

**Secondary Band**

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**Overview of Learning Goals**

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|  | **Notes** | **Rhythm** | **Tone Production** | **Ensemble Skills** | **Performance Skills** |
| **PHASE I - V** | A: Differentiate and demonstrate fingerings/stickings with correct notes and intonation as they apply to Grade( ) band literature. | A: Differentiate and demonstrate note and rest values as they apply to Grade( ) band literature.  | A: Differentiate and demonstrate articulations and markings with a consistent and characteristic tone as they apply to Grade( ) band literature. | A: Execute and maintain rehearsal etiquette.B: Make decisions and problem solve individually, in small groups and the large ensemble to develop and refine artistic work for presentation. | A: Execute and maintain performance etiquette.B: Analyze and evaluate ensemble and individual performances.  |

**Guidance for Grade Levels of Music**

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| **Phase** | **Guidance for Grade Levels of Music** |
| I | Grade .5 – 1/Very Easy – Easy |
| II | Grade 1.5 – 2/Easy – Medium Easy |
| III | Grade 2.5 – 3/Medium Easy – Medium |
| IV | Grade 3.5 – 4/Medium – Medium Advance |
| V | Grade 4.5+/Medium Advance – Advance |

*\*Phases II – V include/incorporate all prior knowledge within that same standard.*

**Topic 1: Notes**

**Topic Specific Descriptors: Skill demonstration may be formal or informal in assessment; literature difficulty is based on the Grade Level Scales found on page 2.**

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|  | 4-Exceding | 3-Meeting | 2-Developing |
|  | 4A: Develop and execute a strategy to perform music at level beyond the Learning Goal.  | 3A: Differentiate and demonstrate fingerings/stickings with correct notes and intonation as they apply to Grade Level ( ) band literature.  | 2A: Identify elements of fingerings/stickings with note and rest values as they apply to Grade Level ( ) band literature, with assistance.  |

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| **Phase** | **Key Learning Components for Notes:**The components listed below are examples of skills you might see in the classroom to achieve mastery of the learning goal. |
| **I** | - Range of one octave- Concert A and Ab |
| **II** | - Concert F, Bb, and Eb major scales- Corresponding key signatures- Accidentals- Key signature changes |
| **III** | - Concert C, F, Bb, Eb, and Ab major scales- Chromatic scale- Accidentals/Enharmonics |
| **IV** | - Concert A, D, G, F, Bb, Eb, and Ab major scales in two octaves (when possible) |
| **V** | - All 12 major scales in two or more octaves (when possible) |

**Topic 2: Rhythm**

**Topic Specific Descriptors: Skill demonstration may be formal or informal in assessment; literature difficulty is based on the Grade Level Scales found on page 2.**

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|  | 4-Exceding | 3-Meeting | 2-Developing |
|  | 4A: Develop and execute a strategy to perform music at level beyond the Learning Goal.  | 3A: Differentiate and demonstrate elements of note and rest values as they apply to Grade Level ( ) band literature.  | 2A: Identify elements of note and rest values as they apply to Grade Level ( ) band literature, with assistance. |

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| **Phase** | **Key Learning Components for Rhythm:**The components listed below are examples of skills you might see in the classroom to achieve mastery of the learning goal. |
| **I** | - Whole, half, quarter notes and rests- 8th notes in pairs- Dotted half notes- 4/4 time signature- Repeat signs, 1st and 2nd endings, and one-measure repeat signs |
| **II** | - Dotted quarter rhythms- Single 8th notes and rests- 16th notes in pairs- 8th–quarter–8th syncopation with note and rest combinations- Dotted 8th–16th note rhythms- 8th note triplets- Simple meters (2/4, 3/4, and 4/4 time signatures)- Tempo marks: Allegro, Moderato, Andante, Ritardando, and A Tempo- D. C. al Fine and D. S. al Coda |
| **III** | - Half and quarter note triplets- 16th note triplets- Dotted 8th–16th–8th in compound meter- 8th and 16th notes in any combination of simple meter- Grace notes- Simple and compound meter changes- Compound Meter (3/8, 6/8, 9/8, and 12/8 time signatures)- Tempo marks: Rallentando, Accelerando, and Maestoso |
| **IV** | - All tuplets and triplets- 8th and 16th notes in any combination of compound meter- 32nd and 64th notes and rests- Ornaments and embellishments- Asymmetrical meter (7/8, 5/4, etc.)- Simple and compound meter changes with increasing complexity- All tempo marks and alterations |
| **V** | - Student demonstrates counting and playing any rhythm- Students navigate frequent changes in meter — simple, compound, and asymmetric |

**Topic 3: Tone Production**

**Topic Specific Descriptors: Skill demonstration may be formal or informal in assessment; literature difficulty is based on the Grade Level Scales found on page 2.**

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|  | 4-Exceding | 3-Meeting | 2-Developing |
|  | 4A: Develop and execute a strategy to perform music at level beyond the Learning Goal.  | 3A: Differentiate and demonstrate articulations and markings with a consistent and characteristic tone as they apply to Grade Level ( ) band literature.  | 2A: Identify elements of articulation and marking as they apply to Grade Level ( ) band literature, with assistance. |

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| **Phase** | **Key Learning Components for Rhythm:**The components listed below are examples of skills you might see in the classroom to achieve mastery of the learning goal. |
| **I** | - Articulates using “Toh” and slurs- Plays consistent, idiomatic tone - Piano and Forte |
| **II** | - Articulates accents and staccato.- Adjusts intonation of instrument using instrument’s mechanism and tuner - Pianissimo, crescendo and diminuendo |
| **III** | - Articulates tenuto and marcato- Trills (if appropriate)- Idiomatic tone with extended phrases, separated lines, dynamic ranges- Real time adjustment to discrepancies in intonation- Fortepiano and sforzando |
| **IV** | - Articulates Tenuto Accent, Legato (“Doh”)- Trills with flats and sharps- Adjust minor intonation issues- Adjusts tone throughout dynamic range- Vibrato |
| **V** | - Double and Triple Tonguing- Adjusts intonation in chords throughout range of instrument |

**Topic 4: Ensemble Skills**

**Topic Specific Descriptors: Skill demonstration may be formal or informal in assessment; literature difficulty is based on the Grade Level Scales found on page 2.**

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|  | 4-Exceeding | 3-Meeting | 2-Developing |
|   | 4A: Develop and execute a strategy to perform music at level beyond the Learning Goal.  | 3A: Execute and maintain rehearsal etiquette. 3B: Make decisions and problem solve individually, in small groups, and the large ensemble to develop and refine artistic work for presentation.  | 2A: Identify rehearsal etiquette. 2B: Make decisions and problem solve with assistance in small groups and the large ensemble.  |

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| **Phase** | **Key Learning Components for Ensemble Skills:**The components listed below are examples of skills you might see in the classroom to achieve mastery of the learning goal. |
| **I-V** | - Arrives at appropriate time for rehearsals- Prepared with required materials (i.e. pencil, music, instrument, etc.)- Ability to remain focused throughout rehearsals- Following tuning procedures - Collaboratively working with peers and adults |

**Topic 5: Performance Skills**

**Topic Specific Descriptors: Skill demonstration may be formal or informal in assessment; literature difficulty is based on the Grade Level Scales found on page 2.**

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|  | 4-Exceeding | 3-Meeting | 2-Developing |
|   | 4A: Develop strategies to demonstrate performance etiquette beyond the learning goal for self and others. 4B: Analyze and evaluate self-generated performances.  | 3A: Execute and maintain performance etiquette.3B: Analyze and evaluate ensemble and individual performances.  | 2A: Identify performance etiquette. 2B: Identify elements of ensemble and individual performances.  |

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| **Phase** | **Key Learning Components for Performance Skills** The components listed below are examples of skills you might see in the classroom to achieve mastery of the learning goal. |
| **I-V** | - Arrives at appropriate time for performance- Prepared with required materials for performance- Meets required concert attire- Remains respectful and focused on and off stage for entirety of the performance |