

ATLANTA PUBLIC SCHOOLS

Scope and Sequence

Middle School Beginning Band

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

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		BAND GPS: Multiple CCGPS: CCRAS-SL.6 AWL: CIM:	Pre-Assessment	Pre-Assessment: Critical Thinking in Music (CTM) written assessment. Use Track #1.

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Week 2 and ongoing	1	<p>BAND GPS:</p> <p>MMSBB.1</p> <p>a. Sing to recognize fundamentals of tone production.</p> <p>MMSBB.2</p> <p>a. Recognize characteristic tone quality utilizing proper embouchure, playing position, posture, breathing techniques, articulation, and appropriate percussion technique.</p> <p>b. Demonstrate proper warm-up techniques through the use of long tones, lip slurs, chorales, and technical exercises.</p> <p>MMSBB.3</p> <p>a. Identify and define standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, expression.</p> <p>b. Define and describe the musical terms incorporated in the literature as well as identify key signatures.</p> <p>CCGPS: CCRAS - SL.6</p> <p>AWL: function, structure</p> <p>CIM: S1.6 Makes multiple representations of a single motive or theme using varied materials, instruments and approaches</p>	The Language of Music	<p>Concepts/Skills: Notation</p> <p>Activities and Suggested Lesson:</p> <p>Performance:</p> <ul style="list-style-type: none"> •Introduce or review basics of posture and breathing, tone quality, embouchure, articulation, vibrato, tongueing, slurring, hand/mallet and percussion technique. •Introduce or review warm-up techniques through long-tones, lip slurs, chorales, technical exercises. •Percussion introduce : 5, 7, 9 stroke rolls, single, double, triple paradiddle, closed to open roll. <p>Introduce or review theory basics: note values and rests (whole,half,quarter,eighths), time signatures, dotted notes.</p> <p>Read rhythms as applicable to repertoire.</p> <p>Introduce or review score reading including repeat signs, first/second endings, Da Capo, Dal Segno, Fine.</p> <p>Apply concepts of tone production and rhythms to appropriate repertoire.</p> <p>Music Vocabulary Beginning Level on Notation: note,staff, ledger lines, sharp sign, flat sign, natural sign, clef, grand staff stem, flag, beam, dotted note, dotted rhythm, tie, triplet, rest, time signature, key signature, bar line, measure/bar, double bar line, note values first/second endings</p> <p>Resources (Performance repertoire - QUARTER 1): Level 1(GMEA List) Apollo Overture- Andrew Balent Kingsridge- Quincy Hilliard The King's Court- Ed Huckeby Alpha Squadron-Greg Hillis Riverbend Rhapsody- David Schaffer In Honored Glory- Douglas Wagner On the Colorado Trail- Pierre LaPlante Suncatcher- James Curnow</p>

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Week 3 and ongoing	1	<p>BAND GPS:</p> <p>MMSBB.2</p> <p>a. Recognize characteristic tone quality utilizing proper embouchure, playing position, posture, breathing techniques, articulation, and appropriate percussion technique.</p> <p>b. Demonstrate proper warm-up techniques through the use of long tones, lip slurs, chorales, and technical exercises.</p> <p>d. Demonstrate all performance skills through "at-sight" performance of music literature at the appropriate level.</p> <p>MMSBB.3</p> <p>a. Identify standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, expression.</p> <p>CCGPS: CCRAS - R.4</p> <p>AWL: correspond</p> <p>CIM: S1.3 Generates multiple interpretations for a musical idea or aural image</p>	Sound Patterns	<p>Concepts/Skills: Intervals</p> <p>Activities and Suggested Lesson:</p> <p>Performance:</p> <ul style="list-style-type: none"> • Develop tone production skills on long, open tones • Develop knowledge of fingerings • Introduction of new terms used in musical literature- (Internal Repeat, fermata, ritard, ritardando caesura, Da Capo. • Identify and perform various stylistic articulations. (Staccato, tenuto, slurs, legato) • Students will be able to play new notes within the context of performance sheet music and related method book exercises using new and alternate fingerings. • Winds, Brass, Mallets- Be able to perform Bb concert scale -2 octaves, Percussion- Flam, Flam accent, Flamacue • Application of learned skills to performance/new music and audition material. <p>Listening/Reading: Review standard patterns and basic intervals in sight reading e.g. triads, cadence patterns, stepwise movement. Continue applying concepts of tone quality, embouchure, posture, articulation, to selected repertoire.</p> <p>Resources (Performance repertoire):</p> <p>Questioning Strategies:</p> <p>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 4 and ongoing	1	<p>BAND GPS:</p> <p>MMSBB.1</p> <p>b. Sing to match pitch through call and response (stepwise and major intervals).</p> <p>MMSBB.3</p> <p>a. Identify and define standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, expression.</p> <p>b. Define and describe the musical terms incorporated in the literature as well as identify key signatures.</p> <p>c. Demonstrate a steady beat as well as rhythms and meters through a systematic counting procedure.</p> <p>CCGPS: CCRAS - R.4</p> <p>AWL: interact, relevance</p> <p>CIM: S1.3 Generates multiple interpretations for a musical idea or aural image</p>	Sound Patterns	<p>Concepts/Skills: Major and perfect intervals within the major scale</p> <p>Activities and Suggested Lesson:</p> <p>Write key signatures on staff notation.</p> <p>Play sections memorized or from staff notation.</p> <p>Apply tone production techniques, knowledge of sight reading, score reading, recognition of patterns, to repertoire selections.</p> <p>CTM #2</p> <p>Resources (Performance repertoire):</p>

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Week 5 and ongoing	1	<p>BAND GPS: MMSBB.1 b. Sing to match pitch through call and response (stepwise and major intervals).</p> <p>MMSBB.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: CCRAS - R.4 AWL: dynamic</p> <p>CIM: S1.5 Improvises in response to unanticipated insights, deviations or teacher-imposed constraints that reframe experience</p>	Elements of Music	<p>Concepts/Skills: Dynamics, Articulation, Tempo</p> <p>Activities and Suggested Lesson:</p> <p>Performing:</p> <ul style="list-style-type: none"> Developing an understanding of Duple and Triple meter and developing a systematic counting technique in 4/4, 3/4, 2/4 time. Introduction or review of terms: Meter, tempo, and metronome. Demonstration by student – proper decorum, instrument carriage and posture, attentiveness to director in class and in public performance. Percussion appropriate performance techniques Student Identification of Time Signatures and performance music as being in duple or triple meter. Student Accurately counting rhythms utilizing concept of subdivision and mathematical relationships. <p>Writing: singing, playing, writing dictation within the key. Review basic music vocabulary related to dynamics, meter, tempo, style, blend, balance, articulation. CTM #3</p> <p>Music Vocabulary Beginning Level on Performance Directions: adagio, allegro, andante, crescendo, da capo, dal segno, decrescendo, diminuendo, fermata, fine, forte f, fortissimo ff, legato, largo, mezzo moderato, piano p, pianissimo pp, ritardando, solo, soli, tutti, ></p> <p>Resources (Performance repertoire):</p>

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Week 6 and ongoing	1	<p>BAND GPS: MMSBB.2 d. Demonstrate all performance skills through “at-sight” performance of music literature at the appropriate level.</p> <p>CCGPS: CCRAS - R.4 AWL: format</p> <p>CIM: S1.3 Generates multiple interpretations for a musical idea or aural image</p>	Elements of Music	<p>Concepts/Skills: Melody, Rhythm</p> <p>Activities and Suggested Lesson:</p> <p>Performance:</p> <ul style="list-style-type: none"> • Learning Attack and Release Techniques • Developing scale performance skills • Developing cymbal crash techniques and proper bass drum dampening techniques. • Development of double sticking technique on mallets. <p>Sight reading more advanced intervals. Sight reading patterns adding advanced intervals. Utilize aural skills to match pitch, improve intonation, and sing and play with attention to ensemble balance and blend. Apply sight reading techniques to selections, e.g. sight reading rhythms, selected measures, etc. from repertoire. Create: Short melodic phrases based on scale segments CTM #4</p> <p>Resources (Performance repertoire):</p>

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Week 7	1	<p>BAND GPS: MMSBB.6 a. Identify and describe compositional devices, techniques, meter, tempo, tonality, intervals, and chords.</p> <p>CCGPS: CCRAS - W.4 AWL: categorize</p> <p>CIM: S1.7 Mentally envisions, audiates, what cannot be directly observed, for example by depicting imaginary events, personal/social values, etc.</p>	Elements of Music	<p>Concepts/Skills: pitch, intonation, sharp, flat</p> <p>Activities and Suggested Lesson:</p> <p>Performance:</p> <ul style="list-style-type: none"> Scales: F, Bb, Eb (1 octave); tongued and slurred Revise posture, embouchure techniques <p>Review or introduce knowledge of pitch tendencies, harmonic responsibilities, tuning skills.</p> <p>Music theory and sight reading continued: rhythmic patterns including whole, half, quarter and eighth note and rest combinations.</p> <p>Apply knowledge of tone production, posture, and music theory to performance and analysis of repertoire.</p> <p>CTM #5</p> <p>Resources (Performance repertoire):</p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 8 and ongoing	1	<p>BAND GPS: MMSBB.7</p> <p>a. Evaluate the quality and effectiveness of performances, compositions, arrangements, and improvisations.</p> <p>b. List strengths and weaknesses in performance, and suggest areas of improvement.</p> <p>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: CCRAS - W.6 AWL: theme, tone</p> <p>CIM: S1.1 Mentally recalls and produces sound images using a variety of materials</p>	<p>Performance</p> <p>(Fall Concert, All-State Auditions, Honor Groups)</p>	<p>Concepts/Skills: Performance</p> <p>Activities and Suggested Lesson:</p> <p>Performance:</p> <ul style="list-style-type: none"> Winds, Brass, Mallets: F concert scale (1 octave) Percussion: perform 11 and 13 stroke rolls, cymbal crash, choke and slide choke. Proper dampening technique on Bass Drum. <p>Review (basic theory, conducting techniques, music vocabulary, sight reading, performance skills, concert etiquette, interpretation, etc.)</p> <p>Apply knowledge of tone production, expression, phrasing, balance, blend, articulation, dynamics, etc. to repertoire selections.</p> <p>CTM #6</p> <p>Resources (Performance Repertoire):</p>

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Week 9	1	<p>BAND GPS: MMSBB.2</p> <ul style="list-style-type: none"> 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>CCGPS: CCRAS - W.1 AWL: manipulation, dynamic</p> <p>CIM: 3.1 Reflects on portfolio and identifies patterns to revise or generate new work.</p>	Assessment	<p>Concepts/Skills: Playing Technique and Music Theory Skills</p> <p>Activities and Suggested Lesson: Summative Assessment: Practical: individual/small group performance of -sight reading examples utilizing melodies within the range of two octaves. -rhythmic sight reading through clapping, chanting or tapping advanced and complex patterns in simple and compound meters. -Sections from selected repertoire for phrasing, intonation, tone, posture and other aspects taught. -Student Performance of Bb, F concert scales (1 octave- Winds, Brass, Mallets) -Student Performance of 5, 7, 9, 11, 13 stroke rolls, closed to open roll, flam, single, double, triple paradiddle, Flamacue, single and double drag tap. Written: Theory quiz Sight reading quiz Aural examples matching tone, note reading examples Listening critiques Dictation (rhythmic and/or melodic)</p> <p>Resources:</p>

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Quarter 2 Week 10 and ongoing	1	<p>BAND GPS: MMSBB.7</p> <p>a. Evaluate the quality and effectiveness of performances, compositions, arrangements, and improvisations.</p> <p>b. List strengths and weaknesses in performance, and suggest areas of improvement.</p> <p>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: CCRAS - W.1 AWL: manipulation, dynamic</p> <p>CIM: S2.5 Questions hierarchies of value and logic by critiquing and producing music works.</p>	Creative Thinking	<p>Concepts/Skills: Analysis</p> <p>Activities and Suggested Lesson: Review tone quality, intonation, articulation through listening analysis. Listening: critical listening for discussion and paragraph writing to solo or ensemble recordings for style, interpretation, tone, dynamics, melody, harmony, rhythm, timbre, etc. Explain how the use of dynamics communicate the meaning of the music. Analyze/Evaluate a composition for applicable dynamic and articulation indicators. Analyze a composition for phrases: phrase lengths, motifs, question/answer, echo, etc. CTM #7</p> <p>Music Vocabulary Beginning Level on Harmony (ongoing): key, major, minor, triad, tonic/keynote/home note, dominant, intervals</p> <p>Resources (Performance repertoire - QUARTER 2):</p>

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Week 11 and ongoing	1	<p>BAND GPS:</p> <p>MMSBB.6</p> <p>a. Identify and describe compositional devices, techniques, meter, tempo, tonality, intervals, and chords to interpret music.</p> <p>MMSBB.4</p> <p>a. Improvise rhythmic patterns by clapping, singing, or playing an instrument.</p> <p>MMSBB.5</p> <p>a. Compose rhythmic exercises and short melodies using traditional notations which incorporate use of dynamics.</p> <p>CCGPS: CCRAS-SL.6</p> <p>AWL: Analyze</p> <p>CIM: S1.5 Improvises in response to unanticipated insights, deviations or teacher imposed constraints that reframe experience.</p>	Creative Thinking	<p>Concepts/Skills: Rhythmic and melodic patterns; repetition</p> <p>Activities and Suggested Lesson:</p> <p>Performance:</p> <ul style="list-style-type: none"> Perform music utilizing phrasing and correct breathing. Identify and Perform accidentals and key signatures accurately. Count and perform rhythms in simple and triple time accurately. Identify conducting patterns and demonstrate a conducting pattern in 2/4 and 4/4 time. Count and perform eighth note and rest patterns in 4/4 and 2/4 time. Define intonation, pitch, timbre, and fermata. Continued development of ability to perform scales, long tones, accurate rhythms and expression markings. Apply previously learned skills to developing sight-reading attack skills. Introduce supplemental materials for public ensemble performance. <p>Dictation: rhythmic and melodic.</p> <p>Instrumental or vocal 2 measure improvisation during warm ups using chord patterns or scale segments.</p> <p>Composition: completing 2 measure rhythms (question/answer or echo statements) using traditional notation. Edit compositions for dynamics and articulation.</p> <p>Select dictation examples from the repertoire.</p> <p>Select improvisation examples from the repertoire.</p> <p>Select compositional activities based on rhythms or melodies from the repertoire.</p> <p>CTM #8</p> <p>Resources (Performance repertoire):</p>

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Week 12 and ongoing	1	<p>BAND GPS: MMSBB.4 b. Improvise a melody or variation of a melody using a five-note diatonic, pentatonic, or blues scale.</p> <p>MMSBB.5 a. Compose rhythmic exercises and short melodies using traditional notations which incorporate use of dynamics.</p> <p>CCGPS: CCRAS - W.2a AWL: design</p> <p>CIM: S1.4 Mentally manipulates sound and meaning.</p>	Creative Thinking	<p>Concepts/Skills: Melodic Contour (shape); high/low; ostinato</p> <p>Activities and Suggested Lesson:</p> <p>Performance:</p> <ul style="list-style-type: none"> Identify notes/develop reading skills in Bass Clef for Reading Tympani Sheet music Develop proper tuning and playing technique for Tympani. Continue to prepare for individual and group performances Understand the mechanics of writing an 4-measure melody or rhythm <p>Listening: critique on listening examples while following score. Explain all the devices the composer uses to communicate performance directions.</p> <p>Instrumental improvisation during warm ups and repertoire performance using stepwise or chord patterns.</p> <p>Composition: completing melodies (question/answer or echo statements using mainly repetition and sequence) and more advanced rhythms noticing melodic contour (shape).</p> <p>Select dictation examples from the repertoire.</p> <p>Select improvisation examples from the repertoire e.g. selecting a rhythm for the repertoire to be used as an ostinato. Improvise over the ostinato employing scale segments, or triads.</p> <p>CTM #9</p> <p>Resources (Performance repertoire):</p> <p>Questioning Strategies:</p> <p>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 13 and ongoing	1	<p>BAND GPS: MMSBB.6 b. Compare and contrast musical works based on genre and culture.</p> <p>MMSBB.4 b. Improvise a melody or variation of a melody using a five-note diatonic, pentatonic, or blues scale.</p> <p>CCGPS: CCRAS - W. 2 AWL: style</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>	Structure	<p>Concepts/Skills: Harmonic Structure</p> <p>Activities and Suggested Lesson: Performance: <ul style="list-style-type: none"> • Winds/Brass/Mallets- Perform F, Bb concert scale accurately. • Percussion-demonstrate correct playing technique on tympani. (Rolls, pedaling and tuning) Listening: comparing and contrasting recordings of own performances to the score. Draw a graphic organizer labeling the Performance based on performance indicators such as dynamics, articulation, tempo, balance, etc. following the score to evaluate how composer intent and directives were met. Improvise in 2 or more parts (chord base). Record class performances. Analyze, evaluate and discuss recorded performances. Select chord patterns from repertoire for improvisation activities. CTM#10</p> <p>Resources: Questioning Strategies: Five Core Questions for Creativity Development: <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? </p>

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Week 14 and ongoing	1	<p>BAND GPS:</p> <p>MMSBB.4</p> <ul style="list-style-type: none"> 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>MMSBB.5</p> <ul style="list-style-type: none"> a. Compose rhythmic exercises and short melodies using traditional notations which incorporate use of dynamics. <p>CCGPS: CCRAS - R.3</p> <p>AWL:collaborate</p> <p>CIM: S2.3.1 Identifying ambiguous, indeterminate, conceptually or emotionally dissonant topics as themes for music works;</p>	Structure	<p>Concepts/Skills: Sound and Silence</p> <p>Activities and Suggested Lesson:</p> <p>Performance:</p> <ul style="list-style-type: none"> • Continue to prepare for GMEA All –State auditions, individual and group performances. • Percussion: Begin developing Latin Percussion and auxiliary percussion techniques. • Winds/Brass/Mallets: Begin working on chromatic technique, chromatic scale fragments. • Percussion: Proper playing techniques for castanets, tam-tam, Chinese gong and Thunder Sheet. <p>Develop improvisatory activities from selected repertoire.</p> <p>Develop technical exercises and warm up activities from selected repertoire.</p> <p>Plot improvisatory or compositional activities in graphic score notation.</p> <p>CTM #11</p> <p>Resources (Performance repertoire):</p> <p><i>New Sounds in Class</i> by George Self</p> <p><i>Sound and Silence: Classroom Projects in Creative Music</i> by John Paynter and Peter Aston</p> <p>Questioning Strategies:</p> <p>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	1	<p>BAND GPS: MMSBB.5 a. Compose rhythmic exercises and short melodies using traditional notations which incorporate use of dynamics.</p> <p>CCGPS: CCRAS - R.3 AWL: format</p> <p>CIM: S1.6 Makes multiple representations of a single motive or theme using varied materials, instruments and approaches</p>	Structure	<p>Concepts/Skills: Motif; repetition, sequence</p> <p>Activities and Suggested Lesson:</p> <p>Performance:</p> <ul style="list-style-type: none"> Compare/differentiate between $\frac{3}{4}$ time and $\frac{3}{8}$ time, $\frac{2}{4}$ and Cut time. Continue to prepare for individual and group performances, introduction of additional supplemental materials. Define and perform Allegro, Andante, Largo, and Moderato. Identify/play enharmonic notes. Winds/Brass/ Mallets: Perform chromatic scale. (1 octave) Percussion: demonstrate correct performance techniques on auxiliary and Latin Percussion (tambourine, triangle, Congas, guiro, cabasa Temple Blocks.) <p>Compose using compositional devices such as repetition, sequence. Compose melodic themes in contrasting styles (rhythmic and/or melodic). Design a score based on a selected melodic motive from performance repertoire. Demonstrate repetition, sequence, of this motif or over four measures.</p> <p>Evaluate the structure of melodic motives most successful for composition.</p> <p>CTM #12</p> <p>Resources (Performance repertoire): New Sounds in Class by George Self Sound and Silence: Classroom Projects in Creative Music by John Paynter and Peter Aston</p> <p>Questioning Strategies:</p> <p>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 16 and ongoing	10, and PA	<p>BAND GPS:</p> <p>MMSBB.4</p> <ul style="list-style-type: none"> 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>MMSBB.5</p> <ul style="list-style-type: none"> a. Compose rhythmic exercises and short melodies using traditional notations which incorporate use of dynamics. <p>CCGPS: CCRAS - W.2a</p> <p>AWL: design</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>	Structure	<p>Concepts/Skills: Compositional devices: motivic development, ostinato</p> <p>Activities and Suggested Lesson:</p> <p>Multipart performances using improvisational techniques such as rhythmic ostinati, instrumental parts, etc.</p> <p>Design a group composition using selected phrases from performance repertoire to demonstrate techniques including motivic development, ostinato, etc.</p> <p>Edit compositions for expressive elements e.g. dynamics and articulations (phrases, staccato, accents, etc.)</p> <p>Arrange and perform existing songs by making creative decisions regarding tempo, phrasing, dynamics, and justify those creative decisions.</p> <p>CTM #13</p> <p>Resources (Performance repertoire):</p> <p>Questioning Strategies:</p> <p>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 17 and ongoing	1	<p>BAND GPS: MMSBB.4</p> <ol style="list-style-type: none"> Improvise rhythmic patterns by clapping, singing, or playing an instrument. Improvise a melody or variation of a melody using a five-note diatonic, pentatonic, or blues scale. Demonstrate a rhythmic ostinato to be performed with a melody. <p>MMSBB.5</p> <ol style="list-style-type: none"> Compose rhythmic exercises and short melodies using traditional notations which incorporate use of dynamics. <p>CCGPS: CCRAS - W.4 AWL: format</p> <p>CIM: S2.1 Explains how changing the aural language used in music also changes its meaning.</p>	<p>Performance</p> <p>(Winter Concert, Honor Groups)</p>	<p>Concepts/Skills: Formal Structure; AB; ABA</p> <p>Activities and Suggested Lesson: Multipart performances using improvisational techniques such as rhythmic ostinati, body percussion, etc. Design a group composition using selected phrases from performance repertoire to demonstrate techniques including ostinato, body percussion, motivic development, formal structure, etc. Guided composition: creating melodies for sight reading. Compose a 4 measure melody and as a class compile a rhythmic composition in score layout.</p> <p>Music vocabulary Beginning Level on Form: Binary (AB) Ternary (ABA)</p> <p>Resources: 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 18	1	<p>BAND GPS:</p> <p>MMSBB.4</p> <ul style="list-style-type: none"> 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>MMSBB.5</p> <ul style="list-style-type: none"> a. Compose rhythmic exercises and short melodies using traditional notations which incorporate use of dynamics. <p>CCGPS: CCRAS - W.4</p> <p>AWL: motif, format</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>	Assessment	<p>Concepts/Skills: Formal structure (motif, measures, phrase lengths, AB/ABA)</p> <p>Activities and Suggested Lesson:</p> <p>Summative Assessment</p> <p>Practical (playing instrument individually or small group)</p> <p>Improvising short melodic phrases based on triads, pentachord, stepwise movement.</p> <p>Composing or improvising ostinati, two part.</p> <p>Composing/improvising multi-measure advanced rhythmic patterns in simple and/or compound meters.</p> <p>Guided composition: creating melodies from a motive from the band repertoire.</p> <p>Resources:</p> <p>Questioning Strategies:</p> <p>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
Quarter 3 Week 19 and ongoing	1	<p>BAND GPS: MMSBB.3</p> <ol style="list-style-type: none"> Identify and define standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, expression. Define and describe the musical terms incorporated in the literature as well as identify key signatures. Demonstrate a steady beat as well as rhythms and meters through a systematic counting procedure. <p>CCGPS: CCRAS - W.2d AWL: concept</p> <p>CIM: S.2.1 Explains how changing the aural language used in music also changes its meaning</p>	Communication	<p>Concepts/Skills: Contrast through high/low; loud/soft; fast/slow; etc.</p> <p>Activities and Suggested Lesson:</p> <p>Performance:</p> <ul style="list-style-type: none"> Identify and perform with good quality: Blend, Balance, Intonation, expression, phrasing, and performance etiquette. Continue to perform/develop Bb, F concert scales, chromatic scale (1 octave) accurately Continue to utilize good warm-up techniques (long tones, lip slurs, rolls and rudiments.) Percussion: Perform 17 stroke roll, closed to open roll <p>Score analysis: Identifying and interpreting standard notation symbols including articulation, dynamics, tempo, expression and key signatures. Demonstrate an understanding of these performance directions in creating expressive qualities by exploring contrasts e.g. loud/soft, louder/softer, legato/staccato, fast/slow, etc.</p> <p>Resources (Performance repertoire - QUARTER 3): Apply score reading and analytical strategies to selected repertoire. Also refer to GMEA list</p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 20 and ongoing	1	<p>BAND GPS: MMSBB.7</p> <ul style="list-style-type: none"> a. Evaluate the quality and effectiveness of performances, compositions, arrangements, and improvisations. b. List strengths and weaknesses in performance, and suggest areas of improvement. c. Identify the interpretations of the band during a performance, and analyze their effectiveness in relation to the intent of the composer. <p>CCGPS: CCRAS - W.2d AWL: critique</p> <p>CIM: S2.5 Questions hierarchies of value and logic by critiquing and producing music works.</p>	Communication	<p>Concepts/Skills: Stylistic Interpretation through tone, blend, balance, dynamics, articulations, playing technique.</p> <p>Activities and Suggested Lesson: Critical listening: listening guides, listening maps, scores, critique, Q&A utilizing professional recordings or classroom recordings. Performance and listening: solo, ensemble and large group tone, blend and balance, melody, harmony, rhythm, timbre. Apply tone production skills. Apply listening skills. Oral or written evaluations of performances. CTM #14</p> <p>Resources (Performance repertoire):</p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 21 and ongoing	1	<p>BAND GPS: MMSBB.3</p> <ol style="list-style-type: none"> Identify and define standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, expression. Define and describe the musical terms incorporated in the literature as well as identify key signatures. Demonstrate a steady beat as well as rhythms and meters through a systematic counting procedure. <p>CCGPS: CCRAS - W.3e AWL: analyze 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>	Communication	<p>Concepts/Skills: How the composer communicates through Performance directions</p> <p>Activities and Suggested Lesson: Performance:</p> <ul style="list-style-type: none"> Be able to understand and demonstrate conducting patterns in $\frac{3}{4}$, 6/8 time. Be able to perform rhythmic patterns beginning with a rest accurately (eighth rest- eighth note, sixteenth rest –sixteenth note combinations) Percussion: Develop performance techniques on chimes. <p>Aural training: utilizing theory and notation reading skills, combine listening and notational/compositional activities. Apply aural skills to selections from repertoire e.g. tonal memory, rhythmic memory, chromaticism, meter, tonality, etc. visually and aurally. Analyze repertoire for performance directions focusing on composer intent and how accurately these are communicated when playing. CTM #15</p> <p>Resources (Performance repertoire):</p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 22 and ongoing	1	<p>BAND GPS: MMSBB.3</p> <ul style="list-style-type: none"> a. Identify and define standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, 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>CCGPS: CCRAS - W.1c AWL: adjust</p> <p>CIM: S1.3 Generates multiple interpretations for a musical idea or aural image</p>	Irregular Note groups	<p>Concepts/Skills: Irregular Note groups; triplets</p> <p>Activities and Suggested Lesson: Sight reading: more advanced examples, extended range, introduce irregular note groups. Apply advanced sight reading skills to selections from repertoire, e.g. larger range, advanced playing techniques, more complex rhythms, irregular note groups, etc. CTM #16</p> <p>Resources (Performance repertoire):</p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 23 and ongoing	1	<p>BAND GPS:</p> <p>MMSBB.2</p> <ul style="list-style-type: none"> 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>MMSBB.7</p> <ul style="list-style-type: none"> a. Evaluate the quality and effectiveness of performances, compositions, arrangements, and improvisations. b. List strengths and weaknesses in performance, and suggest areas of improvement. c. Identify the interpretations of the band during a performance, and analyze their effectiveness in relation to the intent of the composer. <p>CCGPS: CCRAS - SL.6</p> <p>AWL: connotation</p> <p>CIM: S1.2 Follows prompts inherent in</p>	<p>Performance (GMEA LGPE)</p>	<p>Concepts/Skills: Communication; expressivity through playing technique and tone.</p> <p>Activities and Suggested Lesson: Performance etiquette, performance techniques, stage etiquette, posture and presence on stage, listening for blend and balance, following conducting techniques, audience etiquette.</p> <p>Resources (Performance repertoire):</p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 24 and ongoing	1	<p>BAND GPS: MMSBB.8 b. Examine the chronological development of various music styles and contextual elements, composers, and influences from each time period.</p> <p>CCGPS: CCRAS - W. 2a AWL: concise</p> <p>CIM: S2.1 Explains how changing the aural language used in music also changes its meaning</p>	Cultural and Historical Context	<p>Concepts/Skills: Elements of music as applied to different styles and genre</p> <p>Activities and Suggested Lesson: Explore performance repertoire of diverse cultures, historical periods, and styles through analytical, theoretical, and listening activities. Use graphic organizers, charts, maps, diagrams, to compare genres, styles and composers. Develop timelines. CTM #17</p> <p>Resources:</p>
Week 25 and ongoing	1	<p>BAND GPS: MMSBB.8 c. Identify major time periods and describe music's influence on that time period.</p> <p>CCGPS: CCRAS - W.2a AWL: image</p> <p>CIM: S2.1 Explains how changing the aural language used in music also changes its meaning</p>	Cultural and Historical Context	<p>Concepts/Skills: World Music</p> <p>Activities and Suggested Lesson: Through listening, playing, visual and creative activities explore elements of music by developing comparative techniques: Compare American music to selected cultures (particularly from repertoire studied). Use graphic organizers, charts, maps, diagrams, to compare genres, styles and composers. CTM #18</p> <p>Resources:</p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 26 and ongoing	1	BAND GPS: MMSIB.8 d. Identify the influence of music on society and society's influence on music within a given time period. CCGPS: CCRAS - R.4 AWL: category CIM: S2.1 Explains how changing the aural language used in music also changes its meaning	Historical/Cultural connections	Concepts/Skills: World Music Activities and Suggested Lesson: Through listening, playing, visual and creative activities explore concepts of music elements, i.e. melody, rhythm, harmony, timbre, texture as applicable to music from various cultures. CTM #19 Resources:
Week 27	1	BAND GPS: MMSBB.1a,b MMSBB.2a,b,c,d MMSBB.3a,b,c MMSBB.4a,b,c MMSBB.5a MMSBB.6a,b MMSBB.7a,b,c MMSBB.8b,c,d CCGPS: CCRAS-W.2 AWL: evaluate CIM: S3.1 Reflects on portfolio and identifies patterns to revise or generate new work.	Assessment	Concepts/Skills: Notation Activities and Suggested Lesson: Summative Assessment Practical: Perform repertoire selections Sight reading Improvisation Performing technical work, e.g. scales, arpeggios, etc. on instruments Written: Dictation Theory quiz Listening activity Score analysis Composition on a given motif Research project on World Music/Genre and Composers, etc. Resources:

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Quarter 4 Week 28 and ongoing	1	<p>BAND GPS: MMSBB.9 a. Describe the characteristics of music from different cultures.</p> <p>CCGPS: CCRAS - SL.5 AWL: characterization</p> <p>CIM: S2.5 Questions hierarchies of value and logic by critiquing and producing music works.</p>	Historical/ Cultural connections	<p>Concepts/Skills: World Music</p> <p>Activities and Suggested Lesson: Introduce focus genre, e.g. jazz, classicism, ragtime, military music, etc. Develop basic vocabulary, introductory activities, listening list, and performance repertoire, etc. Develop activities, e.g. creative, performing, listening, improvisatory, etc. to explore the historical and musical context of the focus genre. CTM #20</p> <p>Resources (Performance repertoire - QUARTER 4): <i>Listening to Music History - recordings of music from medieval times to the twentieth century with activities for listening, performing and composing by Helen MacGregor</i></p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 29 and ongoing	1	<p>BAND GPS: MMSBB.9 b. Analyze American and other genres of music in relation to its historical and cultural context.</p> <p>CCGPS: CCRAS - SL.5 AWL: inference</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>	Historical/Cultural connections	<p>Concepts/Skills: Genre</p> <p>Activities and Suggested Lesson: Listening selections based on comparison between American music (e.g. from performance repertoire) to focus genre (world music): analyze, describe through discussion and writing regarding relationships between the music of the two cultures. Develop a set of criteria to compare the selected genre. Develop a comparative chart of characteristics to relate these genre. Teacher selected examples of melodic or rhythmic motifs from a representative piece in the selected genre to serve as theme for student composition. Composition/improvisation and performance activities within the focus genre.</p> <p>Resources (Performance repertoire): <i>Listening to Music History - recordings of music from medieval times to the twentieth century with activities for listening, performing and composing by Helen MacGregor</i></p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 30 and ongoing	1	<p>BAND GPS: MMSBB.9 c. Identify genres, styles, and composers within specific time periods.</p> <p>CCGPS: CCRAS - SL.6 AWL: style</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>	Historical/Cultural connections	<p>Concepts/Skills: World Music</p> <p>Activities and Suggested Lesson: Listening selections based on the historical period of the focus genre: discuss, describe, research composer, historical/social context, lyrics, world events, etc. Develop comparative time lines. Develop a discography, repertoire list and/or listening list of this genre. Develop instrument charts identifying aerophones, membranophones, idiophones and chordophones.</p> <p>Resources (Performance repertoire):</p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 31 and ongoing	1	<p>BAND GPS:</p> <p>MMSBB.8</p> <p>a. Describe how music relates to fine arts and other disciplines.</p> <p>MMSBB.9</p> <p>a. Describe the characteristics of music from different cultures.</p> <p>b. Analyze American and other genres of music in relation to its historical and cultural context.</p> <p>c. Identify genres, styles, and composers within specific time periods.</p> <p>CCGPS: CCRAS-SL.6</p> <p>AWL: Analyze, evaluate</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>	Historical/Cultural connections	<p>Concepts/Skills: World Music</p> <p>Activities and Suggested Lesson:</p> <p>Explorative: groups discuss, describe, research the elements of music, dramatic and emotional qualities the selected piece communicates.</p> <p>Describe, oral or written, specific qualities in melody, harmony, rhythm, texture, timbre.</p> <p>Evaluate each category by explaining how this communicates dramatic or emotional qualities.</p> <p>Compose/Improvise group or class composition based on components (rhythmic, melodic, timbre) to create own piece imitating the style of the focus genre.</p> <p>Resources (Performance repertoire):</p> <p>Questioning Strategies:</p> <p>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	1	<p>BAND GPS: MMSBB.9</p> <ul style="list-style-type: none"> 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>CCGPS: CCRAS - R.2 AWL: theme, motif</p> <p>CIM: S2.3.2 Determining strategies and criteria for investigating them artistically</p>	Cultural and Historical Context	<p>Concepts/Skills: World Music</p> <p>Activities and Suggested Lesson: Explorative: groups discuss, describe, research the elements of music, dramatic and emotional qualities the selected piece 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. Compose/Improvise group or class composition based on components (rhythmic, melodic, timbre) to create own piece imitating the style of the focus genre.</p> <p>Resources (Performance repertoire):</p>

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Week 33 and ongoing	1	BAND GPS: MMSBB.1a,b MMSBB.2a,b,c,d MMSBB.3a,b,c MMSBB.4a,b,c MMSBB.5a MMSBB.6a,b MMSBB.7a,b,c MMSBB.8a,b,c MMSBB.9a,b,c CCGPS: CCRAS-SL.6 AWL: technique CIM: S2.3.2 Determining strategies and criteria for investigating them artistically	Assessment	Concepts/Skills: Assessment Activities and Suggested Lesson: Summative assessment Practical: Public performance (Spring Concert) Technical playing: scales, arpeggios Sight reading Listening responses Improvisation activities Written: Score analysis Quiz Listening critique Socio/historic projects or research reports Compilation of a discography, listening list, play list

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Week 34 and ongoing	1	<p>BAND GPS:</p> <p>MMSBB.1a,b MMSBB.2a,b,c,d MMSBB.3a,b,c MMSBB.4a,b,c MMSBB.5a MMSBB.6a,b MMSBB.7a,b,c MMSBB.8a,b,c MMSBB.9a,b,c</p> <p>CCGPS: CCRAS-SL.6 AWL: relevant/irrelevant</p> <p>CIM: S2.4 Develops iterative mindset by consciously forming provisional answers, testing, revising, testing, etc.</p>	Post-Assessment	<p>POST-ASSESSMENT: Critical Thinking in Music (CTM) written. Use Track #1.</p> <p>Activities and Suggested Lesson:</p>

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Week 35	1	BAND GPS: MMSBB.1a,b MMSBB.2a,b,c,d MMSBB.3a,b,c MMSBB.4a,b,c MMSBB.5a MMSBB.6a,b MMSBB.7a,b,c MMSBB.8a,b,c MMSBB.9a,b,c CCGPS: CCRAS - W.2 AWL: conceptual CIM: S2.5 Questions hierarchies of value and logic by critiquing and producing music works.	Review	Concepts/Skills: The Language of Music Activities and Suggested Lesson: Practical: Public performance (Spring Concert) Sight reading Listening responses Improvisation activities Written: Score analysis Quiz Listening critiques Socio/historic projects or research reports Compilation of a discography

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 36	1	BAND GPS: MMSBB.1a,b MMSBB.2a,b,c,d MMSBB.3a,b,c MMSBB.4a,b,c MMSBB.5a MMSBB.6a,b MMSBB.7a,b,c MMSBB.8a,b,c MMSBB.9a,b,c CCGPS: CCRAS - SL.6 AWL: elaborate CIM:	Review	Concepts/Skills: Post-Assessment Activities and Suggested Lesson: Practical: Public performances Class production Sight reading Listening responses Improvisation activities Recording selections of studied repertoire Written: Score analysis Class composition Quiz Listening critique Socio/historic projects or research reports Compilation of a discography Learning checklists