

Roanoke County Public Schools



**Middle School
Instrumental Music
Curriculum Guide
2022**

Instrumental Music Curriculum Guide

Revised 2022, available at www.rcps.us

Roanoke County Public Schools does not discriminate with regard to race, color, age, national origin, gender, or handicapping condition in an educational and/or employment policy or practice.

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Philosophy and Objectives

Music education is basic to the curriculum, and therefore, is essential to the education of the total student. The music program encourages a positive self-image and a positive attitude towards music as an art form. Music education seeks to develop every student's awareness of the impact of music on his/her daily life. The music program provides a means with which each student's cultural heritage can be explored. The music curriculum is designed to encourage active participation through sequential musical experiences based on the elements of music. These enjoyable and meaningful experiences promote the individual's musical growth through performance, creativity, interpretation, listening, and critical thinking.

The student will:

1. Gain an appreciation for music as an art form.
2. Explore how music can enhance the quality of life.
3. Obtain an outlet for emotional release and an opportunity for creative expression.
4. Develop self-discipline through demanding and rewarding musical experiences.
5. Gain a feeling of accomplishment and satisfaction through personal effort.
6. Experience a spirit of cooperation through group participation.
7. Discover and develop his/her true musical talent.
8. Make wiser use of leisure time through active participation in music.
9. Derive knowledge and understanding from the relationship of music to other subject areas and a better understanding of America and other nations and peoples.
10. Gain a knowledge and understanding of career opportunities in music.

Introduction

Throughout music education, course content is organized into five specific content strands or topics: Music Theory/Literacy; Performance; Music History in Cultural Context; Analysis; Evaluation; and Critique; and Aesthetics. Although the strands are presented separately for organizational purposes, in practice they are integrated throughout music instruction, regardless of the learning experience. Through the mastery of music concepts and acquisition of music skills, the goals for music education are realized. A comprehensive music program provides students with the ability to understand their own responses and the responses of others to the many forms of musical experience. Through individualized instruction and multiple group educational opportunities, students develop individual expression and the ability to work collaboratively to achieve common artistic goals, while preparing for a lifetime of engagement with the arts.

Scope and Sequence

These scope and sequence charts reflect the gradual progression in musical development that culminates in a high level of artistic attainment. The charts also reflect the elements that are necessary for continuity in the middle school instrumental music program and are taken directly from the adopted textbook series. Once the objective has been stated, it will not appear in subsequent grade levels. The numbers refer to the 9 weeks in which the objective is introduced.

Teacher overview to Beginning Band 1-1 through 1-4

Instructional Area	1-1	1-2	1-3	1-4
Mechanics of Instrumental Music	<ul style="list-style-type: none"> -Instrument assembly and maintenance (ID of instrument parts) -Playing position and posture -Visual teacher inspection/correction 	<ul style="list-style-type: none"> -Daily teacher inspection/correction of instrument assembly -Daily teacher inspection/correction of playing position and posture -Review instrument maintenance/cleaning 	<ul style="list-style-type: none"> -Daily teacher inspection/correction of instrument assembly -Daily teacher inspection/correction of playing position and posture -Review instrument maintenance/cleaning -teacher inspects instrument for maintenance/cleaning 	<ul style="list-style-type: none"> -Daily teacher inspection/correction of instrument assembly -Daily teacher inspection/correction of playing position and posture -Review instrument maintenance/cleaning -teacher inspects instrument for maintenance/cleaning
Tone Production	<ul style="list-style-type: none"> -Correct brass embouchure-buzz mouthpiece and bend pitch -Correct woodwind embouchure: F# clarinet, A flute, F# alto sax -Breathing: hold tone 5" -Intonation: how to adjust instrument -Good characteristic tone free of tension -Percussion: Demonstrate proper playing technique and playing areas/zones 	<ul style="list-style-type: none"> -Embouchure: brasses buzz, teacher checks woodwinds -Breathing: long tones with different dynamic shaping -Apply correct breath support technique 	<ul style="list-style-type: none"> -Good characteristic tone reinforced by daily long tone exercises -Reinforcement of piano-forte dynamic range 	<ul style="list-style-type: none"> -Tone/Sound production should be reflected in the spring concert performance -Teacher/Peer observation and feedback
Rhythm	<ul style="list-style-type: none"> -Meter: 4/4, common time -Wind rhythms: whole, half, quarter 	<ul style="list-style-type: none"> -Meter: 2/4, 3/4 -Wind rhythms: paired eighth notes, pick up notes -Percussion: eighth note rests and off beat eighth note rest 	<ul style="list-style-type: none"> -Wind rhythms: dotted quarter note–eighth note pattern, dotted half notes/rests, tied notes -Percussion: sixteenth note group pattern, eighth note rests -Conduct patterns 2/4, 3/4, 4/4 	<ul style="list-style-type: none"> -Percussion: eighth note/sixteenth patterns
Terminology	<ul style="list-style-type: none"> ID: staff, measure, clef, bar lines, ledger lines, repeat sign, diaphragm, time signature, note names (instrument specific), breath mark, accidentals 	<ul style="list-style-type: none"> -ID: measure repeat sign, repeat sign, fermata, 1st and 2nd endings -Dynamics: p, mp, mf, f crescendo, decrescendo -Introduce key signatures -Binary form (A, B, A) 	<ul style="list-style-type: none"> -ID: D.S., D.C., solo, tutti, concert pitch, interval, enharmonic tones, soli -Tempi: Andante, Moderato, Allegro -Theme and variation -Lips slurs 	<ul style="list-style-type: none"> -pp, ff, // -Individual instrument terminology (examples: clarinet registers, advanced brass and percussion techniques)
Technique	<ul style="list-style-type: none"> -Winds/Mallets: Play 5-note pattern in concert Bb (tongue up and down) -Articulation: tongue (tah/too/tee), accents, releases -Percussion: single stroke vs. multiple bounce stroke 	<ul style="list-style-type: none"> -Winds/Mallets: Extending range up and down major 2nd, mallet rolls -Introduce sheet music -Percussion: flam, flam tap, single paradiddle, long roll, eighth note multiple bounce, double sticking, drags 	<ul style="list-style-type: none"> -Wind/Mallets: Concert Bb, Ab, and chromatic one octave -Sight-read: ex. Method book -Rudiments: 5 and 9 stroke roll open-close-open, drag tap -Articulation: staccato, marcato, slurs 	<ul style="list-style-type: none"> -Scales: Concert Bb, Ab, Eb, F, chromatic scale 1 octave (spur up/tongue down) -Compose 4 measure rhythmic-melodic variation -Review all articulation
Ensemble & Whole Band Concepts	<ul style="list-style-type: none"> --Solo experience -Duet or small group experience -Balance: explanation 	<ul style="list-style-type: none"> -Student play 2 measure phrases -Dynamics: p, mf, f -Describe concert etiquette 	<ul style="list-style-type: none"> -Phrasing -Breathing in 4 measure phrases -Dynamics: p-----f, crescendo/decrecendo, fortetpiano 	<ul style="list-style-type: none"> -Dynamics: pp---ff -Shaping phrases: explanation
History and Aesthetics	<ul style="list-style-type: none"> -Brief historical development of each instrument. 	<ul style="list-style-type: none"> -Discuss the relevance of the historically and culturally significant pieces being played or rehearsed. -Evaluate concert recording of performance -Concert etiquette 	<ul style="list-style-type: none"> -Discuss the relevance of the historically and culturally significant pieces being played or rehearsed. -Listen and evaluate recordings of band music and discuss what musical concepts were used to evoke emotion. 	<ul style="list-style-type: none"> -Discuss the relevance of the historically and culturally significant pieces being played or rehearsed. -Evaluate concert recording of performance. -Concert etiquette.

Teacher Overview to Intermediate Band 2-1 through 2-4

Instructional Area	2-1	2-2	2-3	2-4
Mechanics of Instrumental Music	<ul style="list-style-type: none"> -Review – assembly, care, playing position, parts needing frequent repair -Daily inspection/reed checks 	<ul style="list-style-type: none"> -Preventative maintenance review -Daily inspection/reed checks 	<ul style="list-style-type: none"> -Preventative maintenance check -Daily inspection/reed checks 	<ul style="list-style-type: none"> -Preventative maintenance check -Daily inspection/reed checks
Tone Production	<ul style="list-style-type: none"> -Breathing: daily long tone exercises -Correct embouchure and playing zones -Intonation: techniques and ensemble listening skills, use technology as needed -Phrasing: 4 bar phrases -Percussion: demonstrate proper playing technique and playing areas/zones 	<ul style="list-style-type: none"> -Breathing: daily long tone exercises -Correct embouchure and playing zones -Intonation: techniques and ensemble listening skills, use technology as needed -Phrasing: 4 bar phrases -Percussion: demonstrate proper playing technique and playing areas/zones 	<ul style="list-style-type: none"> -Breathing: daily long tone exercises -Correct embouchure and playing zones -Intonation: techniques and ensemble listening skills, use technology as needed -Phrasing: 4 bar phrases -Percussion: demonstrate proper playing technique and playing areas/zones 	<ul style="list-style-type: none"> -Breathing: daily long tone exercises -Correct embouchure and playing zones -Intonation: techniques and ensemble listening skills, use technology as needed -Phrasing: 4 bar phrases -Percussion: demonstrate proper playing technique and playing areas/zones
Rhythm	<ul style="list-style-type: none"> -Review 2/4, ¾, 4/4 -Review rhythms from beginning band method -Conduct 2/4, ¾, 4/4 	<ul style="list-style-type: none"> -Introduce syncopated rhythms, 16th notes and 16th note variations (1e&a, 1&a, 1e&), all district band scale rhythm 	<ul style="list-style-type: none"> -Introduce 6/8 (slow and fast tempo), cut time (with conducting), triplets, dotted 8th/16th notes, 1ea rhythm -Percussion: introduce sextuplets 	<ul style="list-style-type: none"> -Final written counting quiz
Terminology	<ul style="list-style-type: none"> -Review all music terminology from previous year -Individual instrument terminology 	<ul style="list-style-type: none"> -New terms: coda, rit, accel, circle of 5ths, rallentando, tenuto -Identifying key signatures -Identifying style and tempo markings as needed 	<ul style="list-style-type: none"> -Circle of 5ths (#s) -Name # scales – correct key signature -Rondo and Ternary form -Rubato, a tempo 	<ul style="list-style-type: none"> -Review all terms
Technique	<ul style="list-style-type: none"> -Scales: wind and mallets F, Bb, Eb, Ab (concert pitch) and explain key signatures of scales -Chromatic scale one octave -Percussion: All District rudiment and scale requirements -Articulation: review, marcato 	<ul style="list-style-type: none"> -Scales: review 2-1 scales at quarter note equals 100 bpm; 8th notes by memory -New scales: C, G, Db, D -Explain key signatures of scales -Chromatic: expand range to all-district band requirements -Articulation: review -Percussion: All-District requirements, timpani requirements (tuning and performing) 	<ul style="list-style-type: none"> -Scales: All District requirements for individual instruments at required tempi -Articulation: review -Sight-read: Gr. 5 music -Introduce G and D harmonic minor scales 	<ul style="list-style-type: none"> -Scales: review all scales regularly at quarter note equals 120 bpm; Introduce two octave scales -Compose: 4 measure rhythmic-melodic variation -Articulation: 9 major scales; play individually; 1.) staccato 2.) slur 2 tongue 2
Ensemble & Whole Band Concepts	<ul style="list-style-type: none"> -Duet or small group performance -Review: balance, dynamics, phrasing, intonation from 1-4 -Phrasing: 4 bar phrases 	<ul style="list-style-type: none"> -Solo -Dynamics: production of pp-ff, decrescendo, crescendo with appropriate tone -Balance: melody vs. accompaniment -Shapephrases 	<ul style="list-style-type: none"> -Articulation: scales played legato, staccato as a group. Chromatic slur up tongue down -Rehearse sight-reading skills 	<ul style="list-style-type: none"> -Focus on balance and blend using different styles of music. -Rehearse sight-reading skills
History and Aesthetics	<ul style="list-style-type: none"> -Brief historical development of each instrument. 	<ul style="list-style-type: none"> -Discuss the relevance of the historically and culturally significant pieces being played or rehearsed. -Evaluate concert recording of performance -Concert etiquette 	<ul style="list-style-type: none"> -Discuss the relevance of the historically and culturally significant pieces being played or rehearsed. -Listen and evaluate recordings of band music and discuss what musical concepts were used to evoke emotion. 	<ul style="list-style-type: none"> -Discuss the relevance of the historically and culturally significant pieces being played or rehearsed. -Evaluate concert recording of performance. -Concert etiquette.

Teacher Overview to Advanced Band 3-1 through 3-4

Instructional Area	3-1	3-2	3-3	3-4
Mechanics of Instrumental Music	<ul style="list-style-type: none"> -Daily observation or instrument assembly, instrument care, proper playing positions, and proper playing zones. -Review minor instrumental repairs 	<ul style="list-style-type: none"> -Daily observation or instrument assembly, instrument care, proper playing positions, and proper playing zones. -Review minor instrumental repairs 	<ul style="list-style-type: none"> -Daily observation or instrument assembly, instrument care, proper playing positions, and proper playing zones. -Review minor instrumental repairs 	<ul style="list-style-type: none"> -Daily observation or instrument assembly, instrument care, proper playing positions, and proper playing zones. -Review minor instrumental repairs
Tone Production	<ul style="list-style-type: none"> -Check for correct embouchure and breathing posture -Intonation: individual and ensemble listening skills using technology as needed -Breath support: long tone exercises and 4 bar phrases with introduction to vibrato for all instruments 	<ul style="list-style-type: none"> -Check for correct embouchure and breathing posture -Intonation: individual and ensemble listening skills using technology as needed -Breath support: long tone exercises and 4/8 bar phrases -Intonation: alternate fingerings to correct intonation issues 	<ul style="list-style-type: none"> -Check for correct embouchure and breathing posture -Intonation: individual and ensemble listening skills using technology as needed -Breath support: long tone exercises and 4/8 bar phrases -Dynamic: fp <, sfz < 	<ul style="list-style-type: none"> -Check for correct embouchure and breathing posture -Intonation: individual and ensemble listening skills using technology as needed -Breath support: long tone exercises and 4/8 bar phrases -Refine tone production daily as needed
Rhythm	<ul style="list-style-type: none"> -Review all rhythms from 6th and 7th grade along with all meters and tempi. -Conduct: 2/4, 3/4, 4/4, 6/8(slow and fast), cut time 	<ul style="list-style-type: none"> -Reinforce all concepts using quality literature 	<ul style="list-style-type: none"> -Reinforce all concepts using quality literature 	<ul style="list-style-type: none"> -Reinforce all concepts using quality literature
Terminology	<ul style="list-style-type: none"> -Review 2nd year terms -Identify: soli, tutti, rit, accell, largo, lento, vivace -Circle of 4ths and 5ths 	<ul style="list-style-type: none"> -Identify and use terminology as needed in performance literature -Introduce asymmetrical time signatures 	<ul style="list-style-type: none"> -Identify and use terminology as needed in performance literature 	<ul style="list-style-type: none"> -Identify and use terminology as needed in performance literature
Technique	<ul style="list-style-type: none"> -Wind/Mallets Scales: F, Bb, Eb, Ab, Db, C, G, D, and Chromatic Scale -Percussion: Flam, Flam tap, long roll, 5-7-9 roll, paradiddle (single and double), drag at varying tempos. -Articulations: Review 2nd year material 	<ul style="list-style-type: none"> -Wind/Mallet: A, E -Percussion: flam accent, flamacue -Sight-read: selected material by teacher 	<ul style="list-style-type: none"> -Wind/Mallet: B, Gb(F#) -Percussion: review 13 standard rudiments -Review G/D harmonic minor scale -Introduce: C harmonic minor scale 	<ul style="list-style-type: none"> -Wind/Mallets: All 12 major scales and 3 harmonic minor scales -Percussion: 13 rudiments with mastery -Sight-read grade 1 music
Ensemble & Whole Band Concepts	<ul style="list-style-type: none"> -Review ensemble concepts from previous years -Weekly sightreading -Introduce part singing by performers 	<ul style="list-style-type: none"> -Dynamics: Advanced production of tone at all dynamic levels -Band plays with more musicality -Weekly sightreading -Reinforce phrasing 	<ul style="list-style-type: none"> -Phrasing: Band plays in 8 bar phrases -Dynamics: pp-ff <> by all members -Weekly sight-reading 	<ul style="list-style-type: none"> -Reinforced concepts based on literature being performed as an ensemble
History and Aesthetics	<ul style="list-style-type: none"> -Brief historical development of each instrument 	<ul style="list-style-type: none"> -Discuss the relevance of the historically and culturally significant pieces being played or rehearsed. -Evaluate concert recording of performance -Concert etiquette 	<ul style="list-style-type: none"> -Discuss the relevance of the historically and culturally significant pieces being played or rehearsed. -Listen and evaluate recordings of band music and discuss what musical concepts were used to evoke emotion. 	<ul style="list-style-type: none"> -Discuss the relevance of the historically and culturally significant pieces being played or rehearsed. -Evaluate concert recording of performance. -Concert etiquette.

Middle School Instrumental Music, Beginning Level

The standards for Middle School Instrumental Music, Beginning Level enable students to begin receiving instruction on a woodwind, brass, and percussion instrument of their choice with guidance from the music teacher. Instruction may begin at any middle school grade level. Students identify parts of the instrument and demonstrate proper instrument care, playing posture, instrument positions, fingerings, embouchure (if applicable), and tone production. Students apply emerging music skills to create and notate original work. Music literacy skills are emphasized as students read, notate, and perform music. Students use critical thinking skills to respond to, describe, interpret, and evaluate works of music as performers and listeners. Students identify opportunities to engage with music beyond the classroom. Opportunities are provided for students to participate in local, district, and regional music events as appropriate to level, ability, and interest.

Classroom Setting:

Teachers should create an environment where all students are safe to utilize trial and error in the learning process. Focus on group growth and development while still allowing students to grow as an individual and be successful. Establishing classroom expectations and norms within a MTSS (PBIS) will be important in creating this environment. Student agency should be taken into consideration when creating student assessment opportunities.

Administration:

Create Rubric design to assess student performance/assignment measuring student growth and development. See examples in the evaluation section below.

SOL Objective	Sample Teaching Activities
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<p>MIB.1 The student will create music as a means of individual expression.</p> <p>Strand: Creative Process</p> <p>Additional Information</p> <p>a) Compose a four-measure rhythmic-melodic variation. b) Improvise simple rhythmic and melodic examples in call-and-response styles. c) Play and write rhythmic variations of four-measure selections taken from existing melodies, exercises, or etudes.</p>	<ul style="list-style-type: none"> • First 5 notes call and response during whole group warm-up with varying rhythms appropriate for development. • Number 19 in Essential Elements book 1. • Music Writing Journal used as semester project where students write out 4 measure songs throughout the semester.
<p>MIB.2 The student will apply a creative process for music.</p> <p>Strand: Creative Process</p> <p>Additional Information:</p> <p>a) Identify and apply steps of a creative process in a variety of contexts in music. b) Collaboratively identify and examine inquiry-based questions related to music. c) Monitor individual practice and progress toward goals.</p>	<ul style="list-style-type: none"> • Playing quizzes to assess students at home rehearsal • Practice logs as assigned • Karate belt system for differentiation/motivation • Music Listening Journal utilizing varying genres of music. • Utilize trial and error in tone production • Improvisation
<p>MIB.3 The student will analyze, interpret, and evaluate music.</p> <p>Strand: Critical Thinking and Communication</p> <p>Additional Information:</p>	<ul style="list-style-type: none"> • Daily listening journal allowing students to analyze music and talk about the style/feel of different genres • Post-Concert review of class performance • Attend live concert performances

<p>a) Describe and interpret diverse works of music using inquiry skills and music terminology.</p> <p>b) Describe accepted criteria used for evaluating works of music.</p> <p>c) Describe performances of music using music terminology.</p>	
<p>MIB.4 The student will formulate and justify personal responses to music.</p> <p>Strand: Critical Thinking and Communication</p> <p>Additional Information:</p> <p>a) Identify reasons for preferences among works of music using music terminology.</p> <p>b) Identify ways in which music evokes sensory, emotional, and intellectual responses, including ways in which music can be persuasive.</p> <p>c) Describe aesthetic criteria used for determining the quality of a work of music or importance of a musical style.</p>	<ul style="list-style-type: none"> • Students will select one song that they feel most resonates with them currently and each of those songs will be played (school appropriate). The class will guess which student is represented by which song. • Best Music Genre Debate! • Describe the emotions a piece of music evokes (journal or verbal)
<p>MIB.5 The student will identify and demonstrate collaboration and communication skills for music.</p> <p>Strand: Critical Thinking and Communication</p> <p>Additional Information:</p> <p>a) Participate in school performances, and in local, district, or regional events as appropriate to level, ability, and interest.</p> <p>b) Describe and demonstrate rehearsal and concert etiquette as a performer (e.g., using critical aural skills, following conducting gestures, maintaining attention in rest position).</p>	<ul style="list-style-type: none"> • Concerts • All-District Auditions • Check for understanding of musical concepts/rehearsal etiquette during classroom rehearsals • Pencil Check Tests • Concert Reflection • Field Trips

<p>c) Describe and demonstrate active listening in rehearsal and as an audience member.</p>	
<p>MIB.6 The student will explore historical and cultural influences of music.</p> <p>Strand: History, Culture, and Citizenship</p> <p>Additional Information: a) Identify the cultural influences, musical styles, composers, and historical periods associated with the music literature through listening, performing, and studying. b) Describe ways in which culture influences the development of instruments, instrumental music, and instrumental music styles.</p>	<ul style="list-style-type: none"> • Music writing journal activities including multiple listening examples with prompts from teacher • Cross-Curriculum activity with history mixing major historical events with music written in response.
<p>MIB.7 The student will explore the functions of music, including the use of music as a form of expression, communication, ceremony, and entertainment.</p> <p>Strand: History, Culture, and Citizenship</p>	<ul style="list-style-type: none"> • Instrumental ensembles' community performances • Discuss/writing prompts concerning music performed at different situations • Discuss/writing prompts concerning how music affects mood and memory
<p>MIB.8 The student will examine and apply digital citizenship skills related to intellectual property as it relates to music.</p> <p>Strand: History, Culture, and Citizenship</p>	<ul style="list-style-type: none"> • Discuss/writing prompts on current copyright laws and intellectual property concerns • Discuss opportunities for digital music subscriptions
<p>MIB.9 The student will describe career options in music.</p> <p>Strand: Innovation in the Arts</p>	<ul style="list-style-type: none"> • Group project to present career options in music along with path needed to arrive at that destination

	<ul style="list-style-type: none"> • Bring in professionals in the music field for classroom discussion
<p>MIB.10 The student will identify ways in which culture and technology influence the development of music and musical styles, including the ways sound is manipulated.</p> <p>Strand: Innovation in the Arts</p>	<ul style="list-style-type: none"> • History of the electric guitar project • Garageband program assignments/demonstrations • History of sampling/remix with examples • Careers in sound/music production
<p>MIB.11 The student will describe the connections of instrumental music to the other fine arts and other fields of knowledge.</p> <p>Strand: Innovation in the Arts</p>	<ul style="list-style-type: none"> • Listening Journal with appropriate music • Art/Music joint exhibition • Art project (students create art inspired by a piece of music)
<p>MIB.12 The student will demonstrate music literacy.</p> <p>Strand: Technique and Application:</p> <p>Additional Information:</p> <p>a) Identify, define, and use basic standard and instrument specific notation for pitch, rhythm, meter, articulation, dynamics, and other elements of music.</p> <p>b) Notate student-created compositions using standard notation.</p> <p>c) Sing selected lines from music being studied.</p> <p>d) Echo, read, count (using a counting system), and perform simple rhythms and rhythmic patterns, including whole notes, half notes, quarter notes, eighth notes, dotted half notes, dotted quarter notes, and corresponding rests.</p> <p>e) Identify, read, and perform music in simple meters (2/4, 3/4, 4/4, C).</p>	<ul style="list-style-type: none"> • Regular playing tests • Music writing journal • Vocabulary worksheet and/or quizzes • Regular sightreading in rehearsal • Activities in Smartmusic using sightreading • Sightreading tests • Performing quality literature • Flash cards

<p>f) Define and apply music terminology found in the music literature being studied.</p> <p>g) Read and interpret standard music notation while performing music of varying styles and levels of difficulty.</p> <p>h) Sight-read music of varying styles and levels of difficulty.</p> <p>i) Guitar student—read and create chord diagrams; read and perform basic rhythm guitar using G, G7, B7, C, D, D7, Dm, A, A7, Am, E, E7, Em, and F chords in first position.</p>	
<p>MIB.13 The student will identify and demonstrate half-step and whole-step patterns in order to read, notate, understand, and perform scales, key signatures, and/or chords.</p> <p>Strand: Technique and Application</p> <p>Additional Information:</p> <p>a) Wind/percussion student—one-octave concert F, B-flat, and E-flat major scales, and chromatic patterns.</p> <p>b) Orchestral string student—one-octave G, D, and C major scales and introduce the concept of minor scales.</p> <p>c) Guitar student—one-octave ascending and descending major, natural and harmonic scales up to three sharps/one flat; a chromatic scale; one form of the moveable, one-octave pentatonic scale; open position chords; power chords with roots on the sixth and fifth strings; a I-IV-V7 chord progression in the keys of C, G, D, and A major, and A and E minor; and 12-bar blues in a variety of keys.</p>	<ul style="list-style-type: none"> • Essential elements book exercises • Concert music • Playing 5 tone scales • Playing Scales • Scale Karate/Scale Wall of Fame
<p>MIB.14 The student will demonstrate preparatory instrumental basics and playing procedures.</p>	<ul style="list-style-type: none"> • Instrument care/maintenance checks by teacher

<p>Strand: Technique and Application</p> <p>Additional Information:</p> <ol style="list-style-type: none"> Identify and select an appropriate instrument. Identify parts of the instrument. Identify procedures for care of the instrument. Identify proper playing posture and instrument position. Understand procedures for basic tuning of the instrument with a visual aid or electronic tuner. 	<ul style="list-style-type: none"> Present cleaning/maintenance videos and instruction in rehearsal and available online Use tuner on Smartmusic, tuner app, and strobe tuner Teacher regularly checks and gives feedback on posture,
<p>MIB.15 The student will demonstrate proper instrumental techniques.</p> <p>Strand: Technique and Application</p> <p>Additional Information</p> <ol style="list-style-type: none"> Identify correct hand positions, finger/slide placement, fingerings/positions, and finger/slide patterns. Match pitches and begin to make adjustments to facilitate correct intonation. Produce tones that are clear, free of tension, and sustained. Wind student—proper breathing techniques and embouchure; contrasting articulations (tonguing, slurring, staccato, accent). Orchestral string student—proper bow placement, weight, angle, and speed; contrasting articulations (pizzicato, legato, staccato, two-note slurs). Percussion student—stick control, appropriate grip, and performance of beginning roll, diddle, flam and d rag rudiments; multiple bounce roll; playing techniques on mallet and auxiliary instruments. 	<ul style="list-style-type: none"> Classroom Rehearsal Techniques Student assignment that has students teach correct playing technique and posture to the entire class Daily classroom observation with correction as needed

<p>g) Guitar student—correct left-hand position and finger placement, right hand position and techniques (finger style and pick style).</p>	
<p>MIB.16 The student will demonstrate musicianship and ensemble skills at a beginning level.</p> <p>Strand: Technique and Application</p> <p>Additional Information:</p> <p>a) Identify the characteristic sound of the instrument being studied. b) Blend and balance instrumental timbres. c) Make adjustments to facilitate correct intonation. d) Match dynamic levels and playing style. e) Respond to conducting patterns and gestures. f) Maintain a steady beat at various tempos in the music literature being studied. g) Begin to use articulations, dynamic contrasts, and phrasing, as a means of expression.</p>	<ul style="list-style-type: none"> • Vary tempi in warmups as well as concert literature • Vary dynamics in warmups as well as concert literature • Listening to live and recorded performances of chosen instrument and ensemble playing at varying skill levels. • Use of a metronome • Observing/Communicating with director through various visual cues

Middle School Instrumental Music, Intermediate Level

The standards for Middle School Instrumental Music, Intermediate Level enable students to continue to develop basic musicianship and music literacy. Students use more articulations and bowings, perform scales and music in a wider range of keys, and perform music at Solo Literature Grade Levels 1–3 of the Virginia Band and Orchestra Directors Association (VBODA). Ensemble skills become more developed as students participate in intermediate-level ensemble settings. Through playing and writing, students create melodic variations. Students compare and contrast career options in music. They describe musical concepts, respond to music, investigate the relationship of music to other disciplines, and analyze various cultures, musical styles, composers, and historical periods. Students are provided with opportunities to participate in local, district, and regional events.

Classroom Setting:

Teachers should create an environment where all students are safe to utilize trial and error in the learning process. Focus on group growth and development while still allowing students to grow as an individual and be successful. Establishing classroom expectations and norms within a MTSS (PBIS) will be important in creating this environment. Student agency should be taken into consideration when creating student assessment opportunities.

Administration:

Create Rubric design to assess student performance/assignment measuring student growth and development. See examples in the evaluation section below.

SOL Objective	Sample Teaching Activities
<p>MII.1 The student will create music as a means of individual expression.</p> <p>Strand: Creative Process</p> <p>Additional Information: a) Compose a four-measure rhythmic-melodic variation. b) Improvise simple rhythmic and melodic examples in call-and-response styles. c) Write and perform melodic variations of four- to-eight-measure selections taken from existing melodies, exercises, or etudes.</p>	<ul style="list-style-type: none"> • Call and response activities: Both student and teacher led • Music writing journal with teacher feedback • Improvisation exercises in rehearsal given parameters by teacher.
<p>MII.2 The student will apply a creative process for music.</p> <p>Strand: Creative Process</p> <p>Additional Information: a) Apply steps of a creative process in a variety of contexts in music. b) Collaboratively identify and examine inquiry-based questions related to music. c) Monitor individual practice and progress toward goals.</p>	<ul style="list-style-type: none"> • Playing quizzes to assess students at home rehearsal • Practice logs as assigned • Karate belt system for differentiation • Music Listening Journal utilizing varying genres of music • Utilize trial and error in tone production • Improvisation
<p>MII.3 The student will analyze, interpret, and evaluate music.</p> <p>Strand: Critical Thinking and Communication</p> <p>a) Interpret diverse works of music using inquiry skills and music terminology.</p>	<ul style="list-style-type: none"> • Music Listening Journal utilizing varying genres of music • Word Banks/Flash Cards • Concert Reflection

<p>b) Apply accepted criteria for analyzing, critiquing, and evaluating works of music. c) Describe performances of music using music terminology</p>	<ul style="list-style-type: none"> • Vocabulary Quizzes
<p>MII.4 The student will formulate and justify personal responses to music.</p> <p>Strand: Critical Thinking and Communication</p> <p>Additional Information: a) Explain how the factors of time and place influence the characteristics that give meaning and value to a work of music. b) Describe personal responses to works of music using music terminology. c) Analyze ways in which music can evoke emotion and be persuasive. d) Apply aesthetic criteria for determining the quality of a work of music or importance of a musical style.</p>	<ul style="list-style-type: none"> • Student song identification activity. (Student select one song each that they most resonate with currently. Each song is played and the class guesses who picked which song.) • Best Music Genre Debate • Describe the emotions a piece of music evokes using music terminology (written or discussed)
<p>MII.5 The student will describe and demonstrate collaboration and communication skills for music.</p> <p>Strand: Critical Thinking and Communication</p> <p>Additional Information: a) Participate in curricular and co-curricular school performances, and in local, district, or regional events as appropriate to level, ability, and interest. b) Describe and demonstrate rehearsal and concert etiquette as a performer (e.g., using critical aural skills, following conducting gestures, maintaining attention in rest position).</p>	<ul style="list-style-type: none"> • Concerts • All-District Audition/Events • Check for understanding of musical concepts/rehearsal etiquette during classroom rehearsals • Pencil check quiz • Concert reflection • Field Trips

<p>c) Demonstrate concert etiquette as an active listener.</p>	
<p>MII.6 The student will explore historical and cultural influences of music.</p> <p>Strand: History, Culture, and Citizenship</p> <p>Additional Information: a) Describe the cultural influences, musical styles, composers, and historical periods associated with the music literature through listening, performing, and studying. b) Compare and contrast a variety of musical styles using music terminology. c) Compare and contrast the functions of instrumental music in a variety of cultures.</p>	<ul style="list-style-type: none"> • Music writing journal activity using multiple listening examples with teacher prompts • Vocabulary worksheets and/or quizzes
<p>MII.7 The student will describe how musicians, consumers of music, and music advocates impact the community.</p> <p>Strand: History, Culture, and Citizenship</p>	<ul style="list-style-type: none"> • Research project (group or individual) • Music writing journal activity with teacher prompts
<p>MII.8 The student will identify and apply digital citizenship skills related to intellectual property in music research, performance, and sharing.</p> <p>Strand: History, Culture, and Citizenship</p>	<ul style="list-style-type: none"> • Music writing journal activity with teacher prompts with research • Teacher presents current research/litigation on intellectual property
<p>MII.9 The student will compare and contrast career options in music in relation to career preparation.</p> <p>Strand: Innovation in the Arts</p>	<ul style="list-style-type: none"> • Students select a music career in a group or as an individual to research and present

<p>MII.10 The student will identify and explore ways that new media is used to create and edit music.</p> <p>Strand: Innovation in the Arts</p>	<ul style="list-style-type: none"> • Utilize web-based music notation software to write music • Utilize web-based music editing programs to create music • Movie music usage/identification
<p>MII.11 The student will examine the relationship of instrumental music to the other fine arts.</p> <p>Strand: Innovation in the Arts</p>	<ul style="list-style-type: none"> • Art program and band program exhibition • Ballet performance attendance • Marching Band videos
<p>MII.12 The student will demonstrate music literacy.</p> <p>Strand: Technique and Application</p> <p>a) Identify, define, and use standard notation for pitch, rhythm, meter, articulation, dynamics, and other elements of music.</p> <p>b) Notate student-created compositions using standard notation.</p> <p>c) Sing independent parts selected from the music being studied.</p> <p>d) Echo, read, count (using a counting system), and perform rhythms and rhythmic patterns, including sixteenth notes, eighth-note triplets, dotted eighth notes, corresponding rests, and syncopations.</p> <p>e) Identify, read, and perform music in 2/2 (alla breve or cut time) and 6/8 meters.</p> <p>f) Identify and perform music written in rondo and ternary forms.</p>	<ul style="list-style-type: none"> • Playing assignments • Music writing journal • Vocabulary worksheet and/or quizzes • Regular sightreading in rehearsal • Play instruments in class

<p>g) Define and apply music terminology found in the music literature being studied.</p> <p>h) Sight-read music of varying styles and levels of difficulty.</p> <p>i) Guitar student—identify and perform music written in ABA and strophic forms.</p>	
<p>MII.13 The student will identify and demonstrate half-step and whole-step patterns in order to read, notate, understand and perform scales, key signatures, and/or chords.</p> <p>Strand: Technique and Application</p> <p>Additional Information:</p> <p>a) Wind/percussion student—concert C, F, B-flat, E-flat, A-flat, and G major scales; g and d minor scales; chromatic scale.</p> <p>b) Orchestral string student—one-octave C, G, D, F, and B-flat major scales and a, e, g, and d minor scales (double bass dropping to lower string as needed).</p> <p>c) Guitar student—scales and chords in root position and in inversions. One-octave major, natural minor, and harmonic minor scales up to four sharps/two flats. Chromatic scales up to the 12th fret. One form of the movable, two-octave blues scale. First position and barre chords using eight basic forms: E, E7, Em, Em7, A, A7, Am, Am7. Power chords with roots on the sixth and fifth strings through 10th position. A I-IV-V7 chord progression in the keys of C, G, D, A, E and F major and A and E minor. A 12-bar blues progression in the keys of A and E.</p>	<ul style="list-style-type: none"> • Scale tests • Guess the interval game • Scale hall of fame • Online music activities
<p>MII.14 The student will identify, describe, and demonstrate preparatory playing procedures.</p>	<ul style="list-style-type: none"> • Classroom observation of proper instrument maintenance and playing posture

<p>Strand: Technique and Application</p> <p>a) Demonstrate procedures for care and basic maintenance of the instrument.</p> <p>b) Demonstrate consistent use of proper playing posture, instrument position, and hand positions.</p> <p>c) Demonstrate procedures for basic tuning of the instrument, with and without an electronic tuner.</p>	<ul style="list-style-type: none"> • Rehearsal Etiquette • Concert feedback from VBODA criteria
<p>MII.15 The student will demonstrate proper instrumental techniques.</p> <p>Strand: Technique and Application</p> <p>Additional Information:</p> <p>a) Adjust intonation while playing.</p> <p>b) Produce tones that are clear, free of tension, sustained, and unwavering in pitch.</p> <p>c) Wind student—proper breathing techniques and embouchure; contrasting articulations (legato, marcato).</p> <p>d) Orchestral string student—proper bow placement, weight, angle, and speed; contrasting articulations (détaché, accents, hooked bowing, multiple-note slurs, slurred staccato, sforzando).</p> <p>e) Percussion student—stick control, appropriate grip, and continued performance of roll, diddle, flam, and drag rudiments with increasing difficulty; playing techniques on mallet and auxiliary instruments.</p> <p>f) Guitar student—right-hand techniques (finger style and pick style), and left-hand-techniques (vibrato, slurs, string-bending and barre techniques).</p>	<ul style="list-style-type: none"> • Regular long tone exercises in rehearsal • Long note challenge game • Online videos of modeling skills • Sectional/private lessons • Guest directors

MII.16 The student will demonstrate musicianship and ensemble skills at an intermediate level.

Strand: Technique and Application

Additional Information:

- a) Identify and produce the characteristic sound of the instrument being studied.
- b) Blend and balance instrumental timbres.
- c) Make adjustments to facilitate correct intonation.
- d) Match dynamic levels and playing style.
- e) Respond to conducting patterns and gestures.
- f) Maintain a steady beat at various tempos in the music literature being studied.
- g) Use articulations, dynamic contrasts, and phrasing as means of expression.

- Feedback from VBODA/County Music events using rubric
- Guest directors/instructors
- Concert music choices
- Appropriate warm-ups to target desired ensemble skill

Middle School Instrumental Music, Advanced Level

The standards for Middle School Instrumental Music, Advanced Level enable students to acquire more advanced technical and expressive skills and demonstrate a mature level of musicianship. Students demonstrate a variety of articulations, bowings, positions, alternate fingerings, and vibrato while playing the required scales, arpeggios, and rudiments in more complex rhythmic patterns. Percussion students become more proficient in the use of mallet instruments, timpani, and auxiliary instruments. Through playing and writing, students create expressive rhythmic and melodic variations. Students research career options in music. They perform music at Solo Literature Grade Levels 2–4 of the Virginia Band and Orchestra Directors Association (VBODA). Students discuss and evaluate characteristics of personal performances and compositions, as well as the works of others. Students are provided with opportunities to participate in local, district, and regional events.

Classroom Setting:

Teachers should create an environment where all students are safe to utilize trial and error in the learning process. Focus on group growth and development while still allowing students to grow as an individual and be successful. Establishing classroom expectations and norms within a MTSS (PBIS) will be important in creating this environment. Student agency should be taken into consideration when creating student assessment opportunities.

Administration:

Create Rubric design to assess student performance/assignment measuring student growth and development. See examples in the evaluation section below.

SOL Objective	Sample Teaching Activities
<p>MIAD.1 The student will create music as a means of expression.</p> <p>Strand: Creative Process</p> <p>Additional Info</p> <ol style="list-style-type: none"> a. Compose an eight-measure rhythmic-melodic variation. a. Improvise increasingly complex rhythmic and melodic examples in call-and-response styles. a. Write and perform rhythmic-melodic variations of selections taken from existing melodies, exercises, or etudes, incorporating a variety of expressive elements. 	<ul style="list-style-type: none"> • Call and response activities student led as well as teacher led • Use music writing journal and receive teacher feedback • Improvisation exercises in rehearsal given parameters by teacher
<p>MIAD.2 The student will apply a creative process for music.</p> <p>Strand: Creative Process</p> <p>Additional Information:</p> <ol style="list-style-type: none"> a. Apply steps of a creative process in a variety of contexts in music. b. Develop individual solutions to creative challenges through independent research, investigation, and inquiry of music idea and concepts. c. Monitor individual practice and progress toward goals. 	<ul style="list-style-type: none"> • Playing quizzes to assess students at home rehearsal • Practice logs as assigned • Karate belt system for differentiation/motivation • Music Listening Journal utilizing varying genres of music. • Utilize trial and error in tone production. • Improvisation

<p>MIAD.3 The student will analyze, interpret, and evaluate music.</p> <p>Strand: Critical Thinking and Communication</p> <p>Additional Information:</p> <ol style="list-style-type: none"> a. Compare and contrast the style, cultural influences, and historical contexts of music literature being studied. b. Examine ways in which personal experiences influence critical judgment about works of music and musical performances. c. Apply accepted criteria for analyzing, evaluating, and critiquing works of music. 	<ul style="list-style-type: none"> • Music Listening Journal utilizing varying genres of music. • Word Banks/Flash Cards • Concert Reflection • Vocabulary Quizzes
<p>MIAD.4 The student will formulate and justify personal responses to music.</p> <p>Strand: Critical Thinking and Communication</p> <p>Additional Information</p> <ol style="list-style-type: none"> a. Analyze personal responses to works of music using music terminology. b. Identify personal criteria used for evaluating works of music. c. Apply criteria for determining the quality of a work of music or importance of a musical style. 	<ul style="list-style-type: none"> • Student song identification activity. Students will select one song that they feel most resonates with them currently and each of those songs will be played (school appropriate). The class will guess which student is represented by which song. • Best Music Genre Debate! • Describe the emotions a piece of music evoke (journal or verbal)

<p>MIAD.5 The student will explain and apply collaboration and communication skills for music.</p> <p>Strand: Critical Thinking and Communication</p> <p>Additional Information</p> <ol style="list-style-type: none"> a. Participate in curricular and co-curricular performances, and in local, district, or regional events as appropriate to level, ability, and interest. b. Apply rehearsal and concert etiquette as a performer (e.g., using critical aural skills, following conducting gestures, maintaining attention in rest position). c. Consistently demonstrate exemplary concert etiquette as an active listener. 	<ul style="list-style-type: none"> • Concerts • All-District Auditions • Check for understanding of musical concepts/rehearsal etiquette during classroom rehearsals • Pencil Check Tests • Concert Reflection • Music enrichment trips
<p>MIAD.6 The student will explore historical and cultural influences of music.</p> <p>Strand: History, Culture, and Citizenship</p> <p>Additional Information</p> <ol style="list-style-type: none"> a. Analyze the cultural influences, musical styles, composers, and historical periods associated with the music literature through listening, performing, and studying. b. Compare and contrast a variety of musical periods and styles using music terminology. c. Analyze the characteristics of instrumental music from a variety of cultures. 	<ul style="list-style-type: none"> • Music writing journal activity using multiple listening examples with teacher prompts • Vocabulary worksheets and/or quizzes

<p>MIAD.7 The student will describe opportunities for music performance and advocacy within the community.</p> <p>Strand: History, Culture, and Citizenship</p>	<ul style="list-style-type: none"> • Performances within the community • Discuss how performances in the community can strengthen support for music in the schools Provide worksheets giving students the opportunity to match terms with their definitions, draw the symbols, and or define the terms. • C. Ask the student to locate additional examples in their music.
<p>MIAD.8 The student will explain and apply digital citizenship skills related to intellectual property in music research, performance, and sharing.</p> <p>Strand: History, Culture, and Citizenship</p>	<ul style="list-style-type: none"> • Music writing journal activity with teacher prompts with research • Teacher presents current research/litigation on intellectual property
<p>MIAD.9 The student will investigate connections between music skills and college, career, and workplace skills.</p> <p>Strand: Innovations in the Arts</p>	<ul style="list-style-type: none"> • Research careers in the music field and present to class • Research degree options at specific colleges and invite college music professors into the classroom • Discuss/use writing journal to discuss skills related to music that could relate to professions outside of music careers

<p>MIAD.10 The student will explore and investigate technology and new media to create, edit, and present music.</p> <p>Strand: Innovations in the Arts</p>	<ul style="list-style-type: none"> • Utilize web-based music notation software to write music • Utilize web-based music editing programs to create music • Movie music usage/identification
<p>MIAD.11 The student will analyze cross-disciplinary connections with music.</p> <p>Stand: Innovations in the Arts</p>	<ul style="list-style-type: none"> • Art program and band program exhibition • Ballet performance attendance • Marching Band videos
<p>MIAD.12 The student will demonstrate music literacy.</p> <p>Strand: Technique and Application</p> <p>Additional Information</p> <ol style="list-style-type: none"> a. Identify, define, and use advanced standard and instrument specific notation for pitch, rhythm, meter, articulation, dynamics, and other elements of music. b. Notate student-created compositions using standard notation. c. Sing assigned parts in combination with other parts from the music being studied. d. Read, count (using a counting system), perform, and compose rhythms and rhythmic patterns that 	<ul style="list-style-type: none"> • Regular playing tests • Music writing journal • Vocabulary worksheet and/or quizzes • Regular sightreading in rehearsal • Activities in smartmusic using sightreading • Sightreading tests

<p>include quarter-note triplets and corresponding rests.</p> <p>e. Identify, read, and perform music in complex meters, including compound and asymmetrical meters.</p> <p>f. Identify and perform music written in theme-and-variations form.</p> <p>g. Define and consistently apply music terminology found in the music literature being studied.</p> <p>h. Read and interpret standard music notation while performing music of varying styles and levels of difficulty.</p> <p>i. Sight-read music of varying styles and levels of difficulty.</p> <p>j. Guitar student— read and create chord diagrams; read basic rhythm guitar using first position chords; read and correctly interpret guitar tablature.</p>	
<p>MIAD.13 The student will identify and demonstrate half-step and whole-step patterns in order to read, notate, understand, and perform scales, key signatures, and/or chords.</p> <p>Strand: Technique and Application</p> <p>Additional Information</p> <p>a. Wind/percussion student—concert C, F, B-flat, E-flat, A-flat, D-flat, G, and D major scales; g, d, and c minor scales; an extended chromatic scale.</p> <p>b. Orchestral string student—one-octave F and B-flat major scales; two-octave C, G, and D, and major scales a, e, b, d, and g minor scales.</p>	<ul style="list-style-type: none"> • Scale tests • Guess the interval game • Scale hall of fame challenge • Music writing journal • Online music website activities

<p>c. Guitar student—ascending and descending scales; major, natural minor, and harmonic minor scales of at least two octaves up to five sharps/three flats; chromatic scales up to the 12th fret; two forms of the movable blues scales. First position, barre chords, and movable jazz chords. A ii7-V7-I7 chord progression in a variety of keys. A 12-bar blues progression in a variety of keys.</p>	
<p>MIAD.14 The student will independently demonstrate preparatory playing procedures.</p> <p>Strand: Technique and Application</p> <p>Additional Information</p> <ol style="list-style-type: none"> Procedures for care and maintenance of the instrument. Consistent use of proper playing posture, instrument position, and hand positions. Basic tuning of the instrument, with and without an external source. 	<ul style="list-style-type: none"> Instrument care/maintenance checks by teacher Present cleaning/maintenance videos and instruction in rehearsal and available online Use tuner on smartmusic, tuner app, and strobe tuner Teacher regularly checks and gives feedback on posture, instrument, and hand position
<p>MIAD.15 The student will demonstrate proper instrumental techniques.</p> <p>Strand: Technique and Application</p> <p>Additional Information</p> <ol style="list-style-type: none"> Consistently adjust and control intonation while playing. 	<ul style="list-style-type: none"> Regular long tone exercises in rehearsal Long note challenge game Online videos of modeling skills Sectional/private lessons instructor visits

<ul style="list-style-type: none"> b. Produce tones that are clear, free of tension, sustained, and centered in pitch. c. Wind student—proper breathing techniques and embouchure; various articulations (tenuto, sforzando). d. Orchestral string student—proper bow placement, weight, angle, and speed; various articulations (brush stroke, tremolo); a beginning vibrato motion; shifting to higher positions as needed. e. Percussion student—stick control, appropriate grip, and continued performance of roll, diddle, flam, and drag rudiments with increasing difficulty; tuning timpani while playing; playing techniques on mallet and auxiliary instruments. f. Guitar student—right-hand techniques (finger style and pick style) and left-hand techniques (vibrato, slurs, string-bending, and barre techniques). 	
<p>MIAD.16 The student will demonstrate musicianship and ensemble skills at an advanced level.</p> <p>Strand: Technique and Application</p> <p>Additional Information</p> <ul style="list-style-type: none"> a. Make adjustments to facilitate correct intonation. b. Produce the characteristic sound of the instrument being studied. c. Blend and balance instrumental timbres. d. Match dynamic levels, playing style, and intonation. e. Respond to conducting patterns and gestures. f. Maintain a steady beat at various tempos and perform tempo changes in the music literature being studied. 	<ul style="list-style-type: none"> • Feedback from VBODA events using rubric • Guest directors/instructors • Concert music choices • Appropriate warm-ups to target desired ensemble skill

g. Use articulations, dynamic contrasts, and phrasing as means of expression.

MAPPING FOR EVALUATION

Evaluations and feedback are a vital part of the middle school band curriculum. The modern band classroom should focus on concrete guidelines for student evaluation that are based on measurable goals. Below you will find several sample rubrics that can be used in the classroom or tweaked as needed by individual teachers.

Classroom Rehearsal Etiquette: Classroom participation is labeled as etiquette and is based on rehearsal techniques taught in class by the teacher.

Example Etiquette Rubric:

	F	D	C	B	A
Rehearsal Technique and Etiquette	Student is constantly unprepared for class. No instrument, music, or pencil. Student causes distractions for others	Student is mostly unprepared for class. More than a couple occasions of missing music, instrument, and-or pencil. Keeps other students from rehearsing in class.	Student is unprepared for class between 1-2 occasions. Either no instrument, music, and-or pencil. Student remains attentive and on task during rehearsal.	Student has only 1 occasion where they were unprepared for class. Either no instrument, music, and-or pencil. Student remains attentive and on task during rehearsal.	Student comes to class prepared every day during the 9 weeks. Student is on task and works to be a better musician at all classroom rehearsals.

Playing Test/Quizzes should be completed to allow targeted feedback to students to ensure they are continuing to progress on their choice instrument. Allowing student agency should be taken into consideration in how tests/quizzes are administered as we focus on the 4 shifts protocol.

Example Playing Test/Rubic Rubric:

	1pt	2pts	3pts
Rhythm	Rhythm is not performed correctly and has no steady tempo.	Rhythm is performed correctly, but the tempo has a lot of inconsistencies.	Rhythm is performed correctly with a steady tempo throughout.
Melody	Less than 59% of the notes are performed correctly.	Between 60-90% of notes are performed correctly.	90% or more of the notes are performed correctly.
Tone	Tone quality has severe deficiencies that need to be addressed ASAP.	Tone quality has issues but still has characteristics of the instrument being played.	Tone is full, warm, and characteristic of the instrument being played.

Writing journals are a great way to incorporate cross-curriculum ideas as well as cultural experiences for students. Allowing students to make decisions on what topics to write about will increase their sense of agency.

Example Writing Rubric:

	0pts	1pt	2pts
<p>Writing Journal Rubric (Both music listening journal and music writing journal)</p>	<p>Journal not completed or completed with severe grammar mistakes and a lack of music terminology. Student fails to complete assignment as designed and work is reflected of a lack of any effort and shows no growth.</p>	<p>Journal is completed with use of some music terminology and musical ideas. Students have given effort to understand the assignment while still growing in ability to grasp musical concepts.</p>	<p>Journal completed with proper use of music terminology and correct grammar. Student shows an advanced ability to speak on subject. Matter at an appropriate level. Growth of music knowledge is evident.</p>

Performances are important to the learning process for middle school band students. These performances should be scheduled as soon as possible and communicated to parents to ensure parents have enough time to plan and prepare for these vital events. Post-concert student review should be an expected part of the concert cycle.

	0pts	2pts	4pts
Concert Performance and Etiquette	Student does not attend the performance and does not follow procedures for an excused absence	Student attends performance but does not demonstrate good performance etiquette	Student attends performance and demonstrates good performance etiquette.
Post-Concert Review	Student does not participate in the classroom discussion or turn in a written concert review worksheet.	Student use of a basic level of music terminology while discussing the concert performance. Minimal self-evaluation is observed.	Student is fully capable of self-evaluation and contributes fully to the classroom discussion/written assignment.