

8th-12th grade Band

Curriculum Map

Missouri Learning Standards

Unit 1: Marching band	Unit 2: Winter concert and Basketball pep band	Unit 3: playing as a group and as a soloist, contest	Unit 4 :performance and contest
1st quarter	2nd quarter	3rd quarter	4th quarter
Priority Standards	Priority Standards	Priority Standards	Priority Standards
MU:Cr2A.H.1a.Select, develop, and use standard notation or audio/video recording to document melodic, rhythmic, and harmonic ideas for drafts of improvisations, compositions (forms such as theme and variation or 12-bar blues), and three-or more-chord accompaniments in a variety of patterns (such as arpeggio, country and gallop strumming, fingerpicking patterns).	MU:Cr2A.H.1a.Select, develop, and use standard notation or audio/video recording to document melodic, rhythmic, and harmonic ideas for drafts of improvisations, compositions (forms such as theme and variation or 12-bar blues), and three-or more-chord accompaniments in a variety of patterns (such as arpeggio, country and gallop strumming, fingerpicking patterns).	MU:Cr2A.H.1a.Select, develop, and use standard notation or audio/video recording to document melodic, rhythmic, and harmonic ideas for drafts of improvisations, compositions (forms such as theme and variation or 12-bar blues), and three-or more-chord accompaniments in a variety of patterns (such as arpeggio, country and gallop strumming, fingerpicking patterns).	MU:Cr2A.H.1a.Select, develop, and use standard notation or audio/video recording to document melodic, rhythmic, and harmonic ideas for drafts of improvisations, compositions (forms such as theme and variation or 12-bar blues), and three-or more-chord accompaniments in a variety of patterns (such as arpeggio, country and gallop strumming, fingerpicking patterns).
MU:Cr3A.H.1a. Develop and apply criteria to critique, improve, and refine drafts of improvisations, compositions (forms such as theme and variation or 12-bar blues) and three-or more-chord accompaniments in a variety of patterns (such as arpeggio, country and gallop strumming, fingerpicking patterns).	MU:Cr3A.H.1a. Develop and apply criteria to critique, improve, and refine drafts of improvisations, compositions (forms such as theme and variation or 12-bar blues) and three-or more-chord accompaniments in a variety of patterns (such as arpeggio, country and gallop strumming, fingerpicking patterns).	MU:Cr3A.H.1a. Develop and apply criteria to critique, improve, and refine drafts of improvisations, compositions (forms such as theme and variation or 12-bar blues) and three-or more-chord accompaniments in a variety of patterns (such as arpeggio, country and gallop strumming, fingerpicking patterns).	MU:Cr3A.H.1a. Develop and apply criteria to critique, improve, and refine drafts of improvisations, compositions (forms such as rounded binary or rondo), improvisations, accompaniment patterns in a variety of styles, and harmonizations for given melodies.
MU:Pr4B.E.1.a Demonstrate, using music reading skills where appropriate, how compositional devices employed and theoretical and structural aspects of musical works impact and inform prepared or improvised performances.	MU:Pr4B.E.1.a Demonstrate, using music reading skills where appropriate, how compositional devices employed and theoretical and structural aspects of musical works impact and inform prepared or improvised performances.	MU:Pr4B.E.1.a Demonstrate, using music reading skills where appropriate, how compositional devices employed and theoretical and structural aspects of musical works impact and inform prepared or improvised performances.	MU:Pr4B.E.1.a Demonstrate, using music reading skills where appropriate, how compositional devices employed and theoretical and structural aspects of musical works impact and inform prepared or improvised performances.
MU:Cn11A.E.1.a. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.	MU:Cn11A.E.1.a. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.	MU:Cn11A.E.1.a. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.	MU:Cn11A.E.1.a. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
MU:Pr5A.E.1.a. Develop strategies to address technical challenges in a varied repertoire of music and evaluate their success using feedback from ensemble peers and other sources to refine performances.	MU:Pr5A.E.1.a. Develop strategies to address technical challenges in a varied repertoire of music and evaluate their success using feedback from ensemble peers and other sources to refine performances.	MU:Pr5A.E.1.a. Develop and apply appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music, and evaluate their success.	MU:Pr5A.E.1.a. Develop and apply appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music, and evaluate their success.
MU:Pr4A.E.1.a.Explain the criteria used to select a varied repertoire to study based on an understanding of theoretical and structural characteristics of the music, the technical skill of the individual or ensemble, and the	MU: Pr4A.E.1.a Develop and apply criteria to select a varied repertoire to study and perform based on an understanding of theoretical and structural characteristics and expressive challenges in the music, the technical skill	MU: Pr4A.E.1.a Develop and apply criteria to select a varied repertoire to study and perform based on an understanding of theoretical and structural characteristics and expressive challenges in the music, the technical skill	MU: Pr4A.E.1.a Develop and apply criteria to select a varied repertoire to study and perform based on an understanding of theoretical and structural characteristics and expressive challenges in the music, the technical skill

purpose or context of the performance.	of the individual or ensemble, and the purpose and context of the performance.	of the individual or ensemble, and the purpose and context of the performance.	of the individual or ensemble, and the purpose and context of the performance.
	MU: Pr5.A.H.1a. Develop and apply criteria to critique individual and small group performances of a varied repertoire of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (such as arpeggio, country and gallop strumming, fingerpicking patterns), and create rehearsal strategies to address performance challenges and refine the performances.	MU: Pr5.A.H.1a. Develop and apply criteria to critique individual and small group performances of a varied repertoire of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (such as arpeggio, country and gallop strumming, fingerpicking patterns), and create rehearsal strategies to address performance challenges and refine the performances.	MU: Pr5.A.H.1a. Develop and apply criteria to critique individual and small group performances of a varied repertoire of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (such as arpeggio, country and gallop strumming, fingerpicking patterns), and create rehearsal strategies to address performance challenges and refine the performances.
	MU: Pr6.A.H.1a. Perform with expression and technical accuracy in individual and small group performances, a varied repertoire of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (such as arpeggio, country and gallop strumming, fingerpicking patterns), demonstrating sensitivity to the audience and an understanding of the context (social, cultural, or historical).	MU: Pr6.A.H.1a. Perform with expression and technical accuracy in individual and small group performances, a varied repertoire of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (such as arpeggio, country and gallop strumming, fingerpicking patterns), demonstrating sensitivity to the audience and an understanding of the context (social, cultural, or historical).	MU: Pr6.A.H.1a. Perform with expression and technical accuracy in individual and small group performances, a varied repertoire of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (such as arpeggio, country and gallop strumming, fingerpicking patterns), demonstrating sensitivity to the audience and an understanding of the context (social, cultural, or historical).
		MU:Pr4C.E.1a. Demonstrate understanding of context in a varied repertoire of music through prepared and improvised performances.	MU:Pr4C.E.1a. Demonstrate how understanding the style, genre, and context of a varied repertoire of music influences prepared and improvised performances as well as performers' technical skill to connect with the audience.
		MU:Re9A.E. 1a. Evaluate works and performances based on personally-or collaboratively developed criteria, including analysis of the structure and context.	MU:Re9A.E.1a. Evaluate works and performances based on research as well as personally-and collaboratively-developed criteria, including analysis and interpretation of the structure and context.
Essential Questions	Essential Questions	Essential Questions	Essential Questions
How do musicians make creative decisions? How do musicians improve the quality of their creative work? How does understanding the structure and context of musical works inform performance? How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music? How do musicians improve the quality of their performance? How do performers select repertoire?	How do musicians make creative decisions? How do musicians improve the quality of their creative work? How does understanding the structure and context of musical works inform performance? How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music? How do musicians improve the quality of their performance? How do performers select repertoire? When is a performance judged ready to present? How do	How do musicians make creative decisions? How do musicians improve the quality of their creative work? How does understanding the structure and context of musical works inform performance? How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music? How do musicians improve the quality of their performance? How do performers select repertoire? When is a performance judged ready to present? How do	How do musicians make creative decisions? How do musicians improve the quality of their creative work? How does understanding the structure and context of musical works inform performance? How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music? How do musicians improve the quality of their performance? How do performers select repertoire? When is a performance judged ready to present? How do

	context and the manner in which musical work is presented influence audience response? How do musicians improve the quality of their performance?	context and the manner in which musical work is presented influence audience response? How do musicians improve the quality of their performance? How do performers interpret musical works? How do we judge the quality of musical works(s) and performances(s)?	context and the manner in which musical work is presented influence audience response? How do musicians improve the quality of their performance? How do performers interpret musical works? How do we judge the quality of musical works(s) and performances(s)?
I Can Statements	I Can Statements	I Can Statements	I Can Statements
• I can perform a marching show with complete music and marching maneuvers. • I can evaluate my personal and group performance. • I can make adjustments to improve my playing and marching. • I can respond to the audience. • I can work as a team. • I can invest in the rest of the band and contribute to the group. • I can and will take responsibility for my own "job" and contribute to the group accordingly.	• I can perform individually or as a group with dynamics, style, phrasing, that will evoke an emotional response. • I can understand and decide what style a piece of music should be played with based on the historical background. • I can perform at a basketball game with enthusiasm. • I can evaluate my personal and group performance.	• I can practice and learn a solo or ensemble for the District festival. • I can evaluate my performance and make adjustments to improve. • I can interpret the style of music that I have chosen and play correct articulations, dynamics and style. • I can use judge's critiques for improvements.	• I can perform selected pieces for an audience and critique my performance. • I can perform a large band work or a solo for a judge. • I can use my critique form to improve upon my performance. • I can demonstrate proper behavior in a more formal setting, like a contest. • I can play different pieces with appropriate styles.
Materials	Materials	Materials	Materials
- selected pieces marching show, backgrounds, marching band equipment, uniforms	-selected pieces for concert band -selected pieces for pep band	-selected pieces for concert band -selected pieces for solo and ensemble contest	-selected pieces for concert band, contest and concert -selected pieces for solo and ensemble contest