

**Secondary Band**

Overview of Learning Goals page 2

Guidance for Grade Levels of Music page 2

Topic 1: Notes page 3

Topic 2: Rhythm page 4

Topic 3: Tone Production page 5

Topic 4: Ensemble Skills page 6

Topic 5: Performance Skills page 7

**grading.dmschools.org performingarts.dmschools.org**

**Overview of Learning Goals**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
|  | **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**

|  |  |
| --- | --- |
| **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.**

|  |  |  |  |
| --- | --- | --- | --- |
|  | 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. |

|  |  |
| --- | --- |
| **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.**

|  |  |  |  |
| --- | --- | --- | --- |
|  | 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. |

|  |  |
| --- | --- |
| **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.**

|  |  |  |  |
| --- | --- | --- | --- |
|  | 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. |

|  |  |
| --- | --- |
| **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.**

|  |  |  |  |
| --- | --- | --- | --- |
|  | 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. |

|  |  |
| --- | --- |
| **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.**

|  |  |  |  |
| --- | --- | --- | --- |
|  | 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. |

|  |  |
| --- | --- |
| **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 |