

ATLANTA PUBLIC SCHOOLS

Scope and Sequence

High School Mastery 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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Quarter 1 Week 1 and ongoing	1 and 2	<p>BAND GPS: Multiple</p> <p>CCGPS: CCRAS-SL.6 AWL: Analyze, evaluate, imagery, sensory.</p> <p>CIM:</p>	Pre-Assessment	<p>Pre-Assessment: Solo and Viva Voce (10 questions)</p> <p>Resources: Assessment Teacher Package</p>

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Week 2 and ongoing	1 and 2	<p>BAND GPS:</p> <p>MHSMB.1</p> <p>a. Sing to reinforce fundamentals of breathing, use of air and quality of sound in tone production.</p> <p>MHSMB.2</p> <p>a. Perform with a characteristic tone quality utilizing embouchure playing position, posture, breathing techniques, articulation and enunciation, vibrato and percussion implement stroke in the appropriate level music.</p> <p>b. Demonstrate proper warm-up techniques through the use of long-tone, lip slurs, chorales, and technical exercises.</p> <p>MHSMB.3</p> <p>a. Demonstrate a clear understanding of counting systems, vocabulary, theory, and the conventions necessary to read and notate music at the mastery 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>CCGPS: CCRAS - SL.6</p> <p>AWL: function, structure, tone, technique, complexity.</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"> • Demonstrate mastery in posture and breathing, tone quality, embouchure, articulation, vibrato, tongueing, slurring, hand/mallet and percussion technique. • Demonstrate mastery in warm-up techniques through long-tones, lip slurs, chorales, technical exercises. - Understand and read symbols and terms: mordents, 20th century markings and notations, and aleatoric notation. - understand and read time signatures: simple meters - 2/4, 3/4, 4/4, 2/2 (cut-time), 3/2, 3/8; compound meters - 6/8, 12/8; and mixed meters with alternation of the basic pulse e.g., 2/4 to 3/8; understand and read time signatures: 5/8, 7/8, and other asymmetrical meters, (e.g., 9/8— 2+3+2+2); -understand advanced modern notation and aleatoric writing; -understand counting for the following rhythms: all combinations of whole, half, quarter, and eighth notes with rests and ties including syncopation; all combinations of sixteenth notes and rests with inclusion of ties; thirty-second notes in runs or combined with other rhythms; sixteenth and thirty-second note triplets; quintuplets and septuplets; -ornaments including turns, mordents, and multiple grace notes; trills and tremolos; and - cadenzas (no metronome). <p>Analyze music score for terms, key signatures, harmonic and tonal structures.</p> <p>Resources:</p> <p>(Performance repertoire - QUARTER 1):</p> <p>Include early wind band literature (i.e., Grainger, Holst, Hindemith, Persichetti, Reed, Grundman, Erickson, Milhaud, Mennim) and contemporary wind band literature (i.e., Gillingham, Ticheli, Maslanka, Melillo, Reineke, Stamp, Whitacre)</p>

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Week 3 and ongoing	1 and 2	<p>BAND GPS: MHSMB.2 d. Demonstrate a clear understanding of the rhythms, meters, and ornamentation through the literature which are stylistically representative of the period or genre of the music being studied.</p> <p>MHSMB.3 c. Analyze musical terms, key signatures, and harmonic and tonal structures in the music being studied.</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 Activities and Suggested Lesson: Performance:</p> <ul style="list-style-type: none"> • Demonstrate knowledge of new and alternate fingerings particularly for ornamentation • Review of terms used in musical literature • Perform complex and compound rhythms • Identify and perform various stylistic articulations. • 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 concert scales -2 octaves, Percussion- Flam, Flam accent, Flamacue • Application of learned skills to performance/new music and audition material. • perform note patterns in 16th notes, MM=120 and higher; • count 8th, 16th, 32nd rhythm combinations, varied rests and ties, all triplets, grace notes, varied tuplets, advanced subdivisions and rhythm/rest combinations; • play major keys: ALL • play minor keys: ALL including harmonic and melodic; • play grade 5 and some 6 literature; and <p>Listening/Reading: Review standard patterns and basic intervals in sight reading e.g. triads, cadence patterns, scale and chromatic movement.</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 4 and ongoing	1 and 2	<p>BAND GPS:</p> <p>MHSMB.1</p> <p>b. Sing to develop the ability to match intervallic and chordal tuning.</p> <p>MHSMB.3</p> <p>a. Demonstrate a clear understanding of counting systems, vocabulary, theory, and the conventions necessary to read and notate music at the mastery 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 - R.4</p> <p>AWL: interact, segment, relevance</p> <p>CIM: S3.2.4 Identifying preferred styles and working methods.</p>	Sound Patterns	<p>Concepts/Skills: Major, minor and perfect intervals</p> <p>Activities and Suggested Lesson:</p> <p>Sharp, flat, key, key signature, major/chromatic scales.</p> <p>Write key signatures, intervals on staff notation.</p> <p>Play scale sections memorized or from staff notation.</p> <p>Key signatures and major scales: recognition, and reading of all majors and minors as appropriate to band level.</p> <p>Apply tone production techniques, knowledge of sight reading, score reading, recognition of patterns, and expression/articulation to repertoire selections.</p> <p>Analysis: Be able to identify intervals as major, minor, perfect, diminished or augmented in the repertoire.</p> <p>In addition to Music Vocabulary Beginning, Intermediate and Advanced levels, add Music Vocabulary Mastery level (Performance Directions):</p> <p>affetuoso</p> <p>attacca</p> <p>calando</p> <p>facile</p> <p>fuoco</p> <p>morendo</p> <p>perdendosi</p> <p>quasi</p> <p>sonoro</p> <p>sotto</p> <p>tranquillo</p> <p>veloce</p> <p>Resources:</p>

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Week 5 and ongoing	1 and 2	<p>BAND GPS:</p> <p>MHSMB.1</p> <p>c. Sing to reinforce melodic shape and stylistic elements of a melodic line or accompaniment patterns.</p> <p>MHSMB.2</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>CCGPS: CCRAS - R.4</p> <p>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, minor and chromatic keys; Expand an understanding of simple/compound; duple/triple/quadruple meter and applying a systematic counting technique in multiple meters; Proper decorum, instrument carriage and posture, attentiveness to director in class and in public performance. <p>Writing: singing, playing, writing dictation within the key applying correct key signatures and accidentals.</p> <p>Review basic music vocabulary related to dynamics, meter, tempo, style, blend, balance, articulation.</p> <p>In addition to Music Vocabulary Beginning, Intermediate and Advanced levels, add Music Vocabulary Mastery level for Notation:</p> <p>acciaccatura appoggiatura suspension double sharps/flats microtone</p> <p>Resources (Performance repertoire):</p>

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Week 6 and ongoing	1 and 2	<p>BAND GPS: MHSMB.2 e. Vocalize rhythms being performed including: diatonic melodies and all intervals within the span of an octave. f. Demonstrate all performance skills through “sight-reading” of music in the full spectrum of the literature.</p> <p>CCGPS: CCRAS - R.4 AWL: structure, series</p> <p>CIM: S2.1 Explains how changing the aural language used in music also changes its meaning</p>	Elements of Music	<p>Concepts/Skills: Melody, Rhythm Activities and Suggested Lesson: Performance: <ul style="list-style-type: none"> Attack and Release Techniques Developing scale performance skills and techniques Sight reading more advanced chromatic 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 Resources (Performance repertoire):</p>

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Week 7	1 and 2	<p>BAND GPS: MHSMB.6 a. Analyze rhythmic patterns in compound/complex meters demonstrating an advanced level of technical facility and precision commensurate of the highest level of music performance. b. Demonstrate, through performance, knowledge of the pitch tendencies of the individual instrument by making proper adjustments for correct intonation.</p> <p>MHSMB. 2 f. Demonstrate all performance skills through “sight-reading” of music in the full spectrum of the literature.</p> <p>CCGPS: CCRAS - W.4 AWL: categorize, analyze, interpretation, style</p> <p>CIM: S2.2 Adapts and uses an aural language to connect one idea to other ideas using a range of strategies, such as aural analogy, narrative, symbolism, etc; seeks and employs sound and conceptual patterns to make connections.</p>	Elements of Music	<p>Concepts/Skills: pitch, intonation, sharp, flat</p> <p>Activities and Suggested Lesson:</p> <p>Performance:</p> <ul style="list-style-type: none"> Scales: All major, ALL minor keys:- including harmonic and melodic; (3 octaves) chromatic; tongued and slurred Demonstrate posture, embouchure, advanced playing techniques <p>Review knowledge of pitch tendencies, harmonic responsibilities, tuning skills.</p> <p>Music theory and sight reading continued focus on complex rhythmic patterns including double dotted values.</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	1 and 2	<p>BAND GPS:</p> <p>MHSMB.7</p> <p>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.</p> <p>MHSMB.2</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>MHSMB.5</p> <p>d. Demonstrate the ability to use music notation software to produce a correctly notated musical example of both an arrangement and original composition.</p> <p>CCGPS: CCRAS - W.6</p> <p>AWL: composition, theme, tone</p> <p>CIM: S2.4 Develops interactive mindset by consciously forming provisional answers, testing, revising, testing, etc</p>	<p>Assessment</p> <p>(Fall Concert, All-State Auditions, Honor Groups)</p>	<p>Concepts/Skills: Performance</p> <p>Activities and Suggested Lesson:</p> <p>Review (basic theory, conducting techniques, music vocabulary, sight reading) including music notation software.</p> <p>Performance skills, concert etiquette, interpretation.</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> <p>www.musictheory.net</p> <p>www.8notes.com/theory/</p> <p>www.teoria.com</p> <p>Sibelius/Finale activities: Notate Scales, compose simple diatonic sight reading examples.</p> <p>SmartMusic</p>

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Week 9	1 and 2	BAND GPS: MHSMB.2 a. Perform with a characteristic tone quality utilizing embouchure playing position, posture, breathing techniques, articulation and enunciation, vibrato and percussion implement stroke in the appropriate level music. b. Demonstrate proper warm-up techniques through the use of long-tone, lip slurs, chorales, and technical exercises. 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. d. Demonstrate a clear understanding of the rhythms, meters, and ornamentation through the literature which are stylistically representative of the period or genre of the music being studied. e. Vocalize rhythms being performed including: diatonic melodies and all intervals within the span of an octave. f. Demonstrate all performance skills through "sight-reading" of music in the full spectrum of the literature.	Assessment	Concepts/Skills: Playing Technique and Music Theory Skills Activities and Suggested Lesson: Summative Assessment: Practical: individual/small group performance of -sight reading examples Level 4 -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. -Scales selected major/minor/chromatic 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) Resources:

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Week 9 (cont.)		<p>MHSMB.3</p> <p>a. Demonstrate a clear understanding of counting systems, vocabulary, theory, and the conventions necessary to read and notate music at the mastery 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>CCGPS: CCRAS - W.6</p> <p>AWL: connotation, coherence, clarity</p> <p>CIM: S2.3.2 Determining strategies and criteria for investigating topics artistically</p>		

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Quarter 2 Week 10 and ongoing	1 and 2	<p>BAND GPS: MHSMB.7</p> <ul style="list-style-type: none"> a. Describe musical elements in instrumental music (recorded or live) using the terminology being studied. b. Analyze and discuss various instrumental music genres and styles through listening and/or performance activities. c. Analyze and describe specific musical works and styles 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. <p>CCGPS: CCRAS - W.1 AWL: clarity, manipulation, dynamic</p> <p>CIM: S1.7 Mentally envisions, audiates, what cannot be directly observed, for example by depicting imaginary events, personal/social values, etc.</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, formal structure, etc.</p> <p>Resources (Performance repertoire - QUARTER 2):</p>

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Week 11 and ongoing	1 and 2	<p>BAND GPS:</p> <p>MHSMB.6</p> <p>c. By listening to rhythmic patterns, identify and write rhythmic notation for simple, compound, and complex patterns found in the highest level of performance literature.</p> <p>d. Demonstrate the ability to adjust the instrument to play in tune without assistance.</p> <p>MHSMB.4</p> <p>a. Improvise a melody to a specified eight to twelve measure harmonic progression utilizing various musical styles and techniques.</p> <p>MHSMB.5</p> <p>a. Compose rhythmic exercises and short melodies using traditional notations which incorporate use of dynamics and varied styles.</p> <p>CCGPS: CCRAS-SL.6</p> <p>AWL: Analyze, evaluate, imagery, sensory.</p> <p>CIM: S3.2.1 Setting personal objectives (themes/topics for investigation)</p>	Creative Thinking	<p>Concepts/Skills: Rhythmic and melodic patterns; repetition; segmentation; symmetry; balance; space; effects.</p> <p>Activities and Suggested Lesson:</p> <p>Performance:</p> <ul style="list-style-type: none"> Introduce supplemental materials for public ensemble performance. <p>Dictation: rhythmic</p> <p>Instrumental 12 measure improvisation during warm ups using chord patterns.</p> <p>Composition: completing 12 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>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 12 and ongoing	1 and 2	<p>BAND GPS:</p> <p>MHSMB.4 b. Improvise a variation of a specific melody within the original musical style in major and minor tonalities.</p> <p>MHSMB.5 c. Compose melodic themes using an ABA structure in compound and complex meters.</p> <p>CCGPS: CCRAS - W.2a AWL: contour, repetition, symbolism, tension, release</p> <p>CIM: S3.2.2 Identifying personal standards (adapting/going beyond exemplars)</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 irregular note groups accurately. Develop reading and technical skills in selected repertoire. Demonstrate proper tuning and playing technique for Tympani. Continue to prepare for individual and group performances. <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 12 measure melodies (question/answer or echo statements using repetition and sequence, augmentation, diminution, inversion,) in ABA form using more advanced rhythms noticing melodic contour (shape).</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>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 and 2	<p>BAND GPS:</p> <p>MHSMB.7</p> <p>a. Describe musical elements in instrumental music (recorded or live) using the terminology being studied.</p> <p>b. Analyze and discuss various instrumental music genres and styles through listening and/or performance activities.</p> <p>MHSMB.4</p> <p>c. Improvise accompaniment patterns within a given specific harmonic progression.</p> <p>CCGPS: CCRAS - W. 2</p> <p>AWL: style, dynamic, improvisation</p> <p>CIM: S3.2.3 Identifying personal rational (interests/passions)</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 rhythms involving use of irregular note group figures. • Winds/Brass/Mallets- Perform multiple concert scale accurately. • Percussion-demonstrate correct playing techniques on tympani. (Rolls, pedaling and tuning) <p>Listening: comparing and contrasting recordings of own performances.</p> <p>Written activities e.g. comparative charts, graphs, maps, based on performance directions such as form, style, time period, voicing, dynamic contrast, etc.</p> <p>Improvisation in 2 or more parts (chord base).</p> <p>Record class performances.</p> <p>Analyze, evaluate and discuss recorded performances.</p> <p>Select chord patterns from repertoire for improvisation activities.</p> <p>In addition to Music Vocabulary for Beginning, Intermediate and Advanced Levels, add Music Vocabulary Mastery Level for Harmony:</p> <p>atonality,bitonality,polytonality</p> <p>chromatic</p> <p>diatonic</p> <p>modulation</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	1 and 2	<p>BAND GPS:</p> <p>MHSMB.4</p> <p>a. Improvise a melody to a specified eight to twelve measure harmonic progression utilizing various musical styles and techniques.</p> <p>MHSMB.5</p> <p>a. Compose rhythmic exercises and short melodies using traditional notations which incorporate use of dynamics and varied styles.</p> <p>b. Modify/embellish/adapt melodies for a variety of instruments with appropriate transpositions.</p> <p>c. Compose melodic themes using an ABA structure in compound and complex meters.</p> <p>d. Demonstrate the ability to use music notation software to produce a correctly notated musical example of both an arrangement and original composition.</p> <p>CCGPS: CCRAS - R.3</p> <p>AWL: composition, collaborate, improvise</p> <p>CIM: S3.2.4 Identifying preferred materials and working methods</p>	Structure	<p>Concepts/Skills: Sound and Silence</p> <p>Activities and Suggested Lesson:</p> <p>Listen, analyze, and design improvisational and compositional activities on:</p> <p>John Cage:</p> <p>1. First Construction (in Metal), for six percussionists with an assistant (1939)</p> <p>2. Imaginary Landscape No. 2 (first version), for tape, string piano and percussion</p> <p>Compose and improvise vocal or instrumental soundscapes. Design a score in multiple parts. Identify each part per instrument. Select a title for the composition. Using standard notation, compound meter, and 12 measures compose or arrange a soundscape that will communicate the title and showcase each part adequately.</p> <p>Perform repertoire as a soundscape.</p> <p>Develop improvisatory activities from selected repertoire.</p> <p>Develop technical exercises and warm up activities from selected repertoire.</p> <p>Resources (Performance repertoire):</p> <p>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 15 and ongoing	1 and 2	<p>BAND GPS: MHSMB.5</p> <ol style="list-style-type: none"> Compose rhythmic exercises and short melodies using traditional notations which incorporates use of dynamics and varied styles. Modify/embellish/adapt melodies for a variety of instruments with appropriate transpositions. Compose melodic themes using an ABA structure in compound and complex meters. Demonstrate the ability to use music notation software to produce a correctly notated musical example of both an arrangement and original composition. <p>CCGPS: CCRAS - R.3 AWL: repetition, sequence, augmentation, diminution</p> <p>CIM: S3.2.3 Identifying personal rationale (interests/passions)</p>	Structure	<p>Concepts/Skills: Motif; repetition, sequence, augmentation, diminution, imitation, echo, inversion.</p> <p>Activities and Suggested Lesson: Performance: Selected repertoire. Compose: Continue with soundscape. Listen, analyze and design soundscape based on: Stockhausen: Kontakte for electronic sounds, piano and percussion. Scores using compositional devices such as repetition, sequence, augmentation, diminution, inversion. 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 12 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. In addition to Music Vocabulary Beginning, Intermediate Levels, add Music Vocabulary Mastery level for Compositional Devices: counter melody counterpoint development tone row</p> <p>Resources: 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	1 and 2	<p>BAND GPS: MHSMB.5</p> <ul style="list-style-type: none"> a. Compose rhythmic exercises and short melodies using traditional notations which incorporates use of dynamics and varied styles. b. Modify/embellish/adapt melodies for a variety of instruments with appropriate transpositions. c. Compose melodic themes using an ABA structure in compound and complex meters. d. Demonstrate the ability to use music notation software to produce a correctly notated musical example of both an arrangement and original composition. <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</p> <p>Activities and Suggested Lesson: Multipart performances using improvisational techniques based on chords. Design a group composition using selected phrases from performance repertoire to demonstrate techniques including motivic development. 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	1 and 2	<p>BAND GPS: MHSMB.5</p> <p>a. Compose rhythmic exercises and short melodies using traditional notations which incorporates use of dynamics and varied styles.</p> <p>b. Modify/embellish/adapt melodies for a variety of instruments with appropriate transpositions.</p> <p>c. Compose melodic themes using an ABA structure in compound and complex meters.</p> <p>d. Demonstrate the ability to use music notation software to produce a correctly notated musical example of both an arrangement and original composition.</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 Design a group composition using selected phrases from performance repertoire to demonstrate techniques e.g. motivic development, formal structure, etc. Guided composition: creating melodies for sight reading. Compose a 12 measure melody and as a class compile a rhythmic composition in score layout.</p> <p>In addition to Music Vocabulary Beginning, Intermediate and Advanced levels, add Music Vocabulary Mastery Level for Form: Sonata form exposition bridge development recapitulation coda</p> <p>Resources: Questioning Strategies: Five Core Questions for Creativity Development: 1) What more can you do? 2) Did you take a chance? 3) What else can you connect it to? (What more can you add?) 4) What is another way of doing it? Can it be better? 5) Are you letting your personality come through?</p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 18	1 and 2	<p>BAND GPS:</p> <p>MHSMB.4</p> <ol style="list-style-type: none"> Improvise a melody to a specified eight to twelve measure harmonic progression utilizing various musical styles and techniques. Improvise a variation of a specific melody within the original musical style in major and minor tonalities. Improvise accompaniment patterns within a given specific harmonic progression. <p>MHSMB.5</p> <ol style="list-style-type: none"> Compose rhythmic exercises and short melodies using traditional notations which incorporates use of dynamics and varied styles. Modify/embellish/adapt melodies for a variety of instruments with appropriate transpositions. Compose melodic themes using an ABA structure in compound and complex meters. Demonstrate the ability to use music notation software to produce a correctly notated musical example of both an arrangement and original composition. <p>CCGPS: CCRAS - W.4 AWL: motif, descant, format CIM: S3.1 Reflects on portfolio and identifies patterns to revise or generate new work</p>	Assessment	<p>Concepts/Skills: Formal structure (motif, 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, seventh chords. Composing or improvising multi-parts. 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. Add works to portfolio.</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
Quarter 3 Week 19 and ongoing	1 and 2	<p>BAND GPS: MHSMB.3</p> <p>a. Demonstrate a clear understanding of counting systems, vocabulary, theory, and the conventions necessary to read and notate music at the mastery 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>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>	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 selected scales, chromatic scale (3 octaves) accurately Continue to utilize good warm-up techniques (long tones, lip slurs, rolls and rudiments.) Percussion: Perform multi-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.</p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 20 and ongoing	1 and 2	<p>BAND GPS: MHSAB.7</p> <p>a. Describe musical elements in instrumental music (recorded or live) using the terminology being studied.</p> <p>b. Analyze and discuss various instrumental music genres and styles through listening and/or performance activities.</p> <p>CCGPS: CCRAS - W.2d AWL: critique, tone, balance, blend</p> <p>CIM: S 2 .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.</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 and 2	<p>BAND GPS: MHSMB.3</p> <p>a. Demonstrate a clear understanding of counting systems, vocabulary, theory, and the conventions necessary to read and notate music at the mastery 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>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: Listening, analyzing and designing improvisational and compositional activities on e.g. Copland: Fanfare for the common man (brass and percussion in tribute to the allied troops of WWII)</p> <p>Performance:</p> <ul style="list-style-type: none"> Be able to understand and demonstrate conducting patterns in simple and compound meter; 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 auxiliary percussion. <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): Roger Kamien: Music an Appreciation (McGraw-Hill)</p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 22 and ongoing	1 and 2	<p>BAND GPS: MHSMB.3</p> <p>a. Demonstrate a clear understanding of counting systems, vocabulary, theory, and the conventions necessary to read and notate music at the mastery 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>CCGPS: CCRAS - W.1c AWL: complexity, adjust</p> <p>CIM: S2.3.1 Identifying ambiguous, indeterminate, conceptually or emotionally dissonant topics as themes for music works.</p>	Irregular Note groups	<p>Concepts/Skills: Irregular Note groups</p> <p>Activities and Suggested Lesson: Sight reading: more advanced examples, extended range, review or introduce more complex 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.</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 and 2	<p>BAND GPS:</p> <p>MHSMB.2</p> <ol style="list-style-type: none"> Perform with a characteristic tone quality utilizing embouchure playing position, posture, breathing techniques, articulation and enunciation, vibrato and percussion implement stroke in the appropriate level music. Demonstrate proper warm-up techniques through the use of long-tone, lip slurs, chorales, and technical exercises. Demonstrate the following ensemble skills through performance of musical literature: rehearsal etiquette, dynamic expression, style, blend and balance, steady tempo, rhythmic accuracy, and intonation. Demonstrate a clear understanding of the rhythms, meters, and ornamentation through the literature which are stylistically representative of the period or genre of the music being studied. Vocalize rhythms being performed including: diatonic melodies and all intervals within the span of an octave. Demonstrate all performance skills through “sight-reading” of music in the full spectrum of the literature. <p>MHSMB.7</p> <ol style="list-style-type: none"> 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. 	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	1 and 2	<p>BAND GPS: MHSMB.8 c. Demonstrate 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: S3.2.5 Developing personal viewpoint/context for working (parameters based on beliefs, experiences, emotions, social awareness, personality traits, media, etc.)</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	1 and 2	<p>BAND GPS: MHSMB.8 b. Describe 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, complex</p> <p>CIM: S3.2.5 Developing personal viewpoint/context for working (parameters based on beliefs, experiences, emotions, social awareness, personality traits, media, etc.)</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	1 and 2	<p>BAND GPS: MHSMB.8 a. Compare the following terms used in music to like terms used in other subject areas by describing similarities and differences: 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: S3.2.5 Developing personal viewpoint/context for working (parameters based on beliefs, experiences, emotions, social awareness, personality traits, media, etc.)</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	1 and 2	BAND GPS: MHSMB.1a,b,c MHSMB.2a,b,c,d,e,f MHSMB.3a-c MHSMB.4a-c MHSMB.5a-d MHSMB.6c,d MHSMB.7a-d MHSMB.8a-c CCGPS: CCRAS-W.2 AWL: evaluate, evidence, explanatory CIM: S 2 . 5 Questions hierarchies of value and logic by critiquing and producing music works.	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 motive Resources:

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Quarter 4 Week 28 and ongoing	1 and 2	<p>BAND GPS:</p> <p>MHSMB.8</p> <p>a. Compare the following terms used in music to like terms used in other subject areas by describing similarities and differences: 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>b. Describe similarities and differences in the contextual meaning of common terms used in music, art, dance, and drama.</p> <p>MHSMB.9</p> <p>a. Formulate an understanding of the historical and musical context of the performance literature.</p> <p>CCGPS: CCRAS - SL.5</p> <p>AWL: characterization, generalize</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>	Cultural and Historical Context	<p>Concepts/Skills: Modern/Contemporary Era</p> <p>Activities and Suggested Lesson:</p> <p>Introduce focus genre: Modern/Contemporary Style Period. Develop basic vocabulary, introductory activities, listening list, distinguishing characteristics, and performance repertoire, etc.</p> <p>Composers e.g. Stockhausen, Penderecki. Cage, Britten, Schoenberg, Ives, Bartok, Orff, Stravinsky, Prokofiev, Gershwin, Copland, Shostakovich, Bernstein.</p> <p>Design activities, research, reading, discussion, performance, listening and compositional activities on the focus genre/composer to add to individual student portfolio.</p> <p>al context of the focus genre.</p> <p>Resources (QUARTER 4):</p> <p>Roger Kamien: Music, An Appreciation (McGraw-Hill)</p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 29 and ongoing	1 and 2	<p>BAND GPS: MHSMB.9</p> <p>a. Formulate an understanding of the historical and musical context of the performance literature.</p> <p>b. Reflect and discuss the context of the historical timeline relating to the literature being performed.</p> <p>CCGPS: CCRAS - SL.5 AWL: point of view, 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>	Cultural and Historical Context	<p>Concepts/Skills: Modern/Contemporary Style Period</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. 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. Discuss how distinguishing characteristics of repertoire connect us to history, cultures, heritage, and community. Continue adding work to student portfolios.</p> <p>Resources (Performance repertoire):</p>

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 30 and ongoing	1 and 2	<p>BAND GPS: MHSMB.9</p> <p>a. Formulate an understanding of the historical and musical context of the performance literature.</p> <p>b. Reflect 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: 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>	Cultural and Historical Context	<p>Concepts/Skills: Modern/Contemporary Style Period</p> <p>Activities and Suggested Lesson: Listening selections based on focus genre, opera: 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 of this genre. Add to portfolio.</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 and 2	<p>BAND GPS: MHSMB.5</p> <ol style="list-style-type: none"> Compose rhythmic exercises and short melodies using traditional notations which incorporates use of dynamics and varied styles. Modify/embellish/adapt melodies for a variety of instruments with appropriate transpositions. Compose melodic themes using an ABA structure in compound and complex meters. Demonstrate the ability to use music notation software to produce a correctly notated musical example of both an arrangement and original composition. <p>CCGPS: CCRAS-SL.6 AWL: Analyze, evaluate, imagery</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>	Cultural and Historical Context	<p>Concepts/Skills: Composition and Analysis within Focus Genre</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 motive. Add composition in the focus genre to portfolio.</p> <p>Resources (Performance repertoire):</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	1 and 2	BAND GPS: MHSMB.2 a. Perform with a characteristic tone quality utilizing embouchure playing position, posture, breathing techniques, articulation and enunciation, vibrato and percussion implement stroke in the appropriate level music. b. Demonstrate proper warm-up techniques through the use of long-tone, lip slurs, chorales, and technical exercises. 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. d. Demonstrate a clear understanding of the rhythms, meters, and ornamentation through the literature which are stylistically representative of the period or genre of the music being studied. e. Vocalize rhythms being performed including: diatonic melodies and all intervals within the span of an octave. f. Demonstrate all performance skills through "sight-reading" of music in the full spectrum of the literature. CCGPS: CCRAS - R.2 AWL: theme, motive CIM: S2.3.1 Identifying ambiguous, indeterminate, conceptually or emotionally dissonant topics as themes for music making	Review	Concepts/Skills: Review Activities and Suggested Lesson: <u>Practical:</u> Public performance Solo Duet, Trios, ensembles Sight reading Solo work Small ensembles Listening responses Improvisation activities <u>Written:</u> Preparation of Viva Voce Score analysis Quiz Listening critique Socio/historic projects or research reports Composition Portfolios

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 33 and ongoing	1 and 2	BAND GPS: MHSMB.2 a. Perform with a characteristic tone quality utilizing embouchure playing position, posture, breathing techniques, articulation and enunciation, vibrato and percussion implement stroke in the appropriate level music. b. Demonstrate proper warm-up techniques through the use of long-tone, lip slurs, chorales, and technical exercises. 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. d. Demonstrate a clear understanding of the rhythms, meters, and ornamentation through the literature which are stylistically representative of the period or genre of the music being studied. e. Vocalize rhythms being performed including: diatonic melodies and all intervals within the span of an octave. f. Demonstrate all performance skills through "sight-reading" of music in the full spectrum of the literature. CCGPS: CCRAS-SL.6 AWL: Analyze, evaluate, imagery, sensory. CIM: S2.3.2 Determining strategies and	Review	Concepts/Skills: Review Activities and Suggested Lesson: Practical: Public performance Solo Duet, Trios, ensembles Sight reading Solo work Small ensembles Listening responses Improvisation activities Written: Preparation of Viva Voce Score analysis Quiz Listening critique Socio/historic projects or research reports Composition Portfolios

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Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 34 and ongoing	1 and 2	<p>BAND GPS: MHSMB.2</p> <ol style="list-style-type: none"> Perform with a characteristic tone quality utilizing embouchure playing position, posture, breathing techniques, articulation and enunciation, vibrato and percussion implement stroke in the appropriate level music. Demonstrate proper warm-up techniques through the use of long-tone, lip slurs, chorales, and technical exercises. Demonstrate the following ensemble skills through performance of musical literature: rehearsal etiquette, dynamic expression, style, blend and balance, steady tempo, rhythmic accuracy, and intonation. Demonstrate a clear understanding of the rhythms, meters, and ornamentation through the literature which are stylistically representative of the period or genre of the music being studied. Vocalize rhythms being performed including: diatonic melodies and all intervals within the span of an octave. Demonstrate all performance skills through “sight-reading” of music in the full spectrum of the literature. <p>CCGPS: CCRAS-SL.6 AWL: elaborate, evidence, relevant/irrelevant CIM: S2.4 Develops iterative mindset by consciously forming provisional answers, testing, revising, testing, etc.</p>	Post-Assessment	<p>Concepts/Skills: Solo and Viva Voce (10 questions)</p> <p>Activities and Suggested Lesson:</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	1 and 2	BAND GPS: MHSMB.1a-c MHSMB.2a-f MHSMB.3a-c MHSMB.4a-c MHSMB.5a-d MHSMB.6a-d MHSMB.7a-d MHSMB.8a-c MHSMB.9a-b CCGPS: CCRAS - W.2 AWL: interact, conceptual CIM: S2.5 Questions hierarchies of value and logic by critiquing and producing music works.	Post-Assessment	POST-ASSESSMENT: Performance and Viva Voce Activities and Suggested Lesson: Finalize Post-Assessment

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High School Mastery Band

Week	SLO Alignment	GPS and CCGPS Alignment	Unit Theme	Concepts, Skills, Activities
Week 36	1 and 2	BAND GPS: MHSMB.1a-c MHSMB.2a-f MHSMB.3a-c MHSMB.4a-c MHSMB.5a-d MHSMB.6a-d MHSMB.7a-d MHSMB.8a-c MHSMB.9a-b CCGPS: CCRAS - SL.6 AWL: elaborate, evaluate, evidence CIM: S2.5 Questions hierarchies of value and logic by critiquing and producing music works.	Assessment	Concepts/Skills: The Language of Music Activities and Suggested Lesson: Summative assessment <u>Practical:</u> Public performance Technical playing: scales, arpeggios Solo Duet, Trio, small ensembles Sight reading Listening responses Improvisation activities Aural Tests <u>Written:</u> Score analysis Quiz Listening critique Socio/historic projects or research reports Compilation of a discography, listening list, play list Composition Portfolio