<table>
<thead>
<tr>
<th>Strand</th>
<th>Product and Performance Standards</th>
</tr>
</thead>
</table>
| A.           | • Instrumental performance skills  
 • Expression and technical skills  
 • Group playing  
 • Critique musical performances and compositions                                                 |

<table>
<thead>
<tr>
<th>Learning Targets</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Tone Quality</td>
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<tr>
<td>• Use proper air speed and air support through vowel formation to demonstrate a clear and resonant tone in level 4 and level 5 repertoire</td>
</tr>
<tr>
<td>• Interpret and perform an extensive range of layered expressive markings in level 4 and level 5 repertoire</td>
</tr>
<tr>
<td>• Apply advanced air control and vibrato resulting in a high degree of musicality</td>
</tr>
<tr>
<td>• Varying vibrato speed and width, using jaw or diaphragmatic vibrato</td>
</tr>
<tr>
<td>• Balance ensemble sound in level 4 and level 5 repertoire</td>
</tr>
<tr>
<td>• Interpret and play rapidly changing expressive markings and articulations</td>
</tr>
<tr>
<td>• Evaluate advanced to professional musical performances</td>
</tr>
</tbody>
</table>

Alignments:  
CCSS: 9-12.RST.4  
Performance: 2.4, 3.2, 3.4  
Knowledge: (CA) 6 (FA) 1 (SC) 2  
MUGLE: PP.2.A; PP.2.B; AP.2.B  
NETS: 4  
DOK: 4
### Instructional Strategies

- Teacher modeling of various techniques that enhance tone production
- Guided practice of proper tone production in levels 4-5 music literature
- Rhythm 101 Etude Series – Concept building of rhythmic phrases
- 3D Band Book/14 Weeks to a Better Band – Concept building on:
  - phrasing
  - articulations
  - intonation
  - balance
- 371 Bach Chorales:
  - Concept building
  - Balance/blend
  - Phrasing
- Internet resources – For example, listening to an arrangement of music with a choir and then with a band
- Professional musician modeling, such as:
  - Heritage Festivals
  - professional clinicians/musicians
  - college professors

### Assessments/Evaluations

- Playing tests using a content scoring guide
- Director observation/evaluation of daily rehearsals
- Festival evaluation
- Performance events
- Recordings:
  - Audio
  - Video

### Sample Assessment Questions

- What would you do to improve the phrasing of this passage through proper tone production?
- How would you describe dynamics in our instrumentation setting?
- Should you take a breath during a slur?
- How is a molto-legato note articulated?
### Instructional Resources/Tools

- MBA (Missouri Bandmasters Association) – site utilized for All State Music and All District Music
- Listening aids/professional recordings/performances
- Music repertoire/supplemental materials
- NAfME/SBO magazines
- Attending performances
- Assorted instructional and master class books
- Internet resources

### Literacy Connections

- Determine the meaning of symbols, key terms, and other domain specific words and phrases as they are used in a specific scientific or technical context relevant to grades 9-12 texts and topics

### Cross Curricular Connections

- ELA: Reading poetry to demonstrate:
  - articulation
  - style
  - tone
  - dynamics
- Science – Physics:
  - Explaining the physics of sound and sound cycles per second (oscillation) to explain how instruments can be out of tune
  - Weight
  - Velocity/sound
### Strand

**Product and Performance Elements and Principals of Music**

#### Standards

<table>
<thead>
<tr>
<th>B.</th>
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</thead>
<tbody>
<tr>
<td>Instrumental performance skills</td>
</tr>
<tr>
<td>Improvisation</td>
</tr>
<tr>
<td>Rhythmic notation</td>
</tr>
<tr>
<td>Symbols of expression</td>
</tr>
<tr>
<td>Sight read</td>
</tr>
</tbody>
</table>

#### Learning Targets

1. Advanced to Professional Rhythm, Fingering and Sticking

- Understand and demonstrate advanced fingerings/stickings for level 4 to level 5 literature
- Demonstrate appropriate articulations and style for different periods of music in level 4 to level 5 literature
- Interpret and perform changing rhythmic and melodic patterns in sight reading material in level 4 to level 5 literature
- Performing adlibitum and improvisation in cadenza material as well as aleatoric sections in advanced literature
- Demonstrate and count complex rhythms in complex and mixed meters

#### Alignments:

- CCSS: 9-10.RST.4
- Performance: 1.6, 2.5, 3.4
- Knowledge: (CA) 6 (FA) 1 (MA) 1-3 (SC) 2
- NETS: 4; 6b,d
- DOK: 4
Instructional Strategies

- Teacher modeling and guided practice of:
  - fingerings
  - sticking
  - various complex rhythmic patterns
- Rhythm 101 Etude Series – Concept building of rhythmic phrases
- 3D Band Book/14 Weeks to a Better Band – Concept building on:
  - phrasing
  - articulations
  - intonation
  - balance
- 371 Bach Chorales:
  - Concept building
  - Balance/blend
  - Phrasing
- Internet resources – For example, listening to correct and incorrect intonation
- Sectionals
- Counting systems: 1+2+ and 1e+a
- Sight reading

Assessments/Evaluations

- Playing tests using a content scoring guide
- Director observation/evaluation of daily rehearsals
- Festival evaluation
- Performance events
- Recordings:
  - Audio
  - Video

Sample Assessment Questions

- What counting method is appropriate for going in and out of compound/simple time signatures?
- What is the proper sticking for a paradiddle?
### Instructional Resources/Tools

- MBA (Missouri Bandmasters Association) – site utilized for All State Music and All District Music
- Listening aids/professional recordings/performances
- Daily warm-ups
- NAfME/SBO magazines
- Attending performances
- Assorted instructional and master class books
- Sticking for the modern snare drummer/fingering charts
- Metronome

### Literacy Connections

- Determine the meaning of symbols, key terms, and other domain specific words and phrases as they are used in a specific scientific or technical context relevant to grades 9-12 texts and topics

### Cross Curricular Connections

- Physical Education: Muscle memory
- Math: Patterns, fractions
- Science: Properties and Principals of Force and Motion
- ELA: Reading
## Strand

<table>
<thead>
<tr>
<th>Standards</th>
<th>Learning Targets</th>
</tr>
</thead>
<tbody>
<tr>
<td>C.</td>
<td>1. Finger/Sticking Patterns and Scales</td>
</tr>
<tr>
<td>• Instrumental performances skills</td>
<td>• Demonstrate appropriate fingerings/sticking patterns for given scales/rudiments</td>
</tr>
<tr>
<td>• Melodic notation</td>
<td>• Play two-octave major/minor scales as permitted by instrument</td>
</tr>
<tr>
<td>• Develop and apply instrumental skills to perform and communicate</td>
<td>• Play chromatic scale in practical range of instrument</td>
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<td>through the arts</td>
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</table>

### Alignments:

<table>
<thead>
<tr>
<th>CCSS: 9-12.RST.4</th>
<th>Performance: 1.6, 2.5, 3.4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Knowledge: (CA) 6 (FA) 1,2 (MA) 4,5</td>
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<tr>
<td>MUGLE: PP.2.A</td>
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<td>NETS: 5; 6b,d</td>
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<td>DOK: 2</td>
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</tbody>
</table>

### Instructional Strategies

- Guided practice of fingering/sticking using scales of five sharps or five flats
- Rhythm101 Etude Series – Concept building using scales with various rhythmic patterns
- 3D Band/14 Weeks to a Better Band – Concept building on scale knowledge built into various rhythmic patterns

### Assessments/Evaluations

- Playing tests using a content scoring guide
- Director observation/evaluation of daily rehearsals
- Festival evaluation
- Performance events
- Video recording
- Student evaluation – visual and auditory
### Sample Assessment Questions

- What is the correct fingering for a high C# above the staff for clarinet?
- What is the correct sticking for 9-let on the snare drum?

### Instructional Resources/Tools

- MBA (Missouri Bandmasters Association) – site utilized for All State Music and All District Music
- Listening aids/professional recordings/performances
- Music repertoire-supplemental materials
- NAfME/SBO magazines
- Attending performances
- Assorted instructional and master class books
- Internet resources
- Daily warm-ups

### Literacy Connections

- Determine the meaning of symbols, key terms, and other domain specific words and phrases as they are used in a specific scientific or technical context relevant to grades 9-12 texts and topics

### Cross Curricular Connections

- Math: Patterns
<table>
<thead>
<tr>
<th><strong>Strand</strong></th>
<th><strong>Product and Performance Elements and Principles of Music</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Standards</strong></td>
<td><strong>Learning Targets</strong></td>
</tr>
<tr>
<td>D.</td>
<td>1. Advanced to Professional Music Literacy and Vocabulary</td>
</tr>
<tr>
<td>• Rhythmic notation</td>
<td>• Learn and apply music vocabulary in level 4 to 7 music literature</td>
</tr>
<tr>
<td>• Melodic notation</td>
<td>• Apply key signature and accidentals up to five sharps and five flats</td>
</tr>
<tr>
<td>• Sight reading</td>
<td>• Sight read music in simple and compound meters and mixed meters</td>
</tr>
<tr>
<td>• Instrumental performance skills</td>
<td>• Sight-read music at intermediate music literature level</td>
</tr>
<tr>
<td>• Expression technical skills</td>
<td>• Conduct beat patterns for compound meters and mixed meters</td>
</tr>
<tr>
<td>• Repertoire</td>
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</tbody>
</table>

**Alignments:**
CCSS: 9-12.RS.4  
Performance: 1.5, 2.5, 3.4  
Knowledge: (CA) 6 (FA) 3 (MA) 5  
NETS: 4; 6b  
DOK: 4

**Instructional Strategies**
- Teacher modeling of complex/compound meter
- Guided practice to reinforce the sight reading process at the intermediate level
- Provide visuals of abstract concepts on the whiteboard
- Sing pitches
- Intone rhythms
- Sight reading at the intermediate level
- Music markings
## Assessments/Evaluations

- Playing tests using a content scoring guide
- Director observation/evaluation of daily rehearsals
- Festival evaluation
- Performance events
- Student evaluation of performance
- Recording
- Critiquing performances as a group and individually

## Sample Assessment Questions

- What are the things we need to look for when preparing for sight-reading?
- Can you determine how the end of the piece will sound based on the given vocabulary in the music prior to sight-reading?

## Instructional Resources/Tools

- Daily sight reading
- Metronome
- Music literature/supplemental materials
- Internet resources
- Music recordings
- NAfME/SBO magazines
- Teacher feedback
- 3D Band Book/Rhythm 101/14 Weeks to a Better Band

## Literacy Connections

- Determine the meaning of symbols, key terms, and other domain specific words and phrases as they are used in a specific scientific or technical context relevant to grades 9-12 texts and topics

## Cross Curricular Connections

- Math:
  - Patterns
  - Fractions using a time signature
- ELA:
  - Additional sight words
| **Strand** | **Product and Performance**  
| **Historic and Cultural Contexts** |
| **Standards** | **Learning Targets** |
| E. | 1. Music Theory and History |
| - Repertoire | - Identify genre or style from various periods through performing and listening to selected repertoire in level 4 and level 5 repertoire, as well as to which composers they pertain |
| - Music’s role and function in various cultures | - Identify the main chords in major and minor key signatures |
| - Genres and styles | - Build the main chords in major and minor key signatures |
| - Stylistic practices | - Identify intervals from a minor 2\textsuperscript{nd} up to an octave and their inversions |
| - Careers | - Compare, contrast and prepare for music and music related vocations and avocations |

**Alignments:**
CCSS: 9-12.RST.4; 9-12.WHST.4; 9-12.WHST.7  
Performance: 1.6, 1.9, 2.5, 3.5  
Knowledge: (CA) 7 (FA) 5 (SS) 6  
MUGLE: PP.2.C; HCC.1.C  
NETS: 3; 5c  
DOK: 4
Instructional Strategies

- Teacher modeling of identifying elements from varying musical styles or genres of music and pointing them out as they are heard and to which composers they pertain
- Guided practice by demonstrating the process of building:
  - major
  - minor
  - diminished
  - augmented
  chords in a given key
- Discuss how a student will apply the study of music to his/her chosen career/academic path
- Professional musician modeling through:
  - videos
  - documentaries
- Listen to adjudicator comments
- Read adjudicator comments
- Music markings
- Listen to profession recording of various styles and genres of music
- Multiple resources, including:
  - the Internet
  - magazines
  - periodicals
  - books related to:
    - historical periods in music
    - the composers of those periods
- Guided practice: Example: Compare and contrast the Romantic Period with the 1960’s:
  - socially
  - politically
  - musically
  and how to extract that information through research

Assessments/Evaluations

- Written evaluation of performance using a scoring guide
- Self-assessment paper using a scoring guide
**Sample Assessment Questions**

- What is the whole step/half step formula for a major scale?
- How will you determine the difference between a P5 and a P4?
- Describe ways in which the study of music will be applied in your chosen career/academic path

**Instructional Resources/Tools**

- Audio recordings
- Music repertoire
- Kostka/Payne Tonal Harmony Theory Book
- Video recordings
- Internet resources

**Literacy Connections**

- Determine the meaning of symbols, key terms, and other domain specific words and phrases as they are used in a specific scientific or technical context relevant to grades 9-12 texts and topics
- Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation

**Cross Curricular Connections**

- Math:
  - Patterns
  - Fractions
- ELA: Additional sight words
- Social Studies: History – Making historical connections, socially and economically, with different historical periods of composer and music
- Social Studies/ELA: Relationships between language and culture
<table>
<thead>
<tr>
<th><strong>Strand</strong></th>
<th><strong>Product and Performance</strong></th>
<th><strong>Artistic Perceptions</strong></th>
<th><strong>Standards</strong></th>
<th><strong>Learning Targets</strong></th>
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<tbody>
<tr>
<td></td>
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<td>F.</td>
<td>1. Advanced Ear Training – By the end of the course, students should be able to:</td>
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<td>• Imitate melodic lines within the range of an octave</td>
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<td>• Tune their instruments with a given pitch or pitches on their own</td>
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<td>• Improvise short melodies in the relative major/minor keys of C, G, D, A, E, F, B-flat, E-flat and A-flat</td>
</tr>
<tr>
<td><strong>Alignments:</strong></td>
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<td><strong>Instructional Strategies</strong></td>
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<td></td>
<td>• Teacher modeling through singing of made up melodies in different keys</td>
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<td>• Imitate simple melodic melodies</td>
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<td>• Improvise individually and in small groups</td>
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<td>• Professional musician modeling through:</td>
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<td>• videos</td>
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<td>• documentaries</td>
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<td>• Listen to or watch videos of professional musicians performing improvisation</td>
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<td><strong>CCSS:</strong> 9-12.WHST.4</td>
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<td><strong>Performance:</strong> 1.6, 2.5, 3.3, 3.4</td>
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<td></td>
<td><strong>Knowledge:</strong> (CA) 6 (FA) 1 (SC) 1</td>
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<td><strong>MUGLE:</strong> PP.2.D; AP.1.B</td>
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<td><strong>NETS:</strong> 6b,d</td>
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<td><strong>DOK:</strong> 4</td>
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</tbody>
</table>
### Assessments/Evaluations
- Aural teacher observation
- Playing test using content scoring guide
- Student evaluation, both visual and auditory
- Music festivals

### Sample Assessment Questions
- Aurally describe the whole step/half step formula for a major scale? Minor Scale?
- What is the suggested path to improvise for the very first time

### Instructional Resources/Tools
- Audio recordings
- Music repertoire
- NAfME/SBO magazines
- Video recordings
- Internet resources
- Daily warm-ups

### Literacy Connections
- Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience

### Cross Curricular Connections
- Science: Physics – introduction to sound oscillation and cycles per second
- ELA:
  - Compare and contrast
  - Venn diagram
<table>
<thead>
<tr>
<th>Strand</th>
<th>Product and Performance</th>
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<tbody>
<tr>
<td></td>
<td>Artistic Perceptions</td>
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<table>
<thead>
<tr>
<th>Standards</th>
<th>Learning Targets</th>
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<tbody>
<tr>
<td>G. Criteria for musical performance and compositions</td>
<td>1. Musicianship</td>
</tr>
<tr>
<td></td>
<td>• Follow conducting cues, visual cues and advanced movements of the conductor</td>
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<tr>
<td></td>
<td>• Problem solve to increase the quality of performance in relation to tone quality, expression, phrasing, dynamics, pitch accuracy, rhythmic accuracy, balance/blend, articulations, style, posture and stage presence</td>
</tr>
</tbody>
</table>

Alignments:
CCSS: 9-12.WHST.10  
Performance: 1.6, 2.5, 3.3, 3.4  
Knowledge: (CA) 5 (FA) 1  
MUGLE: AP.2.A  
NETS: 4  
DOK: 4

<table>
<thead>
<tr>
<th>Instructional Strategies</th>
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<tbody>
<tr>
<td>• Teacher conducting with and without conducting baton, using various patterns and expressive gestures</td>
</tr>
<tr>
<td>• Practice having students memorize the music and develop various methods of paying attention to the detail of the music while communicating with the conductor</td>
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<tr>
<td>• Independent problem solving with teacher feedback</td>
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<tr>
<td>• Provide students with multiple video examples of different performing groups performing the same piece for analysis</td>
</tr>
<tr>
<td>• Listen to or watch videos of professional musicians performing improvisation</td>
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<tr>
<td>• Venn diagram to show comparison and contrast of musical performances</td>
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<table>
<thead>
<tr>
<th>Assessments/Evaluations</th>
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<tbody>
<tr>
<td>• Individual reflection of performance</td>
</tr>
<tr>
<td>• Analyze performances of the group as a whole and individually</td>
</tr>
<tr>
<td>• Playing test using content scoring guide</td>
</tr>
<tr>
<td>• Student written evaluation of comparison of performances</td>
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Symphonic Band

<table>
<thead>
<tr>
<th>Sample Assessment Questions</th>
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<tbody>
<tr>
<td>● How would you describe the working relationship between conductor and performer?</td>
</tr>
<tr>
<td>● Describe the meaning of the express movements and gestures of the conductor</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Instructional Resources/Tools</th>
</tr>
</thead>
<tbody>
<tr>
<td>● Music repertoire</td>
</tr>
<tr>
<td>● NAfME/SBO Magazines</td>
</tr>
<tr>
<td>● Video recordings</td>
</tr>
<tr>
<td>● Internet resources</td>
</tr>
<tr>
<td>● Daily warm-ups</td>
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</tbody>
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<table>
<thead>
<tr>
<th>Literacy Connections</th>
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</thead>
<tbody>
<tr>
<td>● Write routinely over extended time frames and shorter time frames for a range of discipline-specific tasks, purposes and audiences</td>
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<thead>
<tr>
<th>Cross Curricular Connections</th>
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</thead>
<tbody>
<tr>
<td>● ELA:</td>
</tr>
<tr>
<td>● Evaluating the contest of artistic aspects of oral and visual presentations</td>
</tr>
<tr>
<td>● Compare and contrast</td>
</tr>
<tr>
<td>● Venn diagram</td>
</tr>
</tbody>
</table>