

Music

Stonington Public Schools



STONINGTON
MIDDLE SCHOOL

Middle School Band

Stonington Public Schools

Middle School Band

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National Core Art Standards Philosophical Foundations

The Arts as Communication- *In today's multimedia society, the arts are the media, and therefore provide powerful and essential means of communication. The arts provide unique symbol systems and metaphors that convey and inform life experience (i.e., the arts are ways of knowing).*

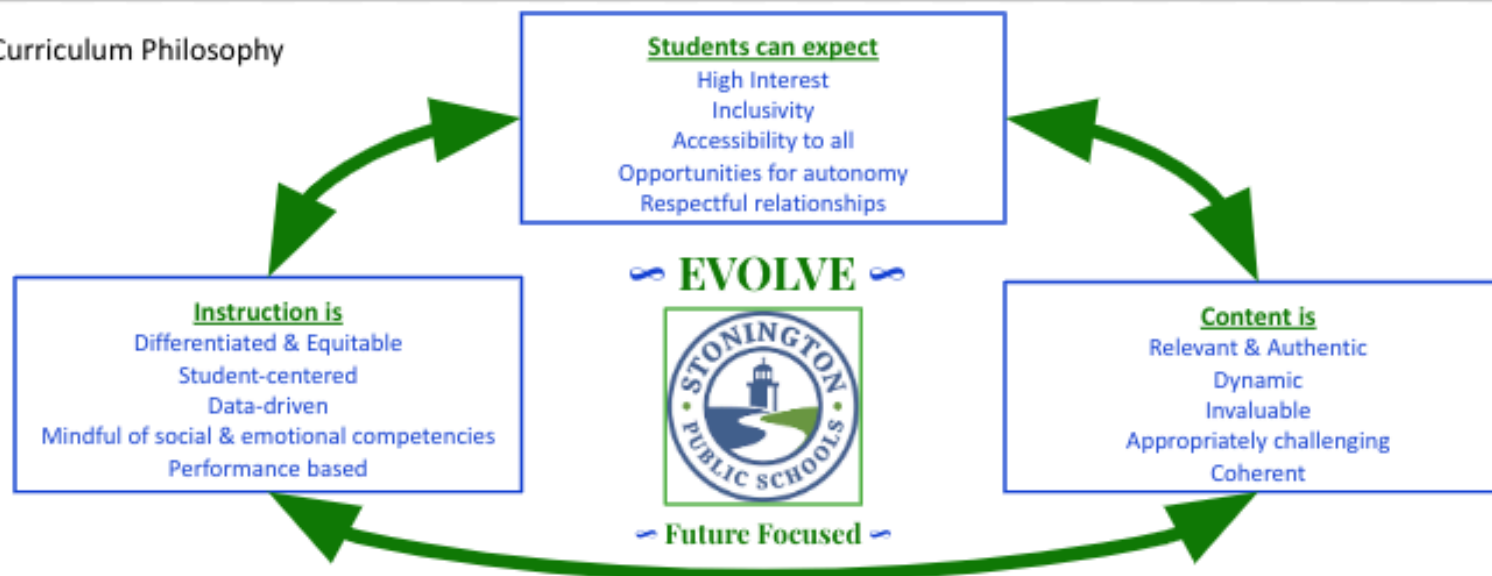
The Arts as Creative Personal Realization- *Participation in each of the arts as creators, performers, and audience members enables individuals to discover and develop their own creative capacity, thereby providing a source of lifelong satisfaction.*

The Arts as Culture, History, and Connectors- *Throughout history the arts have provided essential means for individuals and communities to express their ideas, experiences, feelings, and deepest beliefs. Each discipline shares common goals, but approaches them through distinct media and techniques. Understanding artwork provides insights into individuals' own and others' cultures and societies, while also providing opportunities to access, express, and integrate meaning across a variety of content areas.*

Arts as Means to Wellbeing- *Participation in the arts as creators, performers, and audience members enhances mental, physical, and emotional wellbeing.*

The Arts as Community Engagement- *The arts provide means for individuals to collaborate and connect with others in an enjoyable, inclusive environment as they create, prepare, and share artwork that brings communities together.*

Curriculum Philosophy



Curriculum Philosophy from a Student Perspective

Students in Stonington Public Schools will engage with an inclusive, evolving curriculum that will drive students to understand themselves as learners. While learning their individual strengths through a variety of experiences, students will build the self-awareness, self-management, and entrepreneurship needed to have knowledgeable voices and make positive impacts on the modern world.

Curriculum Philosophy from an Instructional Perspective

Instruction in Stonington Public Schools will utilize culturally, socially and emotionally conscious practices to include multiple perspectives. It will be meaningful to students by incorporating multifaceted pedagogical approaches including inquiry, collaboration, and reflection. Instruction will provide all students opportunities to respond, equitable assessments, and constructive feedback. Teachers will engage in dynamic and reflective practices to advance their craft.

Curriculum Philosophy from a Content Perspective

Content in Stonington Public Schools will be constantly adapting to reflect current and relevant information along with the state and national standards for each discipline. Through a rich, authentic, and coherent curriculum, students will learn that the past informs the future. The curriculum will be complex and will provide optimum challenges for all students with the goal of preparing knowledgeable, solution driven, productive citizens who are ready and prepared for the diverse global community.

All graduates of Stonington Public Schools will possess the self-leadership skills for post-secondary success in enrollment, enlistment, or employment.

Middle School Band

Critical Areas of Focus

Sixth, Seventh, and Eighth Grade Band are year-long ensemble classes that meet every other day per grade level. Each ensemble provides an opportunity for students to grow as musicians by applying instrumental skills and techniques to the performance of band repertoire and through cooperative learning as participating members of the band. Band is offered to all students who desire training in instrumental, ensemble, and performance techniques, as well as music reading. Focus areas include aural/tonal skills, rhythmic skills, expressive skills and responsive skills. Homework for this class includes regular, consistent practice on assigned lessons and ensemble music. Participation in the winter and spring evening curricular concerts is expected and integral for successful completion of this class.

Pacing Guide (Year Course)

Artistic Process 1	Artistic Process 2	Artistic Process 3	Artistic Process 4
Creating	Performing	Responding	Connecting
Grade 6 Band page 12 Grade 7 Band page 18 Grade 8 Band page 24			
All Artistic Processes spiral throughout the year. Instrumental classes meet for ~45 minutes every other day.			

National Core Arts Standards

<u>Artistic Process #1:</u>	<u>Length of Process:</u>					
Creating	Spirals continuously throughout the course					
Content Standards Addressed in the Unit:						
<u>CREATING</u>						
Anchor Standard #1. Generate and conceptualize artistic ideas and work.						
Anchor Standard #2. Organize and develop artistic ideas and work.						
Anchor Standard #3. Refine and complete artistic work.						
BOLD= Priority Standards						
Creating Performance Expectations (x= Introduced, → = continued work)	Grade 6		Grade 7		Grade 8	
	Concert Cycle 1	Concert Cycle 2	Concert Cycle 1	Concert Cycle 2	Concert Cycle 1	Concert Cycle 2
Improvise ideas for melodies and rhythmic passages based on characteristic(s) of music or text(s) studied in class. (MU:Cr1.1.E.8a)	X	→	→	→	→	→
Compose melodies and rhythmic passages that demonstrate understanding of characteristic(s) of music or text(s) studied in class. (MU:Cr2.1.E.8a)				X		→
Compose short pieces within specific guidelines and improvisations through standard notation and audio recording. (MU:Cr2.1.E.8b)				X		→
Evaluate and refine draft compositions and improvisations based on knowledge, skill, and collaboratively-developed criteria. (MU:Cr3.1.E.8a)				X		→

<p><u>Big Ideas:</u></p> <ul style="list-style-type: none">• Musicians’ creative choices are influenced by their expertise, context, and expressive intent.• Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.	<p><u>Essential Question(s):</u></p> <ul style="list-style-type: none">• How do musicians make creative decisions?• How do musicians improve the quality of their creative work?
<p><u>Students will know:</u></p> <ul style="list-style-type: none">• See Ensemble Skill Objectives	<p><u>Students will be able to:</u></p> <ul style="list-style-type: none">• See Creating Performance Expectations <p>Process Components: Imagine, Plan and Make, Evaluate and Refine</p>

National Core Arts Standards

<u>Artistic Process 2:</u>	<u>Length of Process:</u>					
Performing	Spirals continuously throughout the course					
Content Standards Addressed in the Unit:						
<u>PERFORMING</u>						
Anchor Standard #4. Select, analyze and interpret artistic work for presentation.						
Anchor Standard #5. Develop and refine artistic techniques and work for presentation.						
Anchor Standard #6. Convey meaning through the presentation of artistic work.						
BOLD= Priority Standards						
Performing Performance Expectations (x= Introduced, → = continued work)	Grade 6		Grade 7		Grade 8	
	Concert Cycle 1	Concert Cycle 2	Concert Cycle 1	Concert Cycle 2	Concert Cycle 1	Concert Cycle 2
Select a varied repertoire to study based on music reading skills (where appropriate), an understanding of formal design in the music, context, and the technical skill of the individual and ensemble. (MU:Pr4.1.E.8a)				X		→
Demonstrate, using music reading skills where appropriate, how the setting and formal characteristics of musical works contribute to understanding the context of the music in prepared or improvised performances. (MU:Pr4.2.E.8a)	X	→	→	→	→	→
Demonstrate understanding and application of expressive qualities in a varied repertoire of music through prepared and improvised performances. (MU:Pr4.3.E.8a)	X	→	→	→	→	→
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:Pr5.1.E.8a)	X	→	→	→	→	→

Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures and styles. (MU:Pr6.1.E.8a)	X	→	→	→	→	→
Demonstrate an understanding of the context of the music through prepared and improvised performances. (MU:Pr6.1.E.8b)	X	→	→	→	→	→

<p><u>Big Ideas:</u></p> <ul style="list-style-type: none"> • To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria. • Musicians judge performance based on criteria that vary across time, place and cultures. 	<p><u>Essential Question(s):</u></p> <ul style="list-style-type: none"> • How do musicians improve the quality of their performance? • When is a performance judged ready to present?
<p><u>Students will know:</u></p> <ul style="list-style-type: none"> • See Ensemble Skill Objectives 	<p><u>Students will be able to:</u></p> <ul style="list-style-type: none"> • See Performing Performance Expectations <p>Process Components: Analyze, Interpret, Rehearse, Evaluate, Refine, Present</p>

National Core Arts Standards

<u>Artistic Process #3:</u>	<u>Length of Process:</u>					
Responding	Spirals continuously throughout the course					
Content Standards Addressed in the Unit:						
<u>RESPONDING</u>						
Anchor Standard #7. Perceive and analyze artistic work.						
Anchor Standard #8. Interpret intent and meaning in artistic work.						
Anchor Standard #9. Apply criteria to evaluate artistic work.						
BOLD= Priority Standards						
Responding Performance Expectations (x= Introduced, → = continued work)	Grade 6		Grade 7		Grade 8	
	Concert Cycle 1	Concert Cycle 2	Concert Cycle 1	Concert Cycle 2	Concert Cycle 1	Concert Cycle 2
Explain reasons for selecting music citing characteristics found in the music and connections to interest, purpose, and context. (MU:Re7.1.E.8a)	X	→	→	→	→	→
Describe how understanding context and the way the elements of music are manipulated inform the response to music. (MU:Re7.2.E.8a)	X	→	→	→	→	→
Identify and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, and (when appropriate) the setting of the text. (MU:Re8.1.E.8a)	X	→	→	→	→	→
Explain the influence of experiences, analysis, and context on interest in and evaluation of music. (MU:Re9.1.E.8a)	X	→	→	→	→	→

<p><u>Big Ideas:</u></p> <ul style="list-style-type: none">• Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.• The personal evaluation of musical works and performances is informed by analysis, interpretation, and established criteria based on the elements of music.	<p><u>Essential Question(s):</u></p> <ul style="list-style-type: none">• How do we discern the musical creators' and performers' expressive intent?• How do we judge the quality of musical work(s) and performances?
<p><u>Students will know:</u></p> <ul style="list-style-type: none">• See Ensemble Skill Objectives	<p><u>Students will be able to:</u></p> <ul style="list-style-type: none">• See Responding Performance Expectations <p>Process Components: Select, Analyze, Interpret, Evaluate</p>

National Core Arts Standards

<u>Artistic Process #4:</u>	<u>Length of Process:</u>					
Connecting	Spirals continuously throughout the course					
Content Standards Addressed in the Unit:						
<u>CONNECTING</u>						
Anchor Standard #10. Synthesize and relate knowledge and personal experiences to make art.						
Anchor Standard #11. Relate artistic ideas and works with societal, cultural and historical context to deepen understanding. BOLD= Priority Standards						
Connecting Performance Expectations (x= Introduced, → = continued work)	Grade 6		Grade 7		Grade 8	
	Concert Cycle 1	Concert Cycle 2	Concert Cycle 1	Concert Cycle 2	Concert Cycle 1	Concert Cycle 2
Demonstrate how knowledge, skills and interests relate to personal choices and intent when creating, performing, and responding to music. (MU:Cn10.0.E.8a)	X	→	→	→	→	→
Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. (MU:Cn11.0.E.8a)	X	→	→	→	→	→

<u>Big Ideas:</u>	<u>Essential Question(s):</u>
<ul style="list-style-type: none"> Understanding connections to varied contexts and daily life enhances musicians' creating, performing and responding. 	<ul style="list-style-type: none"> How do the other arts, other disciplines, contexts, and daily life inform creating, performing and responding to music?

<p><u>Students will know:</u></p> <ul style="list-style-type: none">• See Ensemble Skill Objectives	<p><u>Students will be able to:</u></p> <ul style="list-style-type: none">• See Connecting Performance Expectations <p>Process Components: compare and contrast, analyze, interpret, evaluate</p>

Grade 6 Band

Sixth Grade Ensemble Skill Objectives: Level II

Students will

- Enumerate and perform whole note, half note, dotted half note, quarter note, dotted quarter notes, eighth note rhythms in simple meter, including corresponding rests.
- Play and read 4/4, 2/4, 3/4 time signatures.
- Perform dynamic levels of pp, p, mp, mf, f, ff
- Identify symbols: Accent, barline, bass clef, common time, crescendo, decrescendo, double barline, fermata, flat, key signature, measure, natural, repeat sign, sharp, single measure repeat, slur, tie, treble clef
- Identify and perform the following terms: allegro, andante, diminuendo, divisi, forte, fortissimo, mezzoforte, mezzopiano, moderato, pianissimo, piano, ritardando, soli, solo, tempo, tutti, unison
- Introduction to chromatics, key signature, breath support, first & second endings

Lesson Skill Objectives

- Progress through the skills in Level II.
- Develop instrument specific techniques in lessons and apply them to large ensemble rehearsals and performances
- Demonstrate proper care and maintenance of their instrument
- Develop independent problem solving strategies through appropriate practice techniques
- Master range, tone production, articulation, phrasing, major and chromatic scales
- Evaluate their own performances and compare and contrast them to performances of others, both individually and within a small group
- Individually perform designated lesson material with characteristic tone on their instruments and attention to intonation

Significant Tasks: Concert Cycle 1

Students can begin by reviewing fundamentals such as tone, pitch, posture, articulation and embouchure. Next they can read and perform the first 5 notes commonly used on their instrument (Bb scale). Students can repeat tonal and rhythmic patterns on their instrument using the first 5 notes of the concert scale (Bb scale) : whole notes, half notes, dotted half notes, quarter notes, eighth notes and their corresponding rests. Count rhythms should be practiced using the number systems (1,2,3,4, and for $\frac{1}{8}$ notes). Students should play alone and in a group as they read and perform in 4/4 and $\frac{3}{4}$ time signatures. While playing, they should focus on maintaining a steady beat. Students should also read and perform expressive markings (dynamics, piano + forte, slur vs. non-slurred). After the concert, students should reflect on the performance, both individually and the whole ensemble.

Timeline: Fall - Early Winter

Significant Task: Concert Cycle 2

Students can continue to advance their fundamentals (tone, pitch, posture, articulation embouchure, posture). They can then read and perform 6+ notes of their concert Bb scale. Students should repeat tonal and rhythmic patterns on their instrument using the first 6+ notes of their concert Bb scale using a variety of rhythms (whole, half, quarter, eighth, dotted half, dotted quarter, and their corresponding rests). Reading and performing expressive markings should continue focusing on dynamics such as pianissimo, piano, mezzo piano, mezzoforte forte, fortissimo, crescendo/decrescendo and staccato, accent, and slur.

Timeline: Winter- Spring

Band Classroom Structure

- Do Now:
 - a. As students set up and prepare for playing
 - b. Related to the skill focus of the daily rehearsal
- Announcements:
 - a. Discussion of the day's Learning Target
 - b. Reminders for assignments, rehearsals, concerts, etc
- Fundamental and Instrument Specific Warm Up

- a. Sight Reading
- b. Scales
- c. Rhythm reading/counting
- d. Long tone development exercises (Remingtons)
- Rehearsal of assigned pieces
 - a. Goals defined in learning targets
- Practice Assignment (homework) for the next rehearsal

Repertoire:

- Students will perform grade level appropriate band arrangements representing a variety of genres.
- Repertoire pieces will include diversity (composers, cultural origin, content) as applicable.

Concert Cycle 1	Concert Cycle 2
<ul style="list-style-type: none"> ● Chorales/Warm Up Material ● Standard of Excellence Method Book Songs <ul style="list-style-type: none"> ○ 5 note scale 	<ul style="list-style-type: none"> ● Chorales/Warm Up Material ● Standard of Excellence Method Book Songs <ul style="list-style-type: none"> ○ Grade 0.5-1.0 pieces ○ 6+ note scale
Examples: Au Claire, Lightly Row, Skip It Lou, Symphony #1	Examples: Go Tell Bill, Alouette, Smooth Sailing, Ming Court

Common Learning Experiences:

- Opportunities to Respond
- Sight Reading
- Ensemble Development
- Tone Development
- Scales, Rudiments, Patterns
- Instrument Specific Warm Ups
- Intonation
- Self-assessment checklist to include task specific parameters

- Supplemental practice & guidance from [Standards of Excellence](#) resource
- Direct Instruction
- Peer Critiques and Feedback
- Formative assessments on dynamics, balance and blend, articulation, major scales, and following the conductor's gestures.

Key vocabulary:

- Concert Cycle 1: rhythm, whole note, half note, dotted half note, quarter note, eighth notes, whole rests, half rests, quarter rests, flat and sharp, time signature, key signature, fermata, double barline slur, clef-bass- treble, dynamics (piano & forte), articulation
- Concert Cycle 2: measure, tempo, barline, pith, repeat sign single measure repeat, 1st & 2nd endings, solo/soli and tutti, unison, dynamics (pianissimo, mezzo, piano, piano mezzo forte, fortissimo, crescendo/decrescendo)
- Band Skill Levels: Accent, bar line, bass clef, common time, crescendo, decrescendo, double barline, fermata, flat, key signature, measure, natural, repeat sign, sharp, single measure repeat, slur, tie, treble clef, allegro, andante, diminuendo, divisi, forte, fortissimo, mezzoforte, mezzopiano, moderato, pianissimo, piano, ritardando, soli, solo, tempo, tutti, unison

Evidence of Understanding - Common Assessments

- In class Playing Assignments connected to repertoire
- Participation
 - Prepared, practice, performance
- Note Identification
- Ensemble Performances (Winter and Spring Concerts)
- Written Concert Evaluation/Listening/Reflection (Winter and Spring Concerts)
- Written End of the Year Band Reflection Assessment

Extension Opportunities:

- Jazz Band
- Wind Ensemble
- Pep Band collaboration with SHS
- Fantastic Festivals adjudication
- CEMA auditions
- Stonington Public Schools Jamboree 2023 Jamboree: [Part One](#) & [Part Two](#)

Teacher notes:

- Resources:
 - [Instrumental Skill Levels](#)
 - Grade6 [Standards of Excellence](#) (Book 1)
 - <https://www.musictheory.net/>
 - [Count. Play. Level Up.](#)
 - <https://www.rhythmrandomizer.com/>
 - <https://www.sightreadingfactory.com/>
 - Google Classroom
- Anticipated Student Misconceptions:
 - It is not necessary to practice one's instrument.
- Differentiation Strategies:
 - [HESS Cognitive Rigor Matrix for Fine Arts](#) (DOK levels)
 - Differentiation/Modifications will be made according to individual student(s) needs and challenges.
- Safety Considerations:
 - [A Safe Band Classroom](#)
- Prior Knowledge:
 - Most students have completed Level III of the Instrumental Skills
- Interdisciplinary Connections:
 - Mathematical Practices

- SEL Competencies
 - Self Awareness: Recognizing strengths, Self-confidence, Self-efficacy
 - Social Awareness: Respect for Others, Appreciating diversity
 - Responsible Decision-Making: Identifying problems, Analyzing situations, Evaluating, Reflecting
 - Self-Management: Impulse control, Stress management, Self-discipline, Self-motivation, Goal setting, Organizational Skills
 - Relationship Skills: Communication, Teamwork
- Dependent on Repertoire selection

Grade 7 Band

Seventh Grade Ensemble Skill Objectives: Level III

Students will

- Enumerate and perform whole note, half note, dotted half note, dotted quarter note, quarter note, eighth note, and sixteenth note patterns in simple meter, including corresponding rests.
- Play and read 4/4, 2/4, 3/4, 2/2 time signatures.
- Perform dynamic levels of pp, p, mp, mf, f, ff.
- Identify symbols: Accent, barline, bass clef, common time, crescendo, DC al Fine, decrescendo, double barline, fermata, Fine, flat, key signature, measure, natural, repeat sign, sharp, single measure repeat, slur, staccato, tenuto, tie, treble clef
- Identify and perform the following terms: accelerando, accidental, allegro, andante, articulation, diminuendo, divisi, enharmonic, forte, fortissimo, key signature, largo, legato, mezzoforte, mezzopiano, moderato, pianissimo, piano, presto, ritardando, soli, solo, staccato, syncopation, tempo, tutti, unison, first and second endings

Lesson Skill Objectives

- Progress through the skills in Level IV.
- Develop instrument specific techniques in lessons and apply them to large ensemble rehearsals and performances
- Demonstrate proper care and maintenance of their instrument
- Develop independent problem solving strategies through appropriate practice techniques
- Master range, tone production, articulation, phrasing, major and chromatic scales
- Evaluate their own performances and compare and contrast them to performances of others, both individually and within a small group
- Individually perform designated lesson material with characteristic tone on their instruments and attention to intonation

Significant Tasks: Concert Cycle 1

Students can begin by reviewing their former song examples from their 6th grade method book. The focus should be on note/rhythm reading, tone quality balance and many other ensemble-based skills. They should also review their concert Bb scale. Students can continue to practice basic sight reading skills, particularly with rhythm counting in numbers. Students should learn their concert Eb major/C minor scale and Bb chromatic scale which should tie into pieces of repertoire for the concert. Within the first month, students should be assigned three pieces of music for their winter concert.

Timeline: Fall - Early Winter

Significant Task: Concert Cycle 2

After the winter concert, students can take a break from working on repertoire to focus on sight reading (unison melodies) as well as playing four part intonation chorales. Students should be exposed to syncopated rhythms (dotted quarter/8th notes) and also begin learning the rest of their concert scales (Bb, Eb, Ab, F, G, & C). After practicing, students can be assigned four pieces of repertoire for the spring concert. After the concert, students can work on sight reading different works of literature. As an end of year activity, students can find and select pieces to play and collaborate on pop tune recording projects.

Timeline: Winter- Spring

Band Classroom Structure

- Do Now:
 - a. As students set up and prepare for playing
 - b. Related to the skill focus of the daily rehearsal
- Announcements:
 - a. Discussion of the day's Learning Target
 - b. Reminders for assignments, rehearsals, concerts, etc
- Fundamental and Instrument Specific Warm Up
 - a. Sight Reading
 - b. Scales

- c. Rhythm reading/counting
- d. Long tone development exercises (Remingtons)
- Rehearsal of assigned pieces
 - a. Goals defined in learning targets
- Practice Assignment (homework) for the next rehearsal

Repertoire:

- Students will perform grade level appropriate band arrangements representing a variety of genres.
- Repertoire pieces will include diversity (composers, cultural origin, content) as applicable.

Concert Cycle 1	Concert Cycle 2
<ul style="list-style-type: none"> ● Chorales/Warm Up Material ● Standard of Excellence Method Book Songs (pages 10-20) ● 3 Grade 1 or 1.5 pieces (contemporary, ballads) <p>Examples: Whirling Novas, Jupiter from the Planets, Santa the Barbarian, Midnight Mission, Secret Mission, Ukrainian Bell Carol</p>	<ul style="list-style-type: none"> ● Syncopation Song Examples (Liza Jane, Shoo Fly, Haboñera) ● 4 Grade 1/1.5/2pieces of repertoire (marches, pop contemporary, ballad) ● Band Chorales (Chester, Amazing Grace, My Country Tis of Thee) <p>Examples: Critical Call, Regal March, The Tempest, Abide with Me</p>

Common Learning Experiences:

- Opportunities to Respond
- Sight Reading
- Ensemble Development
- Tone Development
- Scales, Rudiments, Patterns
- Instrument Specific Warm Ups
- Intonation
- Self-assessment checklist to include task specific parameters

- Supplemental practice & guidance from [Standards of Excellence](#) resource
- Direct Instruction
- Peer Critiques and Feedback
- Formative assessments on dynamics, balance and blend, articulation, major scales, and following the conductor's gestures.

Key vocabulary:

- Concert Cycle 1: Dynamics, tone quality, balance, tempo markings, melody, harmony, bass line, counter melody, major/minor, chromatic/enharmonic, form (Dis al coda)
- Concert Cycle 2: syncopation
- Band Skill Levels: Accent, bar line, bass clef, common time, crescendo, DC al Fine, decrescendo, double barline, fermata, Fine, flat, key signature, measure, natural, repeat sign, sharp, single measure repeat, slur, staccato, tenuto, tie, treble clef, accelerando, accidental, allegro, andante, articulation, diminuendo, divisi, enharmonic, forte, fortissimo, key signature, largo, legato, mezzoforte, mezzopiano, moderato, pianissimo, piano, presto, ritardando, soli, solo, staccato, syncopation, tempo, tutti, unison, first and second endings

Evidence of Understanding - Common Assessments

- Weekly Playing Assessment ([Rubric](#))
 - 7 categories
- In class Playing Assignments connected to repertoire
- Participation
 - Prepared, practice, performance
- Note Identification/Finger Identification Tests
- Ensemble improvement on targeted instrumental techniques, ensemble skills and elements of music during rehearsals.
- Ensemble Performances (Winter and Spring Concerts)
- Written Concert Evaluation/Listening/Reflection (Winter and Spring Concerts)
- Written End of the Year Band Reflection Assessment

Extension Opportunities:

- Jazz Band
- Wind Ensemble
- Pep Band collaboration with SHS
- Fantastic Festivals adjudication
- CEMA auditions
- Stonington Public Schools Jamboree 2023 Jamboree: [Part One](#) & [Part Two](#)

Teacher notes:

- Resources:
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 - <https://www.musictheory.net/>
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 - Google Classroom
- Anticipated Student Misconceptions:
 - It is not necessary to practice one's instrument.
- Differentiation Strategies:
 - [HESS Cognitive Rigor Matrix for Fine Arts](#) (DOK levels)
 - Differentiation/Modifications will be made according to individual student(s) needs and challenges.
- Safety Considerations:
 - [A Safe Band Classroom](#)
- Prior Knowledge:
 - Most students have completed Level III of the Instrumental Skills
- Interdisciplinary Connections:
 - Mathematical Practices
 - [SEL Competencies](#)
 - Self Awareness: Recognizing strengths, Self-confidence, Self-efficacy

- Social Awareness: Respect for Others, Appreciating diversity
- Responsible Decision-Making: Identifying problems, Analyzing situations, Evaluating, Reflecting
- Self-Management: Impulse control, Stress management, Self-discipline, Self-motivation, Goal setting, Organizational Skills
- Relationship Skills: Communication, Teamwork
- Dependent on Repertoire selection

Grade 8 Band

Eighth Grade Ensemble Skill Objectives: Level IV

Student will be able to:

- Enumerate and perform whole note, half note, quarter note, eighth note, dotted half note, dotted quarter note, dotted eighth note, quarter note triplets, eighth note triplets, and sixteenth note patterns in simple meter, including ties and corresponding rests.
- Play and read 4/4, 2/4, 3/4, 2/2, and 6/8 time signatures.
- Perform dynamic levels of pp, p, mp, mf, f, ff
- Identify symbols: Accent, barline, bass clef, Coda, common time, crescendo, DC al Fine, decrescendo, double barline, DS al Coda, fermata, Fine, first and second endings, flat, fortepiano, key signature, measure, natural, repeat sign, Segno, sharp, single measure repeat, slur, staccato, tenuto, tie, treble clef
- Identify and perform the following terms: accelerando, accidental, allegro, andante, articulation, breath support, chromatic, crescendo, decrescendo, diminuendo, divisi, embouchure, enharmonic, forte, fortissimo, key signature, largo, legato, maestoso, mezzoforte, mezzopiano, moderato, molto, pianissimo, piano, poco a poco, presto, ritardando, simile, soli, solo, staccato, subito, syncopation, tempo, tenuto, tutti, unison

Lesson Skill Objectives

- Progress through the skills in Level IV.
- Develop instrument specific techniques in lessons and apply them to large ensemble rehearsals and performances
- Demonstrate proper care and maintenance of their instrument
- Develop independent problem solving strategies through appropriate practice techniques
- Master range, tone production, articulation, phrasing, major and chromatic scales
- Evaluate their own performances and compare and contrast them to performances of others, both individually and within a small group
- Individually perform designated lesson material with characteristic tone on their instruments and attention to intonation

Significant Tasks: Concert Cycle 1

Students can begin by reviewing scales and warm ups from 7th grade band (Bb, chromatic, Eb, Ab, F Remingtons). Next, all students can begin by playing a march such as Anchors Away (SHS's fight song). A song such as this will review and familiarize students with intonation and tuning individual instruments. Students should continue with sight reading and rhythm-reading skills (eight and sixteenth combinations, syncopated rhythms). Within in first month, students can be assigned 3-4 pieces of music for their winter concert

Timeline: Fall - Early Winter

Significant Task: Concert Cycle 2

After their winter concert, students can focus on developing their sight reading skills using a source such as sight reading factory and intonation using four part chorales. Students can begin learning how to count and play in 6/8 time using the basis of triplet rhythm patterns. Students can be assigned four pieces of music for their spring concert with one piece being student-choice from a survey preference. After the concert, students can focus on performing different pop/band piece selections that are a mix of assigned pieces and their choice.

Timeline: Winter- Spring

Band Classroom Structure

- Do Now:
 - a. As students set up and prepare for playing
 - b. Related to the skill focus of the daily rehearsal
- Announcements:
 - a. Discussion of the day's Learning Target
 - b. Reminders for assignments, rehearsals, concerts, etc
- Fundamental and Instrument Specific Warm Up
 - a. Sight Reading
 - b. Scales
 - c. Rhythm reading/counting

- d. Long tone development exercises (Remingtons)
- Rehearsal of assigned pieces
 - a. Goals defined in learning targets
- Practice Assignment (homework) for the next rehearsal

Repertoire:

- Students will perform grade level appropriate band arrangements representing a variety of genres.
- Repertoire pieces will include diversity (composers, cultural origin, content) as applicable.

Concert Cycle 1	Concert Cycle 2
<ul style="list-style-type: none"> ● Chorales/Warm Up Material ● 3-4 Grade 1.5-2 pieces (marches, contemporary, ballads) <p>Examples: Anchors Aweigh, Along the Crystal Coast, Cape Breton March, Bazaar, Black Forest Overture, Skygazer Fanfare</p>	<ul style="list-style-type: none"> ● 6-8 time songs (arranged by director) ● 4 pieces of repertoire (marches, pop contemporary, ballad) <p>Examples: Skygazer fanfare, Ascensions, Risk (Everything for a Dream), The Avengers</p>

Common Learning Experiences:

- Opportunities to Respond
- Sight Reading
- Ensemble Development
- Tone Development
- Scales, Rudiments, Patterns
- Instrument Specific Warm Ups
- Intonation
- Adjudication Festival
- Self-assessment checklist to include task specific parameters
- Supplemental practice & guidance from [Standards of Excellence](#) resource
- Direct Instruction
- Peer Critiques and Feedback

- Formative assessments on dynamics, balance and blend, articulation, major scales, and following the conductor's gestures.

Key vocabulary:

- Concert Cycle 1: maron, cut time, sixteenth notes, syncopation, melody/harmony/bass line/ counter melody, chromaticism, tempo markings, balance, major/minor, form (DIs Al Coda)
- Concert Cycle 2: 6/8 time- rhythms, triplets
- Band Skill Levels: accelerando, accidental, allegro, andante, articulation, breath support, **chromatic**, crescendo, decrescendo, diminuendo, divisi, **embouchure**, enharmonic, forte, fortissimo, key signature, largo, legato, **maestoso**, mezzoforte, mezzopiano, moderato, **molto**, pianissimo, piano, **poco a poco**, presto, ritardando, **simile**, soli, solo, staccato, **subito**, syncopation, tempo, tenuto, tutti, unison

Evidence of Understanding - Common Assessments

- Weekly Playing Assessment ([Rubric](#))
 - 7 categories
- In class Playing Assignments connected to repertoire
- Participation
 - Prepared, practice, performance
- Note Identification/Finger Identification Tests
- Ensemble improvement on targeted instrumental techniques, ensemble skills and elements of music during rehearsals.
- Ensemble Performances (Winter and Spring Concerts)
- Written Concert Evaluation/Reflection (Winter and Spring Concerts)
- Written End of the Year Band Reflection Assessment

Extension Opportunities:

- Jazz Band
- Wind Ensemble
- Pep Band collaboration with SHS
- Fantastic Festivals adjudication
- CEMA auditions
- Stonington Public Schools Jamboree 2023 Jamboree: [Part One](#) & [Part Two](#)

Teacher notes:

- Resources:

- [Instrumental Skill Levels](#)
- <https://www.musictheory.net/>
- <https://www.rhythmrandomizer.com/>
- <https://www.sightreadingfactory.com/>
- Google Classroom

Anticipated Student Misconceptions:

- It is not necessary to practice one's instrument.

- Differentiation Strategies:

- [HESS Cognitive Rigor Matrix for Fine Arts](#) (DOK levels)
- Differentiation/Modifications will be made according to individual student(s) needs and challenges.

- Safety Considerations:

- [A Safe Band Classroom](#)

- Prior Knowledge:

- Most students have completed Level III of the Instrumental Skills

- Interdisciplinary Connections:

- Mathematical Practices
- SEL Competencies
 - Self Awareness: Recognizing strengths, Self-confidence, Self-efficacy
 - Social Awareness: Respect for Others, Appreciating diversity

- Responsible Decision-Making: Identifying problems, Analyzing situations, Evaluating, Reflecting
- Self-Management: Impulse control, Stress management, Self-discipline, Self-motivation, Goal setting, Organizational Skills
- Relationship Skills: Communication, Teamwork
- Dependent on Repertoire selection