

ATLANTA PUBLIC SCHOOLS

Scope and Sequence
Elementary School Band Grade 4 and 5

ACRONYM KEY

AWL: Academic Word List

CCGPS: Common Core Georgia Performance Standards

CCRAS –R: College and Career Readiness Anchor Standards for Reading

CCRAS –W: College and Career Readiness Anchor Standards for Writing

CCRAS –SL: College and Career Readiness Anchor Standards for Speaking and Listening

CIM: Creativity Instructional Matrix

GPS: Georgia Performance Standards

CTM: Critical Thinking in Music

CKV: Conceptual Knowledge Vocabulary

Example: CCRAS – R. 5 = College and Career Readiness Anchor Standards for Reading #5 (Craft and Structure): Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.

Example: CCRAS – W. 2 = College and Career Readiness Anchor Standards for Writing #2 (Text Type and Purposes): Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.

Example: CCRAS – W. 7 = College and Career Readiness Anchor Standards for Writing #7 (Research to Build and Present Knowledge): Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.

Example: CCRAS – SL. 1 = College and Career Readiness Anchor Standards for Speaking and Listening #1 (Comprehension and Collaboration): Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

Example: CIM: S2.5 = Creativity Instructional Matrix, Stage 2, Cognitive Skill #5: Questions hierarchies of value and logic by critiquing and producing artworks.

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Quarter 1 Week 1 and ongoing	multiple	<p>Band GPS: Multiple</p> <p>CCGPS: CCRAS-SL.6 AWL: physical, technique</p> <p>CIM: multiple</p>	Pre-Assessment	<p>Pre-Assessment: Composition (5th Grade); CKV (4th Grade)</p> <p>Resources (QUARTER 1-4): CTM: www.igniteart.weebly.com</p> <p>Questioning Strategies: Five Core Questions for Creativity Development:</p> <ol style="list-style-type: none"> 1) What more can you do? 2) Did you take a chance? 3) What else can you connect it to? (What more can you add?) 4) What is another way of doing it? Can it be better? 5) Are you letting your personality come through?

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Week 2 and ongoing	A,D	<p>Band GPS: MESBB.2 a. Recognize characteristic tone quality utilizing proper embouchure, playing position, posture, breathing techniques, articulation, and appropriate percussion technique b. Demonstrate proper warm-up techniques through the use of long tones, lip slurs, chorales, and technical exercises. MESBB.3 a. Identify and define standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression. MESBB.4 a. Improvise rhythmic patterns by clapping, singing, or playing an instrument.</p> <p>CCGPS: CCRAS - SL.6 AWL: motif</p> <p>CIM: S1.6 Makes multiple representations of a single motive or theme using varied materials, instruments and approaches.</p>	Sound Patterns	<p>Concepts/Skills: Rhythm</p> <p>Activities and Suggested Lesson: Introduce or review parts of the instrument and assembly of the instrument. Introduce or review basics of posture, hand position, finger placement, instrument position, embouchure. Playing by ear and demonstrating: - producing a tone on the mouthpiece - producing long, slow tones with even tone - different note values, rests, and/or melodic contour - rhythmic patterns, motives - simple rhythmic or melodic variations on a given motive Sight reading activities: rhythm patterns, class score, melodic patterns on the staff. Listening activities: identifying, writing, of basic rhythmic and/or melodic patterns Use sight reading and listening activities in combination to generate/arrange/improvise multiple representations. Improvise rhythm compositions based on patterns being studied by rote or by sight. Continue with tone production in long tones</p> <p>Resources:</p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 3 and ongoing	A,D	<p>Band GPS:</p> <p>MESBB.1 b.Sing to match pitch through call and response (stepwise and major intervals).</p> <p>MESBB.2 a.Recognize characteristic tone quality utilizing proper embouchure, playing position, posture, breathing techniques, articulation, and appropriate percussion technique b.Demonstrate proper warm-up techniques through the use of long tones, lip slurs, chorales, and technical exercises.</p> <p>MESBB.3 a.Identify and define standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression.</p> <p>CCGPS: CCRA - R.4 AWL: interval</p> <p>CIM: S1.3 Generates multiple interpretations for a musical idea or aural image</p>	Sound Patterns	<p>Concepts/Skills: Pitch, High/Low, Interval, Melody</p> <p>Activities and Suggested Lesson: Listening: Aurally identify, including the use of manipulatives, cards, listening maps, basic note values in rhythm patterns. Singing/playing: Rote or notation activities demonstrating tone production, posture and matching pitch through echo singing. Reading: basic note values in a variety of patterns in 2/4 and 4/4 meter through clapping, chanting, singing or playing. Apply rhythmic patterns studied to the melodic activities, composition, or improvisatory pieces.</p> <p>Resources:</p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 4 and ongoing	A,D	<p>Band GPS: MESBB.3 a. Identify and define standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression. b. Define and describe the musical terms incorporated in the literature as well as identify key signatures.</p> <p>CCGPS: CCRA - R.4 AWL: expand</p> <p>CIM: S1.3 Generates multiple interpretations for a musical idea or aural image</p>	Sound Patterns	<p>Concepts/Skills: Notation</p> <p>Activities and Suggested Lesson: Listening, reading and singing/playing whole, half, dotted half, quarter and eighth notes and rests. Write rhythmic and melodic phrases on staff notation introducing or reviewing vocabulary: ascending/descending, step/skip/repeated motion. Play sections from staff notation reviewing or introducing vocabulary e.g. clef, staff, measure, time signature, bar line, double bar line, etc. including score reading vocabulary e.g. repeat signs, Da Capo, Dal Segno, first and second endings, etc. Identify motives in repertoire or technical exercises.</p> <p>Resources:</p>
Week 5 and ongoing	A,D	<p>Band GPS: MESBB.1 a. Sing to recognize fundamentals of tone production.</p> <p>CCGPS: CCRA.W.4 AWL: contrast</p> <p>CIM: S1.8 Recognizes that interpretation relies on context (the implicit and explicit cues/clues that suggest how we should assign meaning to something); combines cues/clues from disparate contexts in music to generate unusual meaning.</p>	Sound Patterns	<p>Concepts/Skills: Tone</p> <p>Activities and Suggested Lesson: Singing: short phrases with attention to sustained tone, tone intensity, control. Discuss similarities and differences to tone production on the instrument. Listening, reading and singing/playing whole, half, dotted half, quarter and eighth notes and rests. Play sections from staff notation reviewing or introducing vocabulary e.g. clef, staff, measure, time signature, bar line, double bar line, etc Write rhythmic and melodic phrases on staff notation introducing or reviewing vocabulary: ascending/descending, step/skip/repeated motion.</p> <p>Resources:</p>

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Week 6 and ongoing	A,D	<p>Band GPS: MESBB.1 a.Sing to recognize fundamentals of tone production. MESBB.3 a.Identify and define standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression.</p> <p>CCGPS: CCRA- R.6 AWL: motive, correspond</p> <p>CIM: S1.3 Generates multiple interpretations for a musical idea or aural image</p>	Sound Patterns	<p>Concepts/Skills: Ascending, descending Activities and Suggested Lesson: Singing: long tones to demonstrate correspondence to tone production on instrument - breath control, even tone, intonation. Analytical listening identifying ascending and descending patterns. Listening, reading and singing/playing whole, half, dotted half, quarter and eighth notes and rests based on a melody or rhythm Write rhythmic and melodic phrases on staff notation. Edit rhythmic and melodic phrases. Sing sections from staff notation. Identify motives and phrases using note values in repertoire.</p> <p>Resources:</p>
Week 7	A,B,C	<p>Band GPS: MESBB.6 a.Identify and describe compositional devices, techniques, meter, tempo, tonality, intervals, and chords.</p> <p>CCGPS: CCRA - W.4 AWL: similar</p> <p>CIM: S1.7 Mentally envisions, audiates, what cannot be directly observed, for example by depicting imaginary events, personal/social values, etc.</p>	Sound Patterns	<p>Concepts/Skills: Repetition Activities and Suggested Lesson: Analytical listening identify and describe compositional devices namely: repetition, ascending/descending patterns. Listening, reading and singing/playing whole, half, dotted half, quarter and eighth notes and rests based on a melody or rhythm Write rhythmic and melodic phrases on staff notation focus on repetition. Edit rhythmic and melodic phrases. Sing sections from staff notation. Identify motives and phrases using repetition in repertoire.</p> <p>Resources:</p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 8 and ongoing	A,B,C	<p>Band GPS MESBB.1 a.Sing to recognize fundamentals of tone production. b.Sing to match pitch through call and response (stepwise and major intervals).</p> <p>CCGPS: CCRA - R.4 AWL: correspond</p> <p>CIM: S1.1 Mentally manipulates sound and meaning</p>	Structure	<p>Concepts/Skills: Phrase</p> <p>Activities and Suggested Lesson: Review theory of music basics. Singing: match pitch, echo, phrasing activities Listening: Explore events in the music e.g. contour, dynamics, rhythm phrases. Using studied rhythms and melodies, class develops: - body percussion - vocal improvisation - instrumental improvisation</p> <p>Resources:</p>

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Week 9	A,B,C,D	<p>Band GPS: MESBB.6 a. Identify and describe compositional devices, techniques, meter, tempo, tonality, intervals, and chords.</p> <p>CCGPS: CCRA-SL.6 AWL: analyze</p> <p>CIM: S1.2 Follows prompts inherent in the character of music.</p>	Structure	<p>Concepts/Skills: Major</p> <p>Activities and Suggested Lesson: Listening: Identify and describe tonality, focus on major. Summative Assessment: Practical: individual/small group performance of 4 measure sight reading examples utilizing melodies within the range of an octave. 4 measure rhythmic sight reading through clapping or chanting. Singing and playing demonstrating correct posture, fingering, embouchure, tongueing. Instrument playing demonstrating reading, and knowledge of rhythm and pitch. Listening analysis for motive, rhythms, phrases, musical features. Written: Basic theory quiz Sight reading quiz Aural examples matching tone, note reading examples or listening Dictation (rhythmic and/or melodic)</p> <p>Resources:</p>

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Quarter 2 Week 10 and ongoing	A,D	<p>Band GPS: MESBB.2 b. Demonstrate proper warm-up techniques through the use of long tones, lip slurs, chorales, and technical exercises. d. Demonstrate all performance skills through “at-sight” performance of music literature at the appropriate level.</p> <p>CCGPS: CCRA- W.1 AWL: correspond</p> <p>CIM: S1.3 Generates multiple interpretations for a musical idea or aural image.</p>	Structure	<p>Concepts/Skills: Scale</p> <p>Activities and Suggested Lesson: Explore music reading: the staff, ascending, descending, scale patterns. Singing/Playing: scale sections in appropriate keys, focus on intonation Listening: scale passages, whole tones, half tones Creating: - rhythmic ostinati to previously studied melodies - 2 measure melodies based on scale passages</p> <p>Resources (QUARTER 2):</p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 11 and ongoing	A,D	<p>Band GPS: MESBB.3 a. Identify and define standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression. b. Define and describe the musical terms incorporated in the literature as well as identify key signatures. c. Demonstrate a steady beat as well as rhythms and meters through a systematic counting procedure.</p> <p>CCGPS: CCRA-SL.6 AWL: modify</p> <p>CIM: S1.2 Follows prompts inherent in the character of music</p>	Structure	<p>Concepts/Skills: Rhythmic and melodic patterns; repetition, symmetry</p> <p>Activities and Suggested Lesson: Reading: standard notation symbols for pitch and rhythm. Applying systematic counting procedure to rhythmic reading. Dictation: rhythmic and melodic. Vocal and instrumental improvisation using major scale patterns. Composition: completing 4 measure melodies (question/answer or echo statements). Select dictation examples from the repertoire. Select improvisation examples from the repertoire. Select compositional activities based on melodies from the repertoire.</p> <p>Resources:</p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 12 and ongoing	A,D	<p>Band GPS: MESBB.4 a.Improvise rhythmic patterns by clapping, singing, or playing an instrument. b.Improvise a melody or variation of a melody using a five-note diatonic, pentatonic, or blues scale. c.Demonstrate a rhythmic ostinato to be performed with a melody.</p> <p>CCGPS: CCRA- W.4 AWL: illustrate</p> <p>CIM: S1.4 Mentally manipulates sound and meaning.</p>	Elements of Music	<p>Concepts/Skills: Melodic Contour (shape); high/low; repetition; ascending/descending</p> <p>Activities and Suggested Lesson: Improvisation: -rhythm patterns -completing 4 measure melodies (question/answer or echo statements using mainly repetition and sequence) within a five-note scale patterns, noticing melodic contour (shape). -Create rhythmic ostinato, add to warm-up, technical ex. or repertoire -Chord base, layering parts.</p> <p>Resources: Questioning Strategies: Five Core Questions for Creativity Development: 1) What more can you do? 2) Did you take a chance? 3) What else can you connect it to? (What more can you add?) 4) What is another way of doing it? Can it be better? 5) Are you letting your personality come through?</p>

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Week 13 and ongoing	A,D	<p>Band GPS: MESBB.4 a.Improvise rhythmic patterns by clapping, singing, or playing an instrument. b.Improvise a melody or variation of a melody using a five-note diatonic, pentatonic, or blues scale. c.Demonstrate a rhythmic ostinato to be performed with a melody.</p> <p>CCGPS: CCRA-SL.6 AWL: layer</p> <p>CIM: S1.8 Recognizes that interpretation relies on context (the implicit and explicit cues/clues that suggest how we should assign meaning to something); combines cues/clues from disparate contexts in music to generate unusual meaning.</p>	Elements of Music	<p>Concepts/Skills: Chord</p> <p>Activities and Suggested Lesson: Improvisation: -rhythm patterns -completing 4 measure melodies (question/answer or echo statements using mainly repetition and sequence) within a five-note scale patterns, noticing melodic contour (shape). -Create rhythmic ostinato, add to warm-up, technical ex. or repertoire -Chord base, layering parts.</p> <p>Resources: Select chord patterns from repertoire for improvisation activities.</p>

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Week 14 and ongoing	A,D	<p>Orchestra GPS: MESBB.5 a.Compose rhythmic exercises and short melodies using traditional notations which incorporate use of dynamics.</p> <p>CCGPS: CCRA-W.4 AWL: motive</p> <p>CIM: S1.9 Uses strategies to alter/ generate aural images, e.g. Cage, Stockhausen, Penderecki, to change how they are perceived and interpreted.</p>	Composition	<p>Concepts/Skills: Motif</p> <p>Activities and Suggested Lesson: Compose/Improvise and perform in 5-note diatonic, pentatonic or blues scales. Design a score in multiple parts. Improvise starting with motive, develop variations on the original motive using scale patterns.</p> <p>Resources: <i>New Sounds in Class</i> by George Self <i>Sound and Silence: Classroom Projects in Creative Music Making</i> by John Paynter and Peter Aston</p> <p>Questioning Strategies: Five Core Questions for Creativity Development:</p> <ol style="list-style-type: none"> 1) What more can you do? 2) Did you take a chance? 3) What else can you connect it to? (What more can you add?) 4) What is another way of doing it? Can it be better? 5) Are you letting your personality come through?

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Week 15 and ongoing	A,B,C	<p>Band GPS: MESBB.6 a. Identify and describe compositional devices, techniques, meter, tempo, tonality, intervals, and chords.</p> <p>CCGPS: CCRA- R.3 AWL: sequence</p> <p>CIM: S1.6 Makes multiple representations of a single motive or theme using varied materials, instruments and approaches</p>	Composition	<p>Concepts/Skills: Motif; repetition, sequence</p> <p>Activities and Suggested Lesson: Composing using compositional devices such as repetition, sequence. Design a score based on a selected melodic motive from repertoire. Demonstrate repetition, sequence, over 4 measures. Evaluate the structure of melodic motives most successful for composition. Perform repertoire utilizing motives to develop in composition. Develop performance activities from selected repertoire.</p> <p>Resources:</p>
Week 16 and ongoing	A,B,C	<p>Band GPS: MESBB.6 a. Identify and describe compositional devices, techniques, meter, tempo, tonality, intervals, and chords.</p> <p>CCGPS: CCRA-W.2 AWL: define</p> <p>CIM: S1.9 Uses strategies to alter/ generate aural images, e.g. Cage, Stockhausen, Penderecki, to change how they are perceived and interpreted.</p>	Composition	<p>Concepts/Skills: Tonality</p> <p>Activities and Suggested Lesson: Listening: comparing and contrasting various meters, rhythms, major and minor tonality. Analysis: verbal or written activities e.g. rhythm dictation, identifying instrumentation, etc.</p> <p>Resources:</p>

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Week 17 and ongoing	D	<p>Band GPS: MESBB.3 a. Identify and define standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression. MESBB.7 b. List strengths and weaknesses in performance, and suggest areas of improvement.</p> <p>CCGPS: CCRA-SL.6 AWL: emphasis</p> <p>CIM: S2.1 Explains how changing the aural language used in music also changes its meaning.</p>	Elements of Music	<p>Concepts/Skills: Articulation</p> <p>Activities and Suggested Lesson: Performance (Winter Program) Review or introduce articulation including vocabulary and symbols e.g. legato, staccato, accent, tenuto. Performance of individual or group compositions. Performance of individual or group improvisations. Performance of instrumental works.</p> <p>Resources:</p>

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Week 18	A,B,C	<p>Band GPS: MESBB.3 a. Identify and define standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression. b. Define and describe the musical terms incorporated in the literature as well as identify key signatures. MESBB.7 b. List strengths and weaknesses in performance, and suggest areas of improvement.</p> <p>CCGPS: CCRA-W.4 AWL: volume</p> <p>CIM: S2.2 Adapts and uses an aural language to connect one idea to other ideas using a range of strategies, such as aural analogy, narrative, symbolism, etc.; seeks and employs sound and conceptual patterns to make connections</p>	Elements of Music	<p>Concepts/Skills: Dynamics</p> <p>Activities and Suggested Lesson: Review or introduce dynamics including vocabulary and symbols e.g. forte, piano, fortissimo, pianissimo, mezzo. Summative Assessment Practical (singing individually or small group): Improvising short melodic phrases based on triads, major scale segments, pentachord, stepwise movement. Composing or improvising ostinati, accompaniments. Composing/improvising 4 measure rhythmic patterns. Written: Guided composition: creating melodies from a given motive. Compose a 4 measure rhythm and as a small group compile a rhythmic composition in score layout.</p> <p>Resources:</p>

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Quarter 3 Week 19 and ongoing	A,B,C	<p>Band GPS: MESBB.3 a. Identify and define standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression. b. Define and describe the musical terms incorporated in the literature as well as identify key signatures.</p> <p>CCGPS: CCRA - W.2 AWL: range</p> <p>CIM: S.2.1 Explains how changing the aural language used in music also changes its meaning</p>	Elements of Music	<p>Concepts/Skills: Standard patterns</p> <p>Activities and Suggested Lesson: Listening: standard rhythmic and/or melodic patterns Perform: clapping, chanting of patterns Reading/writing: notating patterns through recognition activities e.g. identifying rhythm being played from a pair of examples or a group of examples. Dictation of standard patterns in pairs, small groups and individually.</p> <p>Resources (QUARTER 3):</p>
Week 20 and ongoing	A,B,C	<p>Band GPS: MESBB.6 a. Identify and describe compositional devices, techniques, meter, tempo, tonality, intervals, and chords.</p> <p>CCGPS: CCRA - W.2 AWL: energy</p> <p>CIM: S1.3 Generates multiple interpretations for a musical idea or aural image</p>	Elements of Music	<p>Concepts/Skills: Tempo</p> <p>Activities and Suggested Lesson: Introduce or review tempo including vocabulary e.g. moderato, allegro, largo, andante, presto. Listen: examples played while students follow staff notation; evaluate accuracy of rhythms aurally and by sight. Read: motives, phrases, sections on staff notation based on standard patterns. Write: motives on staff notation, 2-4 measures.</p> <p>Resources :</p>

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Week 21 and ongoing	A,B,C,D	<p>Band GPS: MESBB.7 a.Evaluate the quality and effectiveness of performances, compositions, arrangements, and improvisations.</p> <p>CCGPS: CCRA - W.2 AWL: contrast</p> <p>CIM: S2.2 Adapts and uses an aural language to connect one idea to other ideas using a range of strategies, such as aural analogy, narrative, symbolism, etc.; seeks and employs sound and conceptual patterns to make connections</p>	Creative Thinking	<p>Concepts/Skills: Contrast</p> <p>Activities and Suggested Lesson: Listen: examples played while students follow staff notation identifying contrasts e.g. forte/piano, high/low, allegro/largo, legato/staccato, etc. Read: motives, phrases, sections on staff notation based on standard patterns. Write: motifs on staff notation, 2-4 measures.</p> <p>Resources:</p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 22 and ongoing	A,B,C,D	<p>Band GPS: MESBB.4 b. Improvise a melody or variation of a melody using a five-note diatonic, pentatonic, or blues scale.</p> <p>CCGPS: CCRA - W.2 AWL: section CIM: S1.3 Generates multiple interpretations for a musical idea or aural image</p>	Creative Thinking	<p>Concepts/Skills: Sound and Silence</p> <p>Activities and Suggested Lesson: Listening: scale, segments, motives, melodies. Singing and playing: scales, segments, motives, melodies including rhythmic and melodic variations. Improvise: Melodies through guided parameters e.g. 4 measures, start and end on do, meter, contrasting segments of sound and silence, etc. Contrast pairs or groups.</p> <p>Resources: <i>New Sounds in Class</i> by George Self <i>Sound and Silence: Classroom Projects in Creative Music Making</i> by John Paynter and Peter Aston</p> <p>Questioning Strategies: Five Core Questions for Creativity Development:</p> <ol style="list-style-type: none"> 1) What more can you do? 2) Did you take a chance? 3) What else can you connect it to? (What more can you add?) 4) What is another way of doing it? Can it be better? 5) Are you letting your personality come through?

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Week 23 and ongoing	E	<p>Band GPS: MESBB.6 b. Compare and contrast musical works based on genre and culture. MESBB.9 a. Describe the characteristics of music from different cultures.</p> <p>CCGPS: CCRA-W.8 AWL: style CIM: S1.2 Follows prompts inherent in the character of music</p>	Cultural and Historical Context	<p>Concepts/Skills: Style Activities and Suggested Lesson: Discuss, listen: Explore musical styles and genre as relevant to band including symphony, jazz and popular styles. Write: Compare class music to above styles.</p> <p>Edit existing class compositions for contrasting sections.</p> <p>Resources: <i>Listening to Music History - activities for listening, performing and composing by Helen McGregor</i></p>
Week 24 and ongoing	E	<p>Band GPS: MESBB.9 a. Describe the characteristics of music from different cultures. b. Analyze American and other genres of music in relation to its historical and cultural context. c. Identify genres, styles, and composers within specific time periods.</p> <p>CCGPS: CCRA - W. 8 AWL: category CIM: S1.4 Mentally manipulates sound and meaning</p>	Cultural and Historical Context	<p>Concepts/Skills: Genre Activities and Suggested Lesson: Listen, discuss: Explore a variety of multi-cultural music - characteristics, examples, images, sound, cultural context, inter-relatedness. Listening: examples, categorize, identify. Create: charts, tables, graphs, etc. comparing genres.</p> <p>Resources:</p>

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Week 25 and ongoing	E	<p>Band GPS: MESBB.8 a. Describe how music relates to fine arts and other disciplines. b. Examine the chronological development of various music styles and contextual elements, composers, and influences from each time period.</p> <p>CCGPS: CCRA - W.2 AWL: trace</p> <p>CIM: S1.9 Uses strategies to alter/ generate aural images, e.g. Cage, Stockhausen, Penderecki, to change how they are perceived and interpreted.</p>	Cultural and Historical Context	<p>Concepts/Skills: Time Periods</p> <p>Activities and Suggested Lesson: Read: music and art. music styles and genres, composers, time periods Write: charts, timelines, graphs, Venn diagrams, reports. Listen: music from different time periods Discuss: Characteristics of music from different eras Analyze: class repertoire for style, genre</p> <p>Resources:</p>
Week 26 and ongoing	E	<p>Band GPS: MESBB.8 c. Identify major time periods and describe music's influence on that time period. d. Identify the influence of music on society and society's influence on music within a given time period.</p> <p>CCGPS: CCRA - R.4 AWL: circumstance</p> <p>CIM: S1.9 Uses strategies to alter/ generate aural images, e.g. Cage, Stockhausen, Penderecki, to change how they are perceived and interpreted.</p>	Cultural and Historical Context	<p>Concepts/Skills: Time Periods</p> <p>Activities and Suggested Lesson: Read: music and society, musical time periods; history Write: charts, timelines, graphs, diagrams, reports. Listen: music from different eras Analyze: function of music e.g. church, ceremony, court, folk and how that relates to the style of music. Analyze class repertoire for function</p> <p>Resources:</p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 27	A,B,C,D, E	Band GPS: MESBB.1a-b MESBB.2a-b,d MESBB.3a-c MESBB.4a-c MESBB.5a MESBB.6a-b MESBB.7a-b MESBB.8a-d MESBB.9a-c CCGPS: CCRA-W.4 AWL: modify CIM: S1.4 Mentally manipulates sound and meaning	Assessment	Concepts/Skills: Notation Activities and Suggested Lesson: Summative Assessment Practical: Perform selections Sight reading Vocal and instrumental improvisation Performing on instruments Written: Dictation Theory quiz Listening activity Composition on a given motive (rhythmic or melodic) Resources:

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Quarter 4 Week 28 and ongoing	A,D	<p>Band GPS: MESBB.2 c. Recognize the following ensemble skills through performance of musical literature: rehearsal etiquette, dynamic expression, style, blend and balance, steady tempo, rhythmic accuracy, and intonation.</p> <p>CCGPS: CCRA - SL.5 AWL: design</p> <p>CIM: S1.8 Recognizes that interpretation relies on context (the implicit and explicit cues/clues that suggest how we should assign meaning to something); combines cues/clues from disparate contexts in music to generate unusual meaning</p>	Communication	<p>Concepts/Skills: Ensemble</p> <p>Activities and Suggested Lesson: Listen: ensemble performances, own or recordings. Discuss/Identify: balance, blend, dynamics, phrasing, tempo Develop basic vocabulary, introductory activities, and performance repertoire, etc.</p> <p>Resources (QUARTER 4):</p>
Week 29 and ongoing	A,D	<p>Band GPS: MESBB.7 c. Identify the interpretations of the band during a performance, and analyze their effectiveness in relation to the intent of the composer.</p> <p>CCGPS: CCRA - W.2 AWL: series</p> <p>CIM: S2.3.1 Identifying ambiguous, indeterminate, conceptually or emotionally dissonant topics as themes for music works.</p>	Communication	<p>Concepts/Skills: Expressivity</p> <p>Activities and Suggested Lesson: Listen: phrases for rhythmic and melodic memory Sing and play: rhythmic and melodic patterns, interpret phrases for dynamics, articulation and expression. Write: rhythmic and melodic phrases, edit with dynamic and expressive markings Create: Teacher selected examples of melodic or rhythmic motives from a representative piece to serve as motive for student composition. Composition/improvisation and performance activities generated from repertoire studied.</p> <p>Resources:</p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 30 and ongoing	A,B,C,D	<p>Band GPS: MESBB.2 a. Recognize characteristic tone quality utilizing proper embouchure, playing position, posture, breathing techniques, articulation, and appropriate percussion technique. b. Demonstrate proper warm-up techniques through the use of long tones, lip slurs, chorales, and technical exercises. c. Recognize the following ensemble skills through performance of musical literature: rehearsal etiquette, dynamic expression, style, blend and balance, steady tempo, rhythmic accuracy, and intonation. d. Demonstrate all performance skills through "at-sight" performance of music literature at the appropriate level.</p> <p>CCGPS: CCRA - W.2 AWL: function, symbol CIM: S2.3.2 Determining strategies and criteria for investigating topics artistically</p>	Communication	<p>Concepts/Skills: Mood</p> <p>Activities and Suggested Lesson: Listen: phrases for rhythmic and melodic memory Sing and play: rhythmic and melodic patterns, interpret phrases for dynamics, articulation and expression. Write: rhythmic and melodic phrases Create: Teacher selected examples of melodic or rhythmic motives from a representative piece to serve as motive for student composition. Utilize percussion and melodic instruments, and/or body percussion, to support imagery, figurative or symbolic performances of repertoire, improvisations and/or compositions. Composition/improvisation and performance activities generated from repertoire studied.</p> <p>Resources: <i>New Sounds in Class by George Self</i></p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 31 and ongoing	A	<p>Band GPS: MESBB.5 a.Compose rhythmic exercises and short melodies using traditional notations which incorporate use of dynamics.</p> <p>CCGPS: CCRA-W.2 AWL: motif CIM: S2.2 Adapts and uses an aural language to connect one idea to other ideas using a range of strategies, such as aural analogy, narrative, symbolism, etc.; seeks and employs sound and conceptual patterns to make connections</p>	Composition	<p>Concepts/Skills: Composition (Post-Assessment)</p> <p>Activities and Suggested Lesson: Explorative: groups discuss, describe, research the elements of music, dramatic and emotional qualities the assignment communicates. Describe, oral or written, specific qualities in melody, harmony, rhythm, texture, timbre. Evaluate each category by explaining how this communicates dramatic or emotional qualities. Outline initial rhythmic motive.</p> <p>Resources: Post-Assessment packet</p> <p>Questioning Strategies: Five Core Questions for Creativity Development:</p> <ol style="list-style-type: none"> 1) What more can you do? 2) Did you take a chance? 3) What else can you connect it to? (What more can you add?) 4) What is another way of doing it? Can it be better? 5) Are you letting your personality come through?

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 32 and ongoing	A	<p>Band GPS: MESBB.5 a.Compose rhythmic exercises and short melodies using traditional notations which incorporate use of dynamics.</p> <p>CCGPS: CCRA - W.2 AWL: derive</p> <p>CIM: S2.3.1 Identifying ambiguous, indeterminate, conceptually or emotionally dissonant topics as themes for music works;</p>	Composition	<p>Concepts/Skills: Composition (Post-Assessment)</p> <p>Activities and Suggested Lesson: Groups compose 8 measures based on motive utilizing repetition, and a formal structure.</p> <p>Resources: Post-Assessment packet</p> <p>Questioning Strategies: Five Core Questions for Creativity Development:</p> <ol style="list-style-type: none"> 1) What more can you do? 2) Did you take a chance? 3) What else can you connect it to? (What more can you add?) 4) What is another way of doing it? Can it be better? 5) Are you letting your personality come through?
Week 33 and ongoing	A,B,C,D, E	<p>Band GPS: MESBB.5 a.Compose rhythmic exercises and short melodies using traditional notations which incorporate use of dynamics.</p> <p>CCGPS: CCRA-SL.6 AWL: evaluate</p> <p>CIM: S2.3.2 Determining strategies and criteria for investigating them artistically</p>	Composition	<p>Concepts/Skills: Composition (Post-Assessment)</p> <p>Activities and Suggested Lesson: Groups edit and revise composition. Perform compositions and do Peer Assessments Groups write reflective essays.</p> <p>Resources: Post-Assessment packet</p> <p>Questioning Strategies: Five Core Questions for Creativity Development:</p> <ol style="list-style-type: none"> 1) What more can you do? 2) Did you take a chance? 3) What else can you connect it to? (What more can you add?) 4) What is another way of doing it? Can it be better? 5) Are you letting your personality come through?

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 34 and ongoing	A,B,C,D,E	<p>Band GPS: MESBB.5 a.Compose rhythmic exercises and short melodies using traditional notations which incorporate use of dynamics.</p> <p>CCGPS: CCRA-W.2 AWL: respond CIM: S2.4 Develops iterative mindset by consciously forming provisional answers, testing, revising, testing, etc.</p>	Composition	<p>Concepts/Skills: Composition (Post-Assessment) Activities and Suggested Lesson: Groups edit and revise compositions as needed. Groups continue completing reflective essays.</p> <p>Resources: Post-Assessment packet Questioning Strategies: Five Core Questions for Creativity Development:</p> <ol style="list-style-type: none"> 1) What more can you do? 2) Did you take a chance? 3) What else can you connect it to? (What more can you add?) 4) What is another way of doing it? Can it be better? 5) Are you letting your personality come through?
Week 35	A,B,C,D,E	<p>Band GPS: MESBB.1a-b MESBB.2a-d MESBB.3a-c MESBB.4a-c MESBB.5a MESBB.6a-b MESBB.7a-c MESBB.8a-d MESBB.9a-c</p> <p>CCGPS: CCRA - W.2 AWL: specific</p> <p>CIM: S1.5 Improvises in response to unanticipated insights, deviations, or teacher-imposed constraints that reframe experience.</p>	Composition	<p>POST-ASSESSMENT: COMPOSITION Activities and Suggested Lesson: Finalize Post-Assessment in Composition</p> <p>Questioning Strategies: www.igniteart.weebly.com Five Core Questions for Creativity Development:</p> <ol style="list-style-type: none"> 1) What more can you do? 2) Did you take a chance? 3) What else can you connect it to? (What more can you add?) 4) What is another way of doing it? Can it be better? 5) Are you letting your personality come through?

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 36	A,B,C,D,E	<p>Band GPS:</p> <p>MESBB.1a-b MESBB.2a-d MESBB.3a-c MESBB.4a-c MESBB.5a MESBB.6a-b MESBB.7a-c MESBB.8a-d MESBB.9a-c</p> <p>CCGPS: CCRAS - SL.6 AWL: structure</p> <p>CIM: CIM: S1.5 Improvises in response to unanticipated insights, deviations, or teacher-imposed constraints that reframe experience.</p>	Assessment	<p>Concepts/Skills: The Language of Music Activities and Suggested Lesson:</p> <p>Summative assessment</p> <p>Practical: Vocal and Instrumental repertoire performance</p> <p>Sight reading Listening responses Improvisation activities</p> <p>Written: Analysis Quiz Listening critique Socio/historic projects or research reports</p>