

FHS Symphonic and Marching Band

School: Fairview High School

Grade level: Grades 9 - 12

Instructor: Pete Cibulskas

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Course Description

The band program consists of the Symphonic Band and the "Pride of Fairview" Marching Band. Students are expected to be a part of both the Symphonic Band and the Marching Band. Emphasis is placed upon the performance of quality literature at the highest level possible. Exclusions from marching band require a doctor's certificate or participation in a fall sport that directly conflicts with marching band. Performance attendance is mandatory for all enrolled.

Program Philosophy

Music education in the Fairview Park City Schools seeks to provide experiences so the individual student may develop into a complete person capable of feeling and/or expressing emotion through music.

These experiences should enable the learner to distinguish between various quality levels of musical encounters, learn the necessary ingredients of both individual effort and teamwork, and begin a worthwhile life skill that can contribute to society in a responsible manner.

The Fairview Park Students will be creating, innovating, investigating, collaborating, communicating, problem solving, leading, reflecting, and serving through music in alignment with the district's vision and mission, The Fairview Advantage.

Program Goals

- Develop instrumental solo and/or ensemble performance skills to include performance through traditional classical and other notations (e.g. chord symbols in jazz).
- Articulate a personal philosophy of music including personal valuing, musical preferences and involvement.
- Develop, analyze and apply appropriate criteria to evaluating pieces of music and musical performances within and outside the classroom.

- Read, write, improvise, compose and describe varied types of musical repertoire using vocabulary that demonstrates an understanding of the language of music appropriate to the genre and culture.
- Recognize the roles of vocational and avocational musicians in learning, creating and performing across history and cultures, with focus on the function of music in society.
- Use multimedia including media arts and music technology to create, analyze, rehearse, present, record and disseminate music of a variety of styles.

Learning Targets	Performance Tasks
1. Display a clear understanding of the musical vocabulary and its link for an accurate, musical performance.	a. Define terms and symbols that are used in music being performed. b. Discuss music using appropriate terms in the correct context. c. Write concert critique using music vocabulary.
1. To have an understanding of musical terms and symbols for an accurate, musical performance.	a. Define: Slur, Accent, Staccato, Marcato, Legato, Tenuto, Pizzicato, Arco, Spiccato, Diction. b. Demonstrate playing or singing using: Slur, Accent, Staccato, Marcato, Legato, Tenuto, Pizzicato, Arco, Spiccato, Diction. c. Tempo d. Dynamics
1. Articulate their knowledge of the musical elements.	a. Listen to, analyze and discuss various pieces of music. b. Discuss how the elements of music are brought together to create a piece of music.
1. Listen and compare musical styles.	a. Incorporate various styles into year long concert programming to compare and relate styles i.e. Classical, Folk music, Jazz, Popular, Gospel. b. Compare music of different cultures, both western and

	non-western.
1. Compare and contrast musical forms and how they were affected by historical periods.	<ul style="list-style-type: none"> a. Discuss form in historically significant pieces. b. Identify and play music in: <ul style="list-style-type: none"> i. AB ii. ABA iii. AABA iv. ABACA v. Theme and Variation vi. Sonata Allegro vii. Concerto
<ul style="list-style-type: none"> 1. Explore the role of technology in composing music. 2. Explore the role of technology in performing music. 3. Explore the role of technology in listening to music. 	<ul style="list-style-type: none"> a. Musictheory.net b. Garageband c. NoteFlight <ul style="list-style-type: none"> a. YouTube b. Fairview Advantage Student Blogs <ul style="list-style-type: none"> a. Pandora b. Apple Music c. Sound Cloud d. Composing with music writing programs i.e. NoteFlight, etc. d. Experimenting with recorded looping e. Listening to music through apps or websites i.e. SoundCloud, Pandora, etc.
1. Perform a varied repertoire of music.	<ul style="list-style-type: none"> a. Perform a variety of music in different settings (Symphonic Band, Solos, Ensembles.) b. Music selected will show diverse genres and cultures. c. Music will include advanced ranges, tempos, keys and meters, expression.
1. Perform a varied repertoire of music.	<ul style="list-style-type: none"> a. Perform a variety of music in different settings (Full Orchestra, Symphonic Band). b. Music will include advanced ranges, tempos, keys and

	meters, expression.
1. Sight-read music at a beginning level.	<ul style="list-style-type: none"> a. Identify elements of music for individual pieces (meter, key signature, repeats, tempo, rhythms). b. Read music that is new to the ensemble without prior rehearsal. c. (C) Sing with stepwise movement in solfege and neutral syllables.
<ul style="list-style-type: none"> 1. Perform with good posture and breath control. 2. Perform with good tone quality, articulation, intonation, and expression. 	<ul style="list-style-type: none"> a. Perform with correct posture, sitting or standing straight for optimal breath support. b. Perform with correct instrument/body position. a. Perform with proper posture for optimal breath support. b. Perform with correct articulations. c. Focus on performing with proper intonation. d. Focus on and adjust expressions. e. (C) Sing with a tall, round sound. f. (C) Align open vowel sounds.
<ul style="list-style-type: none"> 1. Conduct using simple patterns, 4/4, 2/4, 3/4. 2. Understand conducting pattern of complicated patterns, cut time, 6/8, 3/8, 7/8. 	<ul style="list-style-type: none"> a. Follow conducting cues by the director. b. Students conduct the ensemble using correct patterns. a. Understand how meter affects the pattern. b. Identify duple and triple meter.
<ul style="list-style-type: none"> 1. Explore the use of technology with performances or concerts. 2. Explore the use of technology in 	<ul style="list-style-type: none"> a. Use audio and/or video elements to enhance aesthetic elements of a performance. b. Recording of concerts to evaluate performance. a. Record rehearsals.

rehearsals.	<ul style="list-style-type: none"> i. Informal critiques. ii. Written critiques.
1. Assessment practices.	<ul style="list-style-type: none"> a. Playing tests. b. Theory quizzes. c. Exit sheets. d. Personal recording assessments. e. Sight reading assessments.
1. Develop criteria to evaluate the aesthetic quality of musical performances.	<ul style="list-style-type: none"> a. Discuss music performance using musical vocabulary. b. Write concert critique on student concert performances.
1. Discuss criteria to evaluate the expressive elements of music.	<ul style="list-style-type: none"> a. Discuss expressive elements of music and composer's intention. b. Discuss expressive elements of performance.
1. Investigate how technology has changed music careers.	<ul style="list-style-type: none"> a. Composing b. Performance c. Recording d. Instruments
1. Discuss copyright rules and how they apply to music both recorded and written.	<ul style="list-style-type: none"> a. Audio and video recordings. b. Printed sheet music. c. Streaming services vs. You Tube.
1. Execute articulations, symbols and terms while performing with accuracy.	<ul style="list-style-type: none"> a. Perform short sections of music to demonstrate the student's ability to articulate the desired style and expression. b. Define expressive symbols and terms in music.
1. Listen to various music works.	<ul style="list-style-type: none"> a. Describe and discuss differences between Contemporary, Romantic, Classical, and Baroque music. b. Identify style characteristics in music that apply to a specific period of music history.
1. Define the elements of music: melody, harmony, beat, rhythm,	<ul style="list-style-type: none"> a. Guided listening b. Questioning

<p>timbre, form and tempo and how they are combined to create pieces of music.</p>	<p>c. Group discussion</p>
<p>1. Explore how music reflects the social and political events of the time when written.</p>	<p>a. Discuss how popular music has voiced the opinions of society. (examples: Baroque music - European Aristocracy, Imagine - John Lennon, God Bless America - Irving Berlin, Patriotic music - World Wars, Gospel/Jazz - Civil rights movement).</p>
<p>1. Perform a varied repertoire of music.</p>	<p>a. Perform a variety of music in different settings (Full Orchestra, Symphonic Band, Solos, Ensembles). b. Music selected will show diverse genres and cultures. c. Music will include advanced ranges, tempos, keys and meters, expression.</p>
<p>1. Perform and prepare a varied repertoire of music.</p>	<p>a. Perform music will include advanced ranges, tempos, keys and meters, expression. b. Execute proper procedures for effective practice to learn repertoire.</p>
<p>1. Sight-read music at an developing level.</p>	<p>a. Identify elements of music for individual pieces (meter, key signature, repeats, tempo, rhythms, dynamics). b. Read music that is new to the ensemble without prior rehearsal that is a performance level equal to the ability of the ensemble. c. Use Self-Assessment, Guest Adjudicator.</p>
<p>1. Rehearse and performing in a group. 2. Respond to the cues of a conductor. 3. Interpret and apply musical</p>	<p>a. Recording and assessing b. Self-Assessment c. Guest Adjudicator</p>

symbols and vocabulary.	
<ol style="list-style-type: none"> 1. Use technology with performances or concerts. 2. Use technology in rehearsals. 	<ol style="list-style-type: none"> a. Use audio and/or video elements to enhance aesthetic elements of a performance. b. Recording of concerts to evaluate performance. a. Record rehearsals: <ol style="list-style-type: none"> i. Informal critiques ii. Written critiques
<ol style="list-style-type: none"> 1. Understand and apply assessment criteria. 2. Engage in assessment practice. Gauging their individual and group development. 	<ol style="list-style-type: none"> a. Follow a rubric to evaluate the progress of self and peers and report results to the teacher and peers.
<ol style="list-style-type: none"> 1. Review the elements of music: melody, harmony, beat, rhythm, timbre, form and tempo. 2. Discuss how meaning and expression are created through the musician's use of the elements and articulating and defending their opinion. 	<ol style="list-style-type: none"> a. Discuss elements of music and how it applies to music being performed in class. b. Discussing how meaning and expression are created through the musician's use of the elements and articulating and defending their opinion. <ol style="list-style-type: none"> i. Guided listening ii. Questioning iii. Group discussion
<ol style="list-style-type: none"> 1. Discuss the impact of life experiences on music. 	<ol style="list-style-type: none"> a. Choose a piece of music that resonates with their life experiences and discuss how the music played a role in defining their life experience. <ol style="list-style-type: none"> i. Modeling ii. Discuss the effect of music on life experiences throughout history. iii. Journaling
<ol style="list-style-type: none"> 1. Analyze and correct student's own physical positioning. 	<ol style="list-style-type: none"> a. In a performance setting, demonstrate appropriate technique for proper tone production and explain how this assists in creating a better tone.

<p>2. Analyze and correct the physical positioning of others.</p> <p>3. Explain the connections between observed technique(s) and tone.</p>	<p>i. Teacher and peer modeling.</p> <p>a. In a performance setting, demonstrate appropriate technique for proper tone production and explain how this assists in creating a better tone.</p> <p>i. Self-analysis of performance.</p> <p>ii. Questioning.</p> <p>a. In a performance setting, demonstrate appropriate technique for proper tone production and explain how this assists in creating a better tone.</p> <p>i. Group Discussion.</p>
<p>1. Make connections between meaning and expression and how meaning and expression are created through the musician's use (in composing, improvising and performing) of the elements.</p> <p>2. Articulate and defend opinions of the connections.</p>	<p>a. Analyze given music examples for the elements used to create expression in music and describe this with appropriate vocabulary.</p> <p>a. Group discussion.</p>
<p>1. Label clefs, all musical terms and symbols, key signatures, time signatures, tempo markings, style markings, and articulations/bowings.</p>	<p>a. Read and interpret a familiar or unfamiliar score of music.</p> <p>b. Perform a varied repertoire of music while interpreting the music symbols and terms to create an expressive performance. Following the performance, assess the performance.</p>
<p>1. Identify and understand elements of music, terms, tempo markings, harmony, form, and articulations in order to critique various musical styles.</p>	<p>a. Construct an ongoing word bank to identify, discuss, and write elements of music using proper terminology.</p> <p>b. Listen to varying musical styles representative of many cultures</p>

	and historical periods. Using appropriate terminology, critique and give opinion regarding the performance.
1. Identify form, dynamics, and articulations through Baroque, Classical, Romantic, Impressionistic, and 20th Century music periods.	a. Prepare a group presentation about a composition describing its genre, style, historical period, composer, and its historical context.
1. Compare and contrast various American forms of music: swing, Broadway musical, folk, jazz, blues, and popular music.	a. Listen to and compare and contrast orally and in writing various examples of swing, Broadway musicals, folk, jazz, blues, and popular music.
1. Understand tonic, subdominant, and dominant chord changes and inversions. 2. Use music theory concepts of key signatures, major and minor scales, and primary intervals when analyzing a musical work.	a. Identify and understand how to find the tonic, subdominant, and dominant chords and their inversions in a score of a piece of music. a. Discuss and articulate the tonality of a given work in relation to intervals and scales.
1. Identify the key of a piece of music.	a. Using the score or instrument part, identify the key by looking at the key signature, notes found in the first phrase and last phrase.
1. Demonstrate: rubato, dynamics, phrasing, interpretation, various meters, and rhythms in a variety of keys and styles.	a. Perform an assigned piece, alone or with others, to develop concepts and skills of expression, tone quality, and technical accuracy in major and minor keys of up to five sharps or flats. b. (O) Perform two-to-three octave scales representative of the performance literature. c. (B) Perform one-to-two octave scales representative of the performance literature.

<p>2. Understand and demonstrate: vibrato, articulation, (O) advanced bowings, proper posture, (O) playing in upper positions, tone, style, and intonation.</p>	<p>d. Respond to musical markings with adequate flexibility to conductor or performing group.</p> <p>a. Demonstrate proper position, posture, and playing techniques using current repertoire.</p>
<p>1. Demonstrate: rubato, dynamics, phrasing, interpretation, various meters, and rhythms in a variety of keys and styles.</p> <p>2. Understand and demonstrate: vibrato, articulation, (O) advanced bowings, proper posture, (O) playing in upper positions, tone, style, and intonation.</p>	<p>a. Perform and prepare an assigned piece, alone or with others, to develop concepts and skills of expression, tone quality, and technical accuracy in major and minor keys of up to five sharps or flats.</p> <p>b. (O) Perform and prepare two-to-three octave scales representative of the performance literature.</p> <p>c. (B) Perform and prepare one-to-two octave scales representative of the performance literature.</p> <p>d. Respond to musical markings with adequate flexibility to conductor or performing group.</p> <p>a. Demonstrate proper position, posture, and playing techniques using current repertoire.</p>
<p>1. Sight-read music at an intermediate level.</p>	<p>a. Identify elements of music for individual pieces (meter, key signature, repeats, tempo, rhythms, dynamics).</p> <p>b. Read music that is new to the ensemble without prior rehearsal that is a performance level equal to or above the ability of the ensemble.</p>

<ol style="list-style-type: none"> 1. Demonstrate ensemble skills: balance, intonation, rhythmic unity, tone, interpretations, and score reading. 2. Demonstrate musical independence, listening skills, blending, and cooperation. 	<ol style="list-style-type: none"> a. Use knowledge of the elements of music and independence of line to perform their parts in an ensemble experience. a. Perform in a small ensemble of 2 to 12 people with one-to-three people per part. <ol style="list-style-type: none"> i. The ensemble plays without a conductor and is unaccompanied.
<ol style="list-style-type: none"> 1. Analyze and apply appropriate criteria to evaluating music and musical performances within and outside the classroom. 	<ol style="list-style-type: none"> a. Researching assessment practices in music. b. Investigating and exploring tools and media.
<ol style="list-style-type: none"> 1. Articulate a personal philosophy of music including personal valuing, musical preferences and involvement. 	<ol style="list-style-type: none"> a. Discuss aesthetics in music. b. Respect the views of others when discussing a performance. c. Discuss a performance and analyze its aesthetic qualities. Compare and contrast their responses to the same performance and discuss why all viewpoints are important.
<ol style="list-style-type: none"> 1. Work with musical performances to assess and describe the use of musical elements to convey emotion and create images. 	<ol style="list-style-type: none"> a. Listen to various styles of music and describe the elements of music used to create various images and emotions in the piece. b. Discuss how people can interpret images and emotions in a variety of ways.
<ol style="list-style-type: none"> 1. Articulate the creative process used in the various arts disciplines. 2. Compare and contrast similarities and differences of the creative process in each of the arts disciplines. 	<ol style="list-style-type: none"> a. Analyze a variety of examples from other arts disciplines. <ol style="list-style-type: none"> i. Discuss a. Discuss the creative process for each and the similarities and differences to the creative process in music.

Evaluation

Assessment will be balanced with different types of assessment for various purposes to ensure that the written, taught and tested curricula are aligned. Diagnostic assessment will occur prior to instruction and will be used to determine students' strengths and weaknesses in a particular area in order to place them into appropriate levels of instruction and/or to differentiate instruction accordingly. Formative assessment will occur during the learning process and will be used to monitor students' progress toward meeting instructional objectives and goals. These formative assessment results will aid teachers in making instructional decisions for intervention, enrichment and lesson improvements. Summative assessment will occur after an instructional sequence to determine the extent to which students have met their instructional goals or objectives. These assessments will also enable teachers to communicate results and level of mastery to students, parents and other members of the school community. These results will also be used to evaluate and improve the effectiveness of instructional activities and assessment measures as well as the overall curriculum.

These multiple means of assessment might include paper-and-pencil tests, portfolios, open-ended questions, performance-based assessments, individual and group projects, extended reading and writing experiences that include rough drafts and revisions, teacher observations, self- and peer-assessment and conferencing. Assessments will be based on clearly stated expectations, criteria and standards for rating.

Specific forms of evaluation may include, but are not limited to:

- Formal and informal observation
- Quizzes and Tests
- Performance rubrics
- Written products
- Visual Displays
- Public performance
- Digital portfolio

Grading Policy

The student's grade will be based on the following:

1. Performance grade: Playing and marching the required material, assigned homework.

2. Participation grade: Having the necessary equipment to perform, contributing to the rehearsal/performance in a positive way.
3. Attendance: Students are required to attend all assigned rehearsals and performances; any unexcused absences will result in a lowered grade, including unexcused absence resulting in a failing grade for the quarter.

Grades will be composed of the following percentages:

1st Quarter (Marching Band)

60% participation

40% Performance (music check grades)
etc)

** Attendance will affect the quarter grade

2nd, 3rd, 4th Quarter (Concert Band)

60% Participation

30% Performance (Auditions, Down the Line,

10% Band Project (see below)

** Attendance will affect the quarter Grade

Band Projects are to be selected from on of the following: Take private lessons, teach private lessons, write an original composition (solo, duet, trio) for your instrument and perform it for the class, attend a high school level orchestra concert or a non-FHS concert band concert (must be high school, college, or professional) and write a paper critiquing it, perform with the pit orchestra for the spring musical, perform in the jazz band, complete a project that you suggest that is approved by the director.

Course Resources

- Foundations for Superior Performance by Jeffery King and Richard Williams
- Various compositions selected based on skills being mastered by differentiating styles, composers, and publishers.