

ATLANTA PUBLIC SCHOOLS

Scope and Sequence

Middle School Advanced 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

CTM: Critical Thinking in Music

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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| Quarter 1 Week 1 and ongoing | IA | <p>BAND GPS: Multiple</p> <p>CCGPS: CCRAS-SL.6 AWL: Analyze, evaluate, imagery, sensory.</p> <p>CIM:</p> | Pre-Assessment | Pre-Assessment: Composition |

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| Week 2 and ongoing | IA | <p>BAND GPS: MMSAB.1 a. Sing to reinforce fundamentals of breathing, use of air and quality of sound in tone production. MMSAB.2 a. Demonstrate characteristic tone quality utilizing embouchure playing position, posture, breathing techniques, articulation and enunciation, vibrato (when appropriate) and appropriate percussion technique based on the level of music. b. Formulate proper warm-up techniques through the use of long-tone, lip slurs, chorales, and technical exercises within two octave ranges. MMSAB.3 a. Apply an understanding of the compound and complex counting systems to read and notate music at the advanced middle school level. b. Analyze musical terms, key signatures, and harmonic and tonal structures in the music being studied. M8AC6 a. Read, write, and analyze rhythmic patterns in compound meters demonstrating an advanced level of technical facility and precision. CCGPS: CCRAS - SL.6 AWL: function, structure, tone, complexity. CIM: S1.6 Makes multiple representations of a single motive or theme using varied materials, instruments</p> | The Language of Music | <p>Concepts/Skills: Notation Activities and Suggested Lesson: Performance: •Review basics of posture and breathing, tone quality, embouchure, articulation, vibrato, tonguing, slurring, hand/mallet and percussion technique. •Review warm-up techniques through long-tones, lip slurs, chorales, technical exercises. •Percussion review: 5, 7, 9 stroke rolls, single, double, triple paradiddle, closed to open roll. Review theory basics: note values and rests (whole, half, quarter, eighths), time signatures, dotted notes. Review sight reading skills. Review key signatures and scales. Read compound and complex rhythms as applicable to repertoire. Analyze music score for terms, key signatures, harmonic and tonal structures. Review score reading including repeat signs, first/second endings, Da Capo, Dal Segno, Fine. Apply concepts of tone production and complex rhythms to appropriate repertoire.</p> <p>Resources (Performance repertoire - QUARTER 1): From GMEA list Level 2: Barbarossa- William Himes Sea Song Trilogy- Anne McGinty American Folk Festival- Anne McGinty The 2 Minute Symphony- Bob Margolis American Folk Tune Adventure- David Gorham Russian Sailor's Dance- Reinhold Gliere/arr. by Mark Williams While I Watch the Yellow Wheat- Larry Daehn Sabre Dance- Aram Khatchaturian/arr. by Andrew Balent</p> |

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| Week 3 and ongoing | IA,B | <p>BAND GPS: MMSAB.2 a. Demonstrate characteristic tone quality utilizing embouchure playing position, posture, breathing techniques, articulation and enunciation, vibrato (when appropriate) and appropriate percussion technique based on the level of music. b. Formulate proper warm-up techniques through the use of long-tone, lip slurs, chorales, and technical exercises within two octave ranges. d. Develop a strong understanding of the complex and compound rhythms, and multi-meter time signatures, and simple ornamentation through literature which is stylistically representative of the period or genre of the music being studied.</p> <p>MMSAB.3 a. Apply an understanding of the compound and complex counting systems to read and notate music at the advanced middle school level.</p> <p>CCGPS: CCRAS - R.4 AWL: interval, correspond, categorize, analyze</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 knowledge of new and alternate fingerings • Introduction of new terms used in musical literature- (Internal Repeat, fermata, ritard, ritardando caesura, Da Capo. • Perform dotted quarter-eighth patterns and eighth-quarter-eighth patterns. • Identify and perform various stylistic articulations. (Staccato, tenuto, slurs, legato) • Selected students develop audition skills and supplemental material for GMEA All-State 1st round auditions, Solo and Ensemble. • 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, vibrato 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 | IA | <p>BAND GPS: MMSAB.1 b. Sing to develop the ability to match major, minor, and perfect intervals.</p> <p>MMSAB. 3 a. Apply an understanding of the compound and complex counting systems to read and notate music at the advanced middle school level. c. Analyze musical terms, key signatures, and harmonic and tonal structures in the music being studied.</p> <p>CCGPS: CCRAS - R.4 AWL: interact, segment, relevance</p> <p>CIM: S1.3 Generates multiple interpretations for a musical idea or aural image</p> | Sound Patterns | <p>Concepts/Skills: Major, minor and perfect intervals</p> <p>Activities and Suggested Lesson: Sharp, flat, key, key signature, major/chromatic scales. Write key signatures on staff notation. Play scale sections memorized or from staff notation. Key signatures and major scales: recognition, and reading of F, Bb, Eb majors or more advanced as appropriate to band level. Review analysis of scales: sight reading the pentachord, the upper tetrachord, arpeggio, etc. Apply tone production techniques, knowledge of sight reading, score reading, recognition of patterns, and expression/articulation to repertoire selections.</p> <p>Resources (Performance repertoire):</p> |

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| Week 5 and ongoing | IA | <p>BAND GPS: MSAB.1 c. Sing to reinforce melodic shape and stylistic elements of a melodic line or ostinato patterns. MMSAB.2 c. Demonstrate 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, categorize, correspond</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"> • Performing scales in major keys, performing rudiments • Developing an understanding of Duple, compound and Triple meter and developing a systematic counting technique in 4/4, 3/4, 2/4, and 6/8 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. • Winds, Mallets, Brass-Performance of Eb Concert Scale (2 octaves)-Percussion- perform single drag tap, double drag tap. • 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. Identify through listening: p, mp,pp,f,mf,ff,sf,crescendo, diminuendo, duple or triple meter, presto, largo, accelerando, ritardando, accents, legato, staccato, tenuto.</p> <p>Resources (Performance repertoire):</p> |

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| Week 6 and ongoing | IA | <p>BAND GPS: MMSAB.2 e. Vocalize rhythms through counting and diatonic melodies in advanced middle school literature. f. Demonstrate performance skills through “sight-reading” of grade 3 music literature.</p> <p>CCGPS: CCRAS - R.4 AWL: intonation, diction</p> <p>CIM: S3.2.5 Developing personal viewpoint/context for working (parameter based on beliefs, experiences, emotions, social awareness, personality traits, media. etc.)</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 and techniques in F, Bb, Eb concert, continued study of rudiments on Snare Drum • 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 or chromatic 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</p> <p>Resources (Performance repertoire):</p> |

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| Week 7 | IC | <p>BAND GPS: MMSAB.6b,d</p> <p>b. Demonstrate, through performance, knowledge of the pitch tendencies of the individual instrument and the harmonic responsibilities within the music as students listen to, analyze, and make the appropriate modifications in context to the performance.</p> <p>d. Tune instrument without the use of a tuner or electronic device, and maintains relative intonation in a two octave register.</p> <p>MMSAB. 2</p> <p>f. Demonstrate performance skills through “sight-reading” of grade 3 music literature.</p> <p>CCGPS: CCRAS - W.4 AWL: categorize, analyze, interpretation, style</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 (2 octaves) chromatic; tongued and slurred • Revise posture, embouchure, advanced playing techniques <p>Review or introduce knowledge of pitch tendencies, harmonic responsibilities, tuning skills.</p> <p>Music theory and sight reading continued: advanced rhythmic patterns including dotted quarter followed by eighth, eighth rest and eighth note combinations, sixteenth note combinations, upbeats (anacrusis).</p> <p>Apply knowledge of tone production, posture, and music theory to performance and analysis of repertoire.</p> <p>Resources (Performance repertoire):</p> |

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| Week 8 and ongoing | IA,B,C | <p>BAND GPS: MMSAB.7 b. Distinguish the factors which are used to evaluate the effectiveness of a performance. c. Analyze and evaluate specific musical works and styles heard through recording or live performance using appropriate terminology. d. Critique the integrity of a performance based on concert etiquette, the characteristic style of the genre, composer's intent, interpretation, musical technique, and aesthetic value of the performance. MMSAB.2 c. Demonstrate 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 - W.6 AWL: composition, theme, tone</p> <p>CIM: S1.1 Mentally recalls and produces sound images using a variety of materials</p> | <p>Performance (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, Bb, Eb concert scale (2 octaves) 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.) including music software.</p> <p>Utilize music software and/or online interactive sight reading and/or music theory programs. Students complete modules at own pace (SmartMusic).</p> <p>Apply knowledge of tone production, expression, phrasing, balance, blend, articulation, dynamics, etc. to repertoire selections.</p> <p>Resources (Performance Repertoire):</p> |

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| Week 9 | IA,B,C | <p>BAND GPS: MMSAB.2</p> <p>a. Demonstrate characteristic tone quality utilizing embouchure playing position, posture, breathing techniques, articulation and enunciation, vibrato (when appropriate) and appropriate percussion technique based on the level of music.</p> <p>b. Formulate proper warm-up techniques through the use of long-tone, lip slurs, chorales, and technical exercises within two octave ranges.</p> <p>c. Demonstrate 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>d. Develop a strong understanding of the complex and compound rhythms, and multi-meter time signatures, and simple ornamentation through literature which is stylistically representative of the period or genre of the music being studied.</p> <p>e. Vocalize rhythms through counting and diatonic melodies in advanced middle school literature.</p> <p>f. Demonstrate performance skills through "sight-reading" of grade 3 music literature.</p> | Assessment | <p>Concepts/Skills: Playing Technique and Music Theory Skills</p> <p>Activities and Suggested Lesson:</p> <p>Summative Assessment: Practical: individual/small group performance of</p> <ul style="list-style-type: none"> -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, Eb, F concert scales (2 octaves- 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. <p>Written: Theory quiz Sight reading quiz Aural examples matching tone, note reading examples Listening critiques Dictation (rhythmic and/or melodic) Online or software programs (SmartMusic)</p> <p>Resources:</p> |

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| Week 9 (cont.) | | <p>MMSAB.3</p> <p>a. Apply an understanding of the compound and complex counting systems to read and notate music at the advanced middle school level.</p> <p>b. Incorporate standard notations and non-traditional symbols for pitch, rhythm, dynamics, tempo, articulation, and expression into individual and ensemble performances.</p> <p>c. Analyze musical terms, key signatures, and harmonic and tonal structures in the music being studied.</p> <p>CCGPS: CCRAS - W.6</p> <p>AWL: connotation, coherence, clarity</p> <p>CIM: S1.2 Follows prompts inherent in the character of music.</p> | | |

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| Quarter 2 Week 10 and ongoing | ID | <p>BAND GPS: MMSAB.7 a. Assess musical elements (melody, harmony, rhythm, timbre, etc) in instrumental music (recorded or live) using terminology being studied. b. Distinguish the factors which are used to evaluate the effectiveness of a performance. c. Analyze and evaluate specific musical works and styles heard through recording or live performance using appropriate terminology. d. Critique the integrity of a performance based on concert etiquette, the characteristic style of the genre, composer's intent, interpretation, musical technique, and aesthetic value of the performance.</p> <p>CCGPS: CCRAS - W.1 AWL: clarity, manipulation, diction, 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; multiple interpretations; phrase manipulation.</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, motives, question/answer, echo, etc.</p> <p>Resources (Performance repertoire - QUARTER 2): From GMEA-list Level 3: In Praise of Gentle Pioneers- David Holsinger Beyond the Seven Hills- Michael Sweeney Red Thunder- Larry Clark Arabian Dances – Roland Barrett America Verses- Timothy Broege Irish Interlude-Warren Barker On the Rising Winds- Robert W. Smith Shannon Lake- Brant Karrick The Headless Horseman- Timothy Broege Blue Ridge Saga- James Swearingen Denbridge Way- James Swearingen Keltic Variations – Samuel Hazo Flight of the Thunderbird- Richard Saucedo Abracadabra- Frank Ticheli Invicta –James Swearingen</p> |

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| Week 11 and ongoing | I,A,B | <p>BAND GPS: MMSAB.6 a. Read, write, and analyze rhythmic patterns in compound meters demonstrating an advanced level of technical facility and precision. c. By listening to rhythmic patterns, identifies and writes rhythmic notation for simple, compound, and complex patterns found in grade 4 performance literature. MMSAB.4 a. Improvise a melody to a specified eight measure harmonic progression utilizing various musical styles and techniques. MMSAB.5 a. Construct rhythmic exercises and short melodies using traditional notations which incorporate use of dynamics.</p> <p>CCGPS: CCRAS-SL.6 AWL: Analyze, evaluate, imagery, sensory.</p> <p>CIM: S1.2 Follows prompts inherent in the character of music</p> | Creative Thinking | <p>Concepts/Skills: Rhythmic and melodic patterns; repetition; segmentation; symmetry; balance; space; effects.</p> <p>Activities and Suggested Lesson: 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 6/8 time accurately. ▪ Identify conducting patterns and demonstrate a conducting pattern in 2/4 and 4/4 time. ▪ Count and perform sixteenth 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. Instrumental or vocal 8 measure improvisation during warm ups using chord patterns. Composition: completing 8 measure rhythms (question/answer or echo statements) using traditional notation. Edit compositions for dynamics and articulation. Select dictation examples from the repertoire. Select improvisation examples from the repertoire. Select compositional activities based on rhythms or melodies from the repertoire.</p> <p>Resources (Performance repertoire): 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? |

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| Week 12 and ongoing | IA,B,D II#1 | <p>BAND GPS: MMSAB.4 b. Improvise a variation of a specific melody within the original musical style in major tonalities. MMSAB.5 c. Compose melodic themes in contrasting styles in simple and compound meters.</p> <p>CCGPS: CCRAS - W.2a AWL: contour, repetition, symbolism, tension, release</p> <p>CIM: S1.4 Mentally manipulates sound and meaning.</p> | Creative Thinking | <p>Concepts/Skills: Melodic Contour (shape); high/low; repetition; musical symbolism; ascending/descending; tension/release</p> <p>Activities and Suggested Lesson:</p> <p>Performance:</p> <ul style="list-style-type: none"> ▪ Interpret and perform triplet figures accurately. ▪ Develop reading and technical skills in Ab concert. ▪ 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 8-measure melody over a given accompaniment. <p>Listening: critique on listening examples while following score. Explain all the devices the composer uses to communicate performance directions. Instrumental improvisation during warm ups and repertoire performance using stepwise or chord patterns. Composition: completing melodies (question/answer or echo statements using mainly repetition and sequence) and more advanced rhythms noticing melodic contour (shape). Select dictation examples from the repertoire. Select improvisation examples from the repertoire. Select compositional activities based on rhythms or melodies from the repertoire.</p> <p>Resources (Performance repertoire): 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 13 and ongoing | IA II#1 | <p>BAND GPS: MMSAB.7 c. Analyze and evaluate specific musical works and styles heard through recording or live performance using appropriate terminology. MMSAB.4 c. Improvise accompaniment patterns within a given specific harmonic progression, I-(ii)-IV-V (7)-I.</p> <p>CCGPS: CCRAS - W. 2 AWL: style, dynamic, improvisation</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; Chord base; standard progressions</p> <p>Activities and Suggested Lesson:</p> <p>Performance:</p> <ul style="list-style-type: none"> • Perform/clap rhythms involving use of triplet figures. • Winds/Brass/Mallets- Perform Ab concert scale accurately. • Percussion-demonstrate correct playing technique on tympani. (Rolls, pedaling and tuning) <p>Listening: comparing and contrasting recordings of own performances. Draw a Venn-diagram labeling one Performance A and the other Performance B. Complete the diagram based on performance directions such as form, style, time period, voicing, dynamic contrast, etc.</p> <p>Improvisation in 2 or more parts (chord base). Record class performances. Analyze, evaluate and discuss recorded performances. Select chord patterns from repertoire for improvisation activities.</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 14 and ongoing | IA,B,C,D | <p>BAND GPS: MMSAB.4 a.Improvise a melody to a specified eight measure harmonic progression utilizing various musical styles and techniques. b.Improvise a variation of a specific melody within the original musical style in major tonalities. c.Improvise accompaniment patterns within a given specific harmonic progression, I-(ii)-IV-V (7)-I. MMSAB.5 b. Arrange melodies for two different instruments with appropriate transpositions.</p> <p>CCGPS: CCRAS - R.3 AWL: composition, collaborate, improvise</p> <p>CIM: S1.5 improvises in response to unanticipated insights, deviations or teacher imposed constraints that reframe experience.</p> | Structure | <p>Concepts/Skills: Sound and Silence</p> <p>Activities and Suggested Lesson: 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>Compose and improvise vocal or instrumental soundscapes. Design a score in multiple parts or for two different instruments. Identify each part per instrument. Select a title for your composition e.g. <i>Rain, Traffic, Storm, The Mall</i>, etc. Using standard notation, quadruple meter, and eight measures compose or arrange a soundscape that will communicate the title and showcase each part adequately. Perform repertoire as a soundscape. Develop improvisatory activities from selected repertoire. Develop technical exercises and warm up activities from selected repertoire.</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: 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? |

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|---------------------|-------------------|---|------------|--|
| Week 15 and ongoing | IA,B,C,D II #1 | <p>BAND GPS: MMSAB.5 c.Compose melodic themes in contrasting styles in simple and compound meters. d.Apply concepts of composing using music notation software to produce a correctly notated musical arrangement in a simple form.</p> <p>CCGPS: CCRAS - R.3 AWL: repetition, sequence, augmentation, diminution</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: Motive; repetition, sequence, augmentation, diminution, imitation, echo.</p> <p>Activities and Suggested Lesson:</p> <p>Performance:</p> <ul style="list-style-type: none"> • Compare/differentiate between ¾ time and 3/8 time, 6/8 and 6/4 time, 2/4 and Cut time. • Continue to prepare for individual and group performances, introduction of additional supplemental materials. • Define and perform sforzando, grandioso, maestoso, marcato style. • Define and perform Allegro, Andante, Largo, and Moderato. • Continue to develop chromatic scale techniques. • Identify/play enharmonic notes. • Winds/Brass/ Mallets: Perform chromatic scale. (2 octaves) • Percussion: demonstrate correct performance techniques on auxiliary and Latin Percussion (tambourine, triangle, Congas, guiro, cabasa Temple Blocks.) <p>Compose: scores using compositional devices such as repetition, sequence, augmentation and diminution. 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, augmentation and diminution of this motive or over eight measures. Compose using music notation software (Sibelius, Finale) to produce a musical arrangement based on a motive from the student repertoire. Evaluate the structure of melodic motives most successful for composition.</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> |

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| Week | SLO Alignment | GPS and CCGPS Alignment | Unit Theme | Concepts, Skills, Activities |
|---------------------|-------------------|---|------------|---|
| Week 16 and ongoing | IA,B,C,D II #2 | <p>BAND GPS: MMSAB.5 a. Construct rhythmic exercises and short melodies using traditional notations which incorporate use of dynamics. b. Arrange melodies for two different instruments with appropriate transpositions. c. Compose melodic themes in contrasting styles in simple and compound meters. d. Apply concepts of composing using music notation software to produce a correctly notated musical arrangement in a simple form.</p> <p>CCGPS: CCRAS - W.2a AWL: composition, point of view</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: Multipart performances using improvisational techniques such as rhythmic ostinati, instrumental parts, etc. Design a group composition using selected phrases from performance repertoire to demonstrate techniques including motivic development, ostinato, etc. Edit compositions for dynamics and articulations (phrases, staccato, accents, etc.) Arrange and perform existing songs by making creative decisions regarding tempo, phrasing, dynamics, and justify those creative decisions.</p> <p>Resources (Performance repertoire): 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 17 and ongoing | IA,B,C,D II #1,2 | <p>BAND GPS: MMSAB.5c,d c.Compose melodic themes in contrasting styles in simple and compound meters. d.Apply concepts of composing using music notation software to produce a correctly notated musical arrangement in a simple form.</p> <p>CCGPS: CCRAS - W.4 AWL: imagery, sensory, analogy</p> <p>CIM: S2.1 Explains how changing the aural language used in music also changes its meaning.</p> | Performance (Winter Concert, Honor Groups) | <p>Concepts/Skills: Formal Structure; AB; ABA</p> <p>Activities and Suggested Lesson: Multipart performances using improvisational techniques such as rhythmic ostinati, pedal point, body percussion, etc. Design a group composition using selected phrases from performance repertoire to demonstrate techniques including ostinato, pedal point, body percussion, motivic development, formal structure, etc. Guided composition: creating melodies for sight reading. Compose a 8 measure melody and as a class compile a rhythmic composition in score layout.</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 |
|---------|-------------------------|--|------------|---|
| Week 18 | I A,B,C,D II 1,2 | <p>BAND GPS: MMSAB.4 a.Improvise a melody to a specified eight measure harmonic progression utilizing various musical styles and techniques. b.Improvise a variation of a specific melody within the original musical style in major tonalities. c. Improvise accompaniment patterns within a given specific harmonic progression, I-(ii)-IV-V (7)-I. MMSAB.5 a.Construct rhythmic exercises and short melodies using traditional notations which incorporate use of dynamics. b.Arrange melodies for two different instruments with appropriate transpositions. c.Compose melodic themes in contrasting styles in simple and compound meters. d.Apply concepts of composing using music notation software to produce a correctly notated musical arrangement in a simple form.</p> <p>CCGPS: CCRAS - W.4 AWL: motive, descant, format 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 (motive, measures, phrase lengths, AB/ABA)</p> <p>Activities and Suggested Lesson: Summative Assessment Practical (playing instrument individually or small group) Improvising short melodic phrases based on triads, pentachord, stepwise movement. Composing or improvising ostinati, two part. Composing/improvising multi-measure advanced rhythmic patterns in simple and/or compound meters. Guided composition: creating melodies from a motive from the band repertoire. Music notation software project.</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 |
|--|---------------|---|----------------------|--|
| <p>Quarter 3 Week 19 and ongoing</p> | <p>A,B</p> | <p>BAND GPS: MSAB.3 c. Analyze musical terms, key signatures, and harmonic and tonal structures in the music being studied.</p> <p>CCGPS: CCRAS - W.2d AWL: accompaniment, concept, contrast</p> <p>CIM: S.2.1 Explains how changing the aural language used in music also changes its meaning</p> | <p>Communication</p> | <p>Concepts/Skills: Contrast through high/low; loud/soft; fast/slow; etc.</p> <p>Activities and Suggested Lesson: 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, Eb, F and Ab concert scales, chromatic scale (2 octaves) 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: staves, multi-parts, accompaniment, dynamic structure, lyrical/dramatic contrasts, melodic contour contrasts, tempo changes, etc.</p> <p>Resources (Performance repertoire - QUARTER 3): Apply score reading and analytical strategies to selected repertoire. Also refer to GMEA list: Level 4 Amerland- Jacob de Haaske Fantasy on an African American Spiritual- Bruce Preuninger Cajun Folk Songs- Frank Ticheli (corrected) On A Hymnsong of Phillip Bliss- David Holsinger In Heavens Air- Samuel Hazo Overture for Winds- Charles Carter Toccata for Band- Frank Erickson The Seal Lullaby-Eric Whitacre</p> |

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| Week | SLO Alignment | GPS and CCGPS Alignment | Unit Theme | Concepts, Skills, Activities |
|---------------------|---------------|--|---------------|--|
| Week 20 and ongoing | I D II #2 | <p>BAND GPS: MMSAB.7 a. Assess musical elements (melody, harmony, rhythm, timbre, etc) in instrumental music (recorded or live) using terminology being studied. b. Distinguish the factors which are used to evaluate the effectiveness of a performance. c. Analyze and evaluate specific musical works and styles heard through recording or live performance using appropriate terminology.</p> <p>CCGPS: CCRAS - W.2d AWL: critique, tone, balance, blend</p> <p>CIM: S2.3.1 Identifying ambiguous, indeterminate, conceptually or emotionally dissonant topics as themes for 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.</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 | I D II #2 | <p>BAND GPS: MMSAB.3 a. Apply an understanding of the compound and complex counting systems to read and notate music at the advanced middle school level. MMSAB.6 a. Read, write, and analyze rhythmic patterns in compound meters demonstrating an advanced level of technical facility and precision.</p> <p>CCGPS: CCRAS - W.3e AWL: analyze, describe, function, arrange</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> | Program music | <p>Concepts/Skills: Program Music; music and narratives; absolute music</p> <p>Activities and Suggested Lesson:</p> <p>Performance:</p> <ul style="list-style-type: none"> ▪ Be able to understand and demonstrate conducting patterns in $\frac{3}{4}$, $\frac{6}{8}$ time. ▪ Be able to identify and perform trills, grace notes, pick-up notes. ▪ Be able to perform rhythmic patterns beginning with a rest accurately (eighth rest- eighth note, sixteenth rest –sixteenth note combinations) ▪ Discuss and perform musical transcriptions from the Baroque/ Classical/ Romantic Periods. ▪ 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.</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 | I A | <p>BAND GPS: MMSAB.3 a. Apply an understanding of the compound and complex counting systems to read and notate music at the advanced middle school level.</p> <p>CCGPS: CCRAS - W.1c AWL: complexity, adjust</p> <p>CIM: S2.3.2 Determining strategies and criteria for investigating topics artistically.</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.</p> <p>Resources (Performance repertoire): Apply advanced sight reading skills to selections from repertoire, e.g. larger range, advanced playing techniques, more complex rhythms, irregular note groups, etc.</p> |

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| Week | SLO Alignment | GPS and CCGPS Alignment | Unit Theme | Concepts, Skills, Activities |
|---------------------|---------------|---|-------------------------|---|
| Week 23 and ongoing | D | <p>BAND GPS: MMSAB.2 c. Demonstrate the following ensemble skills through performance of musical literature: rehearsal etiquette, dynamic expression, style, blend and balance, steady tempo, rhythmic accuracy, and intonation. f. Demonstrate performance skills through "sight-reading" of grade 3 music literature. MMSAB.7 d. Critique the integrity of a performance based on concert etiquette, the characteristic style of the genre, composer's intent, interpretation, musical technique, and aesthetic value of the performance.</p> <p>CCGPS: CCRAS - SL.6 AWL: connotation, evaluate CIM: S2.4 Develops interactive mindset by consciously forming provisional answers, testing, revising, testing, etc.</p> | Performance (GMEA LGPE) | <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 | IA,B,C,D II #1,2 | <p>BAND GPS: MMSAB.8 c. Develop a thorough knowledge through performance of repertoire representing diverse cultures, historical periods, and styles at the highest level of music performance.</p> <p>CCGPS: CCRAS - W. 2a AWL: concise, expository</p> <p>CIM: S3.2.1 Setting personal objectives (themes/topics for investigation)</p> | Cultural and Historical Context | <p>Concepts/Skills: rhythm, tempo, meter, duple and compound time 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</p> <p>Resources:</p> |
| Week 25 and ongoing | IA,B,C,D II #1,2 | <p>BAND GPS: MMSAB.8 b. Compare similarities and differences in the contextual meaning of common terms used in music, art, dance, and drama.</p> <p>CCGPS: CCRAS - W.2a AWL: imagery, figurative</p> <p>CIM: S3.2.2 Setting personal standards (adapting/going beyond exemplars)</p> | Cultural and Historical Context | <p>Concepts/Skills: rhythm, melody, tempo, dynamics, balance, blend, style, and differences and similarities in contextual meaning of common terms used in music, art, dance, drama.</p> <p>Activities and Suggested Lesson: Through listening, playing, visual and creative activities explore concepts e.g. form, structure, color, texture, contour, etc. in music, visual art, dance, drama.</p> <p>Resources:</p> |

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| Week | SLO Alignment | GPS and CCGPS Alignment | Unit Theme | Concepts, Skills, Activities |
|---------------------|---------------------|---|---------------------------------|---|
| Week 26 and ongoing | IA,B,C,D II #1,2 | <p>BAND GPS: MMSAB.8 a. Describe similarities and differences in the terminology of the subject matter between music and other subject areas including: color, movement, expression, style, symmetry, form, interpretation, texture, harmony, patterns and sequence, repetition, texts and lyrics, meter, wave and sound production, timbre, frequency of pitch, volume, acoustics, physiology and anatomy, technology, history, and culture, etc.</p> <p>CCGPS: CCRAS - R.4 AWL: evidence, evaluate CIM: S3.2.1 Setting personal objectives (themes/topics for investigation)</p> | Cultural and Historical Context | <p>Concepts/Skills: rhythm, melody, tempo, dynamics, balance, blend, style, and differences and similarities in contextual meaning of common terms used in music, art, dance, drama.</p> <p>Activities and Suggested Lesson: Through listening, playing, visual and creative activities explore concepts e.g. form, structure, color, texture, contour, expression, symmetry, interpretation, harmony, patterns, texts, lyrics, meter, wave, sound production, timbre, physiology, anatomy, technology, history, culture, etc. in music, visual art, dance, drama.</p> <p>Resources:</p> |

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| Week | SLO Alignment | GPS and CCGPS Alignment | Unit Theme | Concepts, Skills, Activities |
|--|-------------------------|---|---------------------------------|---|
| Week 27 | IA,B,C,D II #1,2 | <p>BAND GPS: MMSAB.1a,b,c MMSAB.2a,b,c,d,e,f MMSAB.3a,b,c MMSAB.6a</p> <p>CCGPS: CCRAS-W.2 AWL: evaluate, evidence, explanatory</p> <p>CIM: S3.1 Reflects on portfolio and identifies patterns to revise or generate new work.</p> | Assessment | <p>Concepts/Skills: Notation</p> <p>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 motive</p> <p>Resources:</p> |
| Quarter 4 Week 28 and ongoing | II #3 | <p>BAND GPS: MMSAB.9 a. Formulate an understanding of the historical and musical context of the performance literature.</p> <p>CCGPS: CCRAS - SL.5 AWL: characterization, generalize</p> <p>CIM: CIM: S3.2.3 Identifying personal rationale (interests/passions)</p> | Cultural and Historical Context | <p>Concepts/Skills: Genre</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.</p> <p>Resources (Performance repertoire - QUARTER 4):</p> |

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| Week | SLO Alignment | GPS and CCGPS Alignment | Unit Theme | Concepts, Skills, Activities |
|---------------------|---------------|--|---------------------------------|---|
| Week 29 and ongoing | II #3 | <p>BAND GPS: MMSAB.9 b. Assess and connect elements of music literature, instruments, notations, etc. with appropriate historical and cultural background relating to the literature being studied.</p> <p>CCGPS: CCRAS - SL.5 AWL: point of view, inference</p> <p>CIM: S3.2.4 Identifying preferred styles and working methods.</p> | Cultural and Historical Context | <p>Concepts/Skills: Genre</p> <p>Activities and Suggested Lesson: Listening selections based on focus genre: analyze, describe through discussion and writing regarding relationships between arts, personal meaning, relating selections to theory, vocabulary and music reading and writing skills including literature, instruments, notations, etc. Develop a set of criteria to analyze the selected genre. Develop a comparative chart of characteristics to relate this genre to visual, dance or theatre arts. Teacher selected examples of melodic or rhythmic motives 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): Can You Hear It? by William Lach (Metropolitan Museum of Art)</p> |

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| Week | SLO Alignment | GPS and CCGPS Alignment | Unit Theme | Concepts, Skills, Activities |
|---------------------|---------------|--|---------------------------------|---|
| Week 30 and ongoing | IB II#2,3 | <p>BAND GPS: MMSAB.9 c. Investigate and connect characteristics of the various elements within a particular historical period. d. Critique and discuss the context of the historical timeline relating to the literature being performed.</p> <p>CCGPS: CCRAS - SL.6 AWL: stereotype, style</p> <p>CIM: S3.2.5 Developing personal viewpoint/context for working (parameter based on beliefs, experiences, emotions, social awareness, personality traits, media. etc.)</p> | Cultural and Historical Context | <p>Concepts/Skills: Genre</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 a timeline to explain this genre's place in history/world events. Develop a discography, repertoire list and/or listening list of this genre.</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 | IA,B,C,D II #1,2,3 | <p>BAND GPS: MMSAB.5 a. Construct rhythmic exercises and short melodies using traditional notations which incorporate use of dynamics. b. Arrange melodies for two different instruments with appropriate transpositions. c. Compose melodic themes in contrasting styles in simple and compound meters. d. Apply concepts of composing using music notation software to produce a correctly notated musical arrangement in a simple form.</p> <p>CCGPS: CCRAS-SL.6 AWL: Analyze, evaluate, imagery, sensory.</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> | Post-Assessment | <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, and how it contributes to personal development and enjoyment of life. 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 melodic/rhythmic motif.</p> <p>Resources (Performance repertoire): 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 | IA,B,C,D II #1,2,3 | <p>BAND GPS: MMSAB.5 a. Construct rhythmic exercises and short melodies using traditional notations which incorporate use of dynamics. b. Arrange melodies for two different instruments with appropriate transpositions. c. Compose melodic themes in contrasting styles in simple and compound meters. d. Apply concepts of composing using music notation software to produce a correctly notated musical arrangement in a simple form.</p> <p>CCGPS: CCRAS - R.2 AWL: theme, motive</p> <p>CIM: S2.3.1 Identifying ambiguous, indeterminate, conceptually or emotionally dissonant topics as themes for music works;</p> | Post-Assessment | <p>Concepts/Skills: Composition (Post-Assessment)</p> <p>Activities and Suggested Lesson: Groups compose 16 measures based on motive utilizing repetition, sequence, and AB formal structure.</p> <p>Resources (Performance repertoire): 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 33 and ongoing | I A,B,C,D II 1,2 | <p>BAND GPS: MMSAB.5 a. Construct rhythmic exercises and short melodies using traditional notations which incorporate use of dynamics. b. Arrange melodies for two different instruments with appropriate transpositions. c. Compose melodic themes in contrasting styles in simple and compound meters. d. Apply concepts of composing using music notation software to produce a correctly notated musical arrangement in a simple form.</p> <p>CCGPS: CCRAS-SL.6 AWL: Analyze, evaluate, imagery, sensory.</p> <p>CIM: S2.3.2 Determining strategies and criteria for investigating them artistically</p> | Post-Assessment | <p>Concepts/Skills: Composition (Post-Assessment)</p> <p>Activities and Suggested Lesson: Groups edit and revise composition. Groups write reflective essays.</p> <p>Resources (Performance repertoire): 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 | IA,B,C,D II#1,2,3 | <p>BAND GPS: MMSAB.5 a. Construct rhythmic exercises and short melodies using traditional notations which incorporate use of dynamics. b. Arrange melodies for two different instruments with appropriate transpositions. c. Compose melodic themes in contrasting styles in simple and compound meters. d. Apply concepts of composing using music notation software to produce a correctly notated musical arrangement in a simple form.</p> <p>CCGPS: CCRAS-SL.6 AWL: elaborate, evidence, relevant/irrelevant</p> <p>CIM: S2.4 Develops iterative mindset by consciously forming provisional answers, testing, revising, testing, etc.</p> | Post-Assessment | <p>Concepts/Skills: Composition (Post-Assessment)</p> <p>Activities and Suggested Lesson: Groups edit and revise compositions as needed. Groups continue completing reflective essays.</p> <p>Resources (Performance repertoire): Post-Assessment packet</p> |

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| Week | SLO Alignment | GPS and CCGPS Alignment | Unit Theme | Concepts, Skills, Activities |
|---------|--------------------------------|---|-----------------|---|
| Week 35 | IA,B,C,d D II #1,2,3 | <p>BAND GPS: MMSAB.1a-c MMSAB.3a-c MMSAB.4a-c MMSAB.5a-d MMSAB.7a-d</p> <p>CCGPS: CCRAS - W.2 AWL: interact, conceptual</p> <p>CIM: S2.5 Questions hierarchies of value and logic by critiquing and producing music works.</p> | Post-Assessment | <p>POST-ASSESSMENT: COMPOSITION</p> <p>Activities and Suggested Lesson: Finalize Post-Assessment in Composition</p> |
| Week 36 | IA,B,C,D II #1,2,3 | <p>BAND GPS: MMSAB.1a-c MMSAB.2a-f MMSAB.3a-c MMSAB.4a-c MMSAB.5a-d MMSAB.6a-d MMSAB.7a-d MMSAB.8a-c MMSAB.9a-d</p> <p>CCGPS: CCRAS - SL.6 AWL: elaborate, evaluate, evidence</p> <p>CIM: S2.5 Questions hierarchies of value and logic by critiquing and producing music works.</p> | Assessment | <p>Concepts/Skills: The Language of Music</p> <p>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</p> |