1: Investigate music from various cultures, historical periods, and/or events:</p> <ul style="list-style-type: none"> • classical • folk music • jazz • non-Western • popular • spirituals <p>CN.11.BBIV.1: Analyze music from various cultures, historical periods, and/or events</p> <ul style="list-style-type: none"> • classical • folk music • jazz • non-Western • popular • spirituals 		
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CCRA.L.6 CCRA.R.1, 4, 5, 7, 8, 9, 10 CCRA.SL.1, 4 CCRA.W. 4, 5, 7, 8		
Activities	Assessments	Resources
Solo and Ensemble practice—home Sight-reading—in class Performance of Solo and Ensemble materials for director(s) Extensive rehearsal of concert literature/sight reading of new literature Listening/intonation exercises	Playing tests with rubrics (over scales, Solo and Ensemble literature) Self-evaluations Recordings/class evaluations based on recordings	Solo and Ensemble literature Smart Music All-Region Scale Sheets Sight-reading materials Guest conductors/evaluators

Unit Goal: (April) Perform and more accurately sight-read more complex time and key signatures and rhythms in varying articulations. Expand dynamic range. Continued improvement on characteristic tone quality. Continued improvement on home practice habits. Continued improvement of more complex articulations and emphasis on performing in different key and time signatures (including 6/8 and 3/8) without reminders. Improvement of concert music for upcoming spring concert, applying all skills learned during the year. Perform solo literature for region Solo and Ensemble competition at the end of the month. Begin reading All-Region music for next year.

Frameworks / CCSS	Content (Noun)	Skills (Verb)
CR.2.BBIII.2 CR.2.BBIV.2 P.4.BBIII.1 P.4.BBIV.1 P.4.BBIII.2 P.4.BBIV.2 P.5.BBIII.1 P.5.BBIV.1 P.5.BBIII.2 P.5.BBIV.2 P.5.BBIII.3 P.5.BBIV.3 P.5.BBIII.4 P.5.BBIV.4 P.5.BBIII.5 P.5.BBIV.5 P.5.BBIII.6* P.5.BBIV.6* P.5.BBIII.7 P.5.BBIV.7	Sight-reading Dynamics Articulations Characteristic tone quality Rudiments Warm-up procedures Practice habits Conducting patterns Blend and balance Intonation Range Variations Form Natural minor Relative minor Mixed meter Duet Trio Quartet	<i>The student will...</i> Perform music alone and with others in differing styles. Sight-read basic music in a variety of time and key signatures. Play with a characteristic tone quality. *Play rudiments accurately. (percussion only) Warm up properly by using breathing techniques, long-tones, lip slurs, and other techniques specific to the instrument. Practice properly independently of regular class activities. Follow the conductor and react accordingly to all gestures. Perform more complex dynamic changes. Perform exercises to train the ear to hear proper blend, balance, and intonation at a developmentally-appropriate level. Adjust tuning as necessary. Identify the characteristics of a balanced ensemble sound. Identify the characteristics of an ensemble playing with good intonation. Perform more complex articulations. Perform more complex rhythms in more complex time signatures. Accurately count and perform mixed meter pieces. Independently practice and perfect solo and ensemble literature. Independently practice All-Region exercises.

P.5.BBIII.8 P.5.BBIV.8 P.5.BBIII.9 P.5.BBIV.9 P.6.BBIII.1 P.6.BBIV.1 P.6.BBIII.2 P.6.BBIV.2 P.6.BBIII.3 P.6.BBIV.3 P.6.BBIII.4 P.6.BBIV.4 R.7.BBIII.1 R.7.BBIV.1 R.9.BBIII.1 R.9.BBIV.1 CN.10. BBIII.1 CN.10.BBIV.1 CN.11.BBIII.1 CN.11.BBIV.1 CCRA.L.6 CCRA.R.1, 4, 5, 7, 8, 9, 10 CCRA.SL.1, 4 CCRA.W. 4, 5, 7, 8		
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Activities	Assessments	Resources
Preparations for spring concert—emphasis on home practice versus ensemble rehearsal Performance of Solo and Ensemble literature for director(s) Listening/intonation exercises In-class sight-reading exercises	Solo and Ensemble competition (optional) Playing tests with rubrics over portions of concert music/scales Recording/listening Self-evaluations/practice journals	Smart Music Method Books Sight-reading literature Concert literature Solo and Ensemble literature

Unit Goal: (May) Perform and more accurately sight-read more complex time and key signatures and rhythms in varying articulations. Continue expanding dynamic range. Continued improvement on characteristic tone quality. Continued improvement on home practice habits. Continued improvement of more complex articulations and emphasis on performing in different key and time signatures. Perform spring concert and display appropriate concert etiquette both on stage and in the audience. More comprehensive study of All-Region music for next year and camp audition music for those choosing to attend. Listen and identify sections by timbre, and identify different types of music through listening exercises. Discuss connections to the other fine arts and disciplines outside the fine arts.

Frameworks / CCSS	Content (<i>Noun</i>)	Skills (<i>Verb</i>)
CR.2.BBIII.2 CR.2.BBIV.2 P.4.BBIII.1 P.4.BBIV.1 P.4.BBIII.2 P.4.BBIV.2 P.5.BBIII.1 P.5.BBIV.1 P.5.BBIII.2 P.5.BBIV.2 P.5.BBIII.3 P.5.BBIV.3 P.5.BBIII.4 P.5.BBIV.4 P.5.BBIII.5 P.5.BBIV.5 P.5.BBIII.6* P.5.BBIV.6* P.5.BBIII.7 P.5.BBIV.7 P.5.BBIII.8 P.5.BBIV.8 P.5.BBIII.9 P.5.BBIV.9 P.6.BBIII.1 P.6.BBIV.1 P.6.BBIII.2 P.6.BBIV.2 P.6.BBIII.3 P.6.BBIV.3 P.6.BBIII.4: Apply aspects of appropriate rehearsal, performance, and audience etiquette P.6.BBIV.4: Refine aspects of appropriate rehearsal, performance, and audience etiquette R.7.BBIII.1 R.7.BBIV.1 R.8.BBIV.1: Identify examples of a varied repertoire of music (e.g., classical, pop, jazz, marches) R.9.BBIII.1: Identify criteria for evaluating instrumental performances	Intermediate/advanced sight-reading Dynamics Articulations Characteristic tone quality Rudiments Warm-up procedures Practice habits Conducting patterns Blend and balance Intonation Range Variations Form Natural minor Relative minor Mixed meter Duet Trio Quartet Repertoire	<i>The student will...</i> Perform music alone and with others in differing styles. Sight-read basic music in a variety of time and key signatures. Play with a characteristic tone quality. *Play rudiments accurately. (percussion only) Warm up properly by using breathing techniques, long-tones, lip slurs, and other techniques specific to the instrument. Practice properly independently of regular class activities. Follow the conductor and react accordingly to all gestures. Perform more complex dynamic changes. Perform exercises to train the ear to hear proper blend, balance, and intonation at a developmentally-appropriate level. Adjust tuning as necessary. Identify the characteristics of a balanced ensemble sound. Identify the characteristics of an ensemble playing with good intonation. Perform more complex articulations. Perform more complex rhythms in more complex time signatures. Accurately count and perform mixed meter pieces. Independently practice All-Region and camp exercises (camp is optional). Play/listen to examples of different genres and recognize their characteristics. Use proper performance and audience etiquette in a concert setting.

<p>R.9.BBIV.1: Evaluate instrumental performances using established criteria CN.10. BBIII.1: Discuss the effect of one's personal experiences on performance CN.10.BBIV.1: Analyze the effect of one's personal experiences on performance CN.11.BBIII.1 CN.11.BBIV.2</p> <p>CCRA.L.6 CCRA.R.1, 4, 5, 7, 8, 9, 10 CCRA.SL.1, 4 CCRA.W. 4, 5, 7, 8</p>			
Activities		Assessments	Resources
<p>Preparations for spring concert—emphasis on home practice versus ensemble rehearsal Performance of Spring Concert Listening/intonation exercises In-class sight-reading exercises Prepare camp audition music (for those who are going—the musical selections will be drawn from next year's All-Region audition music) Begin overview of next year's All-Region music Continued work on sight-reading in varying key and time signatures</p>		<p>Concert performance/etiquette Playing tests with rubric Self-evaluations Listening exercises Student-created summer practice schedule</p>	<p>Smart Music Method Books Sight-reading literature Concert literature Camp/All-Region literature</p>