

# Middle School Topics

VanderCook College MECA

Rachel Maxwell, Traughber JHS

# Program Philosophy

Department

- Vision
- Mission

Content  
Area

- Goals
- Curriculum

Individual  
Teacher

- Logistics
- Communication



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# Department Vision

“The perfect world”

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## Vision

Music is universal, cultural, and individual. It is with this understanding that the Music Department of Traughber Junior High School believes that **every** student should have the opportunity to receive a **high quality musical training in school**, regardless of grade level, ability level, or background.

## Vision continued

The vision of this musical training is to help participants achieve a personal level of **understanding, appreciation,** and passion for **music.**

# Vision continued

It is undeniable that music has always been an integral part of human existence. Every culture throughout history carries its own musical traditions. In our culturally diverse society, music is one of the few common threads that links peoples and ideas together. Music education uses the artistic medium of **musical sound** to give insight into the **universal human experience**.

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# Department Mission

*“Includes our current state”*

## Mission

The primary mission of all band classes at Oswego Junior High Schools is to **heighten** each student's **aesthetic awareness** through the musical art.

While there are many secondary objectives that are also set for the students, using sound as a means to communicate the feelings embodied in a musical work is always the ultimate focus.

# Mission Continued

**Dedication** and **maturity** are required to develop this uniquely human ability. Dedication because the skills needed to recreate music are both numerous and complex. Maturity because, once the technical skills are learned, a musician must be patient and open minded in order to understand and then communicate the essence of a composer's work.

# Mission Continued

Many people go their entire lives without being aware of the power that art has to affect them. We believe that junior high students are not too young to begin delving into **the meaning of music as art**. We also believe there is no better way to accomplish that than to develop **the ability to perform** and take the creation of an artist and bring it to life.

# Mission Continued

At the middle level we attempt to **develop the musical skills** necessary to **recreate meaningful music** and **listen critically** to both ourselves and others as they perform. We emphasize the inappropriateness of expressing a value judgment on a particular work or performance unless one can articulate the reasons for his or her opinion and demonstrate an alternative. Criticism that is unsupported and non-constructive will not and should not be taken seriously by others.

## Mission continued

It would be naive to suggest that such a lofty goal can be fully realized at the junior high level. We therefore strive to start young people down a path that will eventually lead to aesthetic awareness. We firmly believe that a person who is **aesthetically aware** will be better able to **reap** all that life has to offer and to **share** with others the wealth of his or her talent.

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# **Instrumental Music Goals**

*“The How”*

Develop strong musicianship and cultivate aesthetic awareness in the classroom through the preparation and performance of quality musical literature.

Provide curricular and extra-curricular opportunities for all music students that enhance their musical experience.

Facilitate opportunities for students seeking musical self-enrichment.

# Departmental Goals Continued

Create community on all levels: within our classrooms, our department, our school buildings, and our local population; as well as within the national and global community.

Enrich students' appreciation of the musical arts by attending fine cultural events.

Create the best possible learning environment for students to pursue an education in the musical arts.

# Departmental Goals Continued

Inspire students to become life-long learners and intelligent consumers of music.

Address the needs of students seeking a future career in the field of music.

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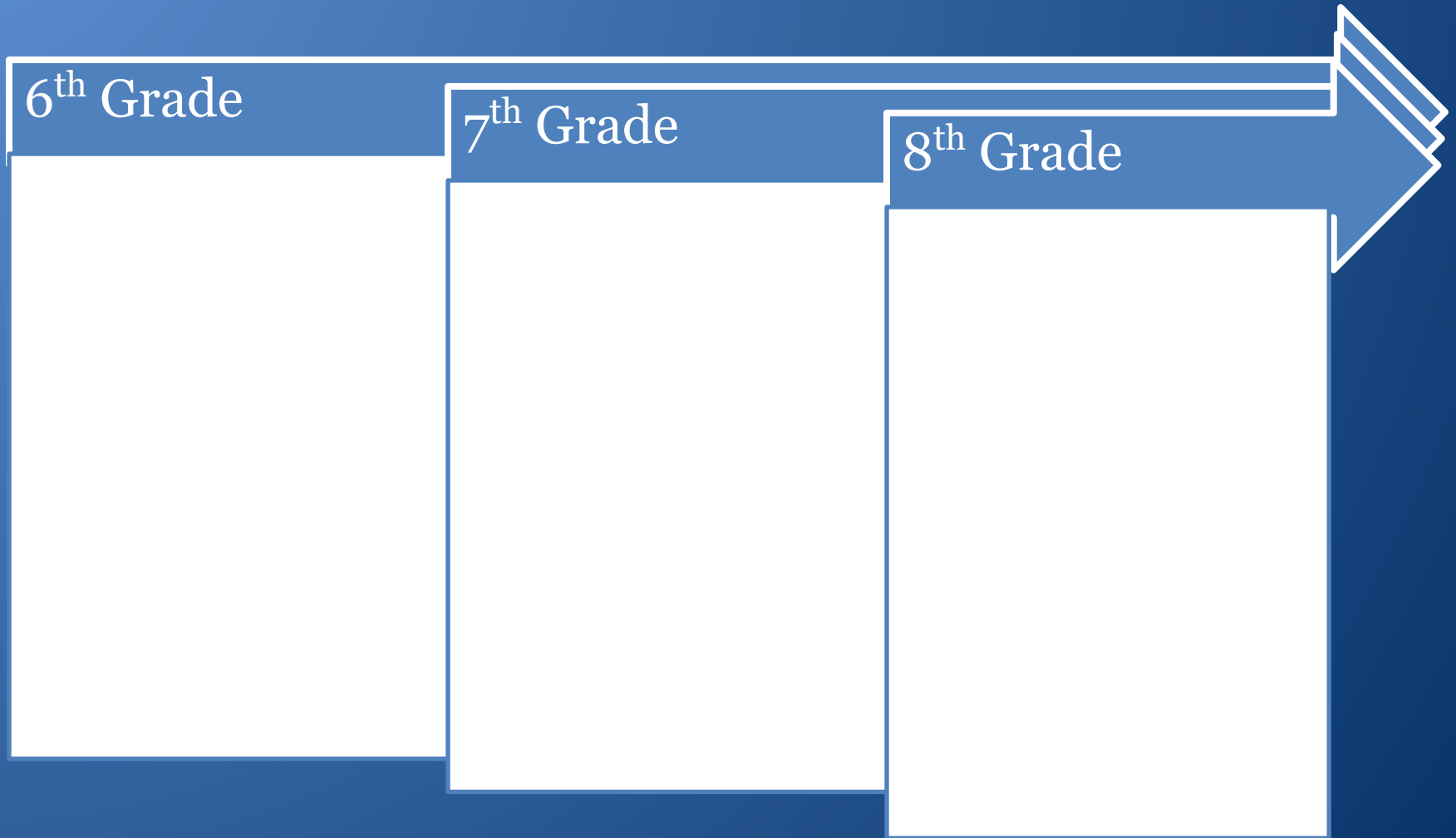
Individual  
Teacher

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# Curriculum

# Course Descriptions



# Course Description-Beginning Band

- The Beginning Band is designed to provide students with an introductory experience on band instruments. Curriculum for this course is an extension of the skills and concepts introduced in General Music classes. Beginning Band is open to all Sixth Grade students. Prior instrumental music experience is not required. Recruiting and enrollment registration occur in the Spring of the Fifth Grade year. Beginning classes are taught during the summer following the Fifth Grade year in homogeneous instrument groups.

# Course Description-Concert Band

The Seventh Grade Band is designed to provide students with an intermediate experience on band instruments. Curriculum for this course is an extension of the skills and concepts introduced in Beginning Band. Band is open to all seventh Grade students who have successfully completed Beginning Band. Students are encouraged to participate in the summer band program prior to the start of the seventh grade year.

# Course Description-Symphonic Band

The Eighth Grade Band is designed to provide students with an advanced experience on band instruments.

Curriculum for this course is an extension of the skills and concepts introduced in Beginning Band. This band is open to all eighth grade students who have successfully completed seventh grade band. Students are encouraged to participate in the summer band program prior to the start of the eighth grade year.

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# Course Goals



To heighten each  
student's aesthetic  
awareness through the  
musical arts;

To introduce students  
to the fundamental skills  
involved in playing a musical  
instrument;

To reinforce and develop the  
fundamentals of music theory  
and listening skills;

To provide students with  
an ensemble performance  
experience.

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# Course Objectives

6th

7th

8th

To produce a characteristic tone  
on individual instruments;



6th

7th

8th

To identify and demonstrate  
a knowledge of musical  
notation;



6th

7th

8th

To demonstrate fingerings  
and positions for the practical  
range of individual  
instruments;



6th

7th

8th

To develop good individual  
practice habits;



6th

7th

8th

To demonstrate a basic understanding of the elements of music. These include: timbre, dynamics, articulation, rhythm, melody / pitch, harmony, texture, form, expression and style;



6th

7th

8th

To demonstrate a basic understanding of and ability to perform ensemble playing skills and techniques;



6th

7th

8th

To develop problem-solving  
and evaluation skills  
applicable to music;



6th

7th

8th

To develop an aesthetic  
sensitivity to music;



6th

7th

8th

To demonstrate knowledge of  
music as a creative art form  
of man in an historical  
context.

The background of the slide features a light blue gradient with a pattern of thin, vertical, slightly wavy blue lines. A solid blue horizontal bar spans the width of the slide, containing the text.

# Learner Outcomes

# Tone Production

6<sup>th</sup> Gr Beg  7<sup>th</sup> Gr Int  8<sup>th</sup> Gr Adv

Model specialist  
demonstration of  
posture, hand  
position, breath  
support and  
embouchure  
control

Same

Same

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# Musical Notation

# Musical Notation 1

6<sup>th</sup> Gr Beg  7<sup>th</sup> Gr Int  8<sup>th</sup> Gr Adv

Recognize basic  
fingering patterns  
and note names

Same

Same

# Musical Notation 2

6<sup>th</sup> Gr Beg  7<sup>th</sup> Gr Int  8<sup>th</sup> Gr Adv

Speak note  
names aloud  
while reading  
music

Same

Same

# Musical Notation 3

6<sup>th</sup> Gr Beg  7<sup>th</sup> Gr Int  8<sup>th</sup> Gr Adv

Speak note  
names aloud and  
finger along

Same

Same

# Musical Notation 4

6<sup>th</sup> Gr Beg  7<sup>th</sup> Gr Int  8<sup>th</sup> Gr Adv

Demonstrate knowledge of the fingering chart by playing it in quarter notes, both ascending and descending

Demonstrate knowledge of the fingering chart by playing it in eighth notes, both ascending and descending, starting on any pitch

Same

# Musical Notation 5

6<sup>th</sup> Gr Beg  7<sup>th</sup> Gr Int  8<sup>th</sup> Gr Adv

Identify key signatures and the sharps and flats contained within the concert keys of C, F, G, Bb, D, Eb

Identify key signatures and the sharps and flats contained within the concert keys of C, F, Bb, Eb, Ab, Db, Gb, Cb, E, A, D, and G

Same

# Musical Notation 6

6<sup>th</sup> Gr Beg  7<sup>th</sup> Gr Int  8<sup>th</sup> Gr Adv

Know and perform all major scales (tonic through 5<sup>th</sup>) in quarter notes at the tempo 80bpm

Know and perform all major scales in quarter notes at the tempo 90bpm. Perform all major, nat min, and chromatic scales one octave

Know and perform all major scales in quarter notes at the tempo 100 bpm. Perform major, nat.minor, and chromatic scales two octaves, when appropriate

# Practice Habits

6<sup>th</sup> Gr Beg  7<sup>th</sup> Gr Int  8<sup>th</sup> Gr Adv

Develop and document an organized, weekly practice routine;  
Discuss appropriate practice methods and technique

Same

Same



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# Elements of Music

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# Timbre

6<sup>th</sup> Gr Beg → 7<sup>th</sup> Gr Int → 8<sup>th</sup> Gr Adv

Timbre-Recognize the difference in *timbre* of all band instruments

Recognize the difference in *timbre* of all band instruments, and ensembles which may include:  
concert band,  
marching band,  
jazz band, string orchestra, full orchestra, and choir

Same

# Dynamics

6<sup>th</sup> Gr Beg  7<sup>th</sup> Gr Int  8<sup>th</sup> Gr Adv

Identify and demonstrate the dynamic marking of pp, p, mp, mf, f, and ff, cresc and decresc.

Identify and demonstrate the dynamic marking of pp, p, mp, mf, f, and ff, cresc, decresc., fp and sfzp

Same

# Articulation

6<sup>th</sup> Gr Beg  7<sup>th</sup> Gr Int  8<sup>th</sup> Gr Adv

Identify and demonstrate connected and detached tonguing and slurring

Identify and demonstrate connected, accented, and detached tonguing and slurring

Same

# Rhythm

Demonstrate an understanding of pulse and beat division by:

6<sup>th</sup> Gr Beg  7<sup>th</sup> Gr Int  8<sup>th</sup> Gr Adv

Tapping foot  
down and up  
during all lessons  
and  
performances

Same

Same

# Rhythm

**6<sup>th</sup> Gr Beg**  **7<sup>th</sup> Gr Int**  **8<sup>th</sup> Gr Adv**

Counting and playing whole, half, quarter, eighth, sixteenth notes and rests, dotted quarter notes, dotted half notes and dotted eighth notes

Counting and playing whole, half, quarter, eighth, sixteenth notes and rests, dotted quarter notes, dotted half notes and dotted eighth-sixteenth

Counting and playing whole, half, quarter, eighth, sixteenth notes and rests, dotted quarter notes, dotted half notes and dotted eighth-sixteenth, eighth and quarter note triplets.

# Rhythm

6<sup>th</sup> Gr Beg → 7<sup>th</sup> Gr Int → 8<sup>th</sup> Gr Adv

Recognize  
syncopation and  
be able to  
demonstrate  
syncopated  
rhythms using  
quarter notes and  
eighth-notes

Recognize  
syncopation and  
be able to  
demonstrate  
syncopated  
rhythms using  
quarter notes,  
eighth-notes and  
sixteenth notes

Same

# Rhythm

6<sup>th</sup> Gr Beg  7<sup>th</sup> Gr Int  8<sup>th</sup> Gr Adv

Recognize and  
play downbeats  
and upbeats

Same

Same

# Rhythm

6<sup>th</sup> Gr Beg  7<sup>th</sup> Gr Int  8<sup>th</sup> Gr Adv

Recognize and play songs in 2/4, 3/4 & 4/4 time

Recognize and play songs in 2/4, 3/4 & 4/4, cut time, 3/8 and 6/8 time

Recognize and play songs in 2/4, 3/4 & 4/4, cut time, 3/8, 6/8, 9/8 and 12/8 time.

# Melody, Pitch, Harmony

6<sup>th</sup> Gr Beg  7<sup>th</sup> Gr Int  8<sup>th</sup> Gr Adv

Identify melody  
and harmony in  
the music  
performed

Identify melody,  
bass line,  
countermelody,  
and harmony in  
the music they  
perform

Same

# Melody, Pitch, Harmony

6<sup>th</sup> Gr Beg  7<sup>th</sup> Gr Int  8<sup>th</sup> Gr Adv

Compare pitches  
and identify pitch  
inconsistencies

Compare pitches  
and identify and  
fix pitch  
inconsistencies

Same

# Texture

6<sup>th</sup> Gr Beg → 7<sup>th</sup> Gr Int → 8<sup>th</sup> Gr Adv

Perform music in  
monophonic,  
homophonic and  
polyphonic  
textures

Same

Same

# Texture

6<sup>th</sup> Gr Beg → 7<sup>th</sup> Gr Int → 8<sup>th</sup> Gr Adv

Identify the  
difference  
between melody  
and  
accompaniment

Same

Same

# Texture

6<sup>th</sup> Gr Beg → 7<sup>th</sup> Gr Int → 8<sup>th</sup> Gr Adv

Identify, describe  
and evaluate the  
“pyramid of  
sound”

Same

Same

# Form

6<sup>th</sup> Gr Beg → 7<sup>th</sup> Gr Int → 8<sup>th</sup> Gr Adv

Perform songs in  
binary and  
ternary form”

Same

Same

# Form

6<sup>th</sup> Gr Beg → 7<sup>th</sup> Gr Int → 8<sup>th</sup> Gr Adv

Perform a fugue  
and recognize  
canonic form and  
theme and  
variation

Perform and  
recognize the  
forms of march,  
overture, canonic  
form, theme and  
variation

Same

# Form

6<sup>th</sup> Gr Beg → 7<sup>th</sup> Gr Int → 8<sup>th</sup> Gr Adv

Perform music  
that modulates  
and uses  
rhythmic  
transformation

Same

Same

# Expressive Elements

6<sup>th</sup> Gr Beg → 7<sup>th</sup> Gr Int → 8<sup>th</sup> Gr Adv

Discuss and demonstrate the musical affect of the combined musical elements

Same

Same

# Style

6<sup>th</sup> Gr Beg → 7<sup>th</sup> Gr Int → 8<sup>th</sup> Gr Adv

Explore tempo,  
interpretive and  
articulation styles  
standard to  
specific genres

Same

Same

# Style

6<sup>th</sup> Gr Beg → 7<sup>th</sup> Gr Int → 8<sup>th</sup> Gr Adv

Describe the historical background of a composition and biographical information of selected composer

Same

Same

# Units of Instruction

6<sup>th</sup> Gr Beg  7<sup>th</sup> Gr Int  8<sup>th</sup> Gr Adv

The band program is set up in a series of concert cycles that meet the developmental needs of the student band population.

Same

Same

# Units of Instruction

6<sup>th</sup> Gr Beg → 7<sup>th</sup> Gr Int → 8<sup>th</sup> Gr Adv

The band program is set up in a series of concert cycles that meet the developmental needs of the student band population.

Same

Same

# Instructional Materials

6<sup>th</sup> Gr Beg  7<sup>th</sup> Gr Int  8<sup>th</sup> Gr Adv

Developmentally appropriate workbooks, rhythm sets, Circle of Fourths, Function Chorales, Scale Sheets, Music Theory Worksheets, Study guides for individual pieces of music

Same

Same

# Instructional Materials

6<sup>th</sup> Gr Beg  7<sup>th</sup> Gr Int  8<sup>th</sup> Gr Adv

Developmentally  
appropriate solo  
literature

Same

Same

# Instructional Materials

6<sup>th</sup> Gr Beg  7<sup>th</sup> Gr Int  8<sup>th</sup> Gr Adv

Developmentally appropriate concert band literature to include the genre of: March, Overture, Ballad, Folk Medley, Fugue, Jazz / Dixie

Same

Same

# Evaluation Methods

6<sup>th</sup> Gr Beg → 7<sup>th</sup> Gr Int → 8<sup>th</sup> Gr Adv

Objective

performance tests

Subjective

performance tests

Objective written

worksheets and tests

Subjective written

responses

Portfolio assessment

(written and taped  
work)

Oral responses

Same

Same

# Methods of Instruction

6<sup>th</sup> Gr Beg  7<sup>th</sup> Gr Int  8<sup>th</sup> Gr Adv

Cooperative learning in large groups;  
Cooperative learning in small groups;  
Individual work;  
Auditory, visual, and kinesthetic-tactile experiences

Same

Same

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# Procedures for Success

*What you accept is what you will get.*

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# Daily Routines

Must be explained in detail

Must be practiced

Must be expected

When not followed, pack up and start class over

# Daily Routines

Your commitment, persistence and consistency in holding students to behavioral and musical expectations must be stronger than your frustration, exhaustion, etc.

Don't show frustration. Just clearly state, step by step, what is expected and correct students as needed.

Model behaviors and provide examples.

# Daily Routines

- ENTERING A CLASSROOM
- GETTING SET UP FOR REHEARSAL
- STORING CASES
- SETTING UP MUSIC STAND/STATION
- PACKING UP
- DISMISSAL

# REHEARSAL ETIQUETTE

Determine how you want your rehearsals to look and sound to determine your rehearsal “rules”.

Must Have...

● Active Participation

● Silence

● Start/Stop Together

● Pencils

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# Traughber Model

A “Typical” Rehearsal

# Rehearsal-what I expect

Students should demonstrate correct rehearsal technique by actively contributing to and collaborating effectively on class activities. Students must bring the necessary tools to class in order to be a part of ensemble development.

# Rehearsal Expectations

## Rehearsal Technique

Pencil On EVERY Stand

Music Out of Plastic

Mark Corrections~The more you mark, the less we stop

Eye Contact with Director-Track

Instrument To Mouth On Count Off

Correct Playing Position & Posture

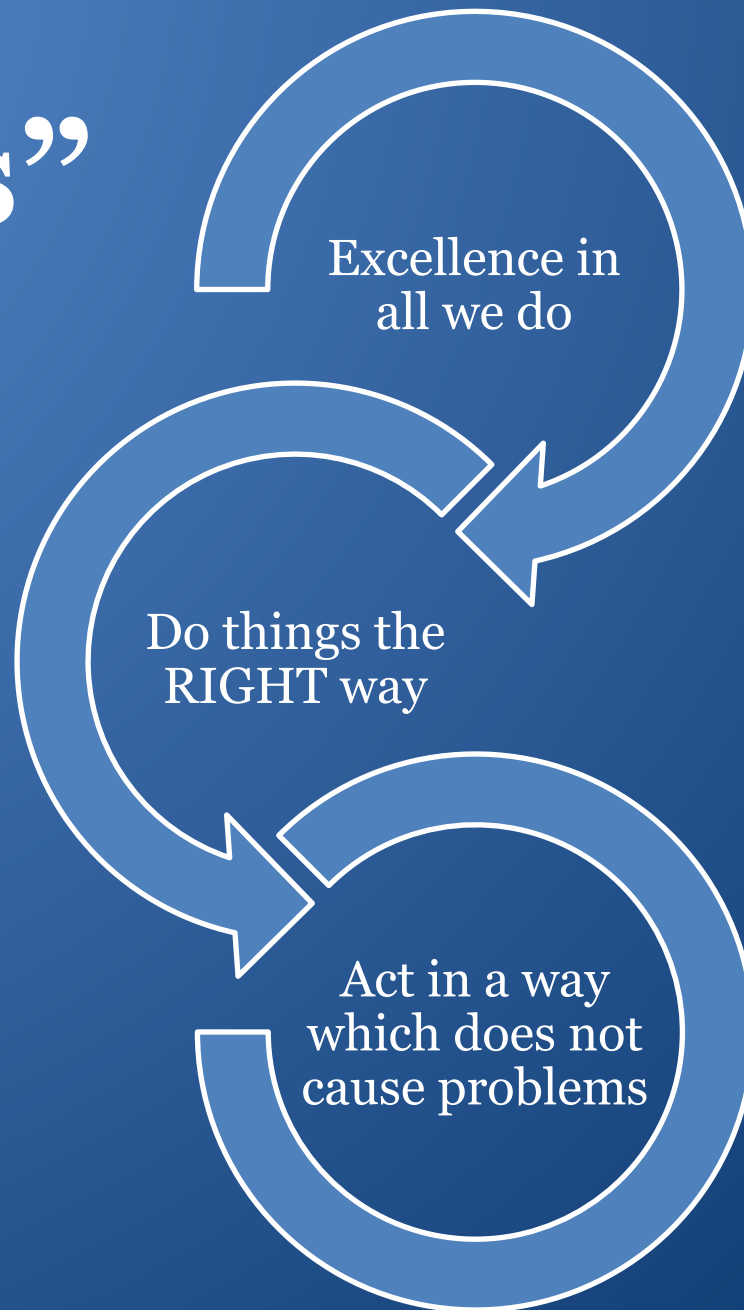
Raise Hand for Comments & Questions

Positive Body Language & Energy

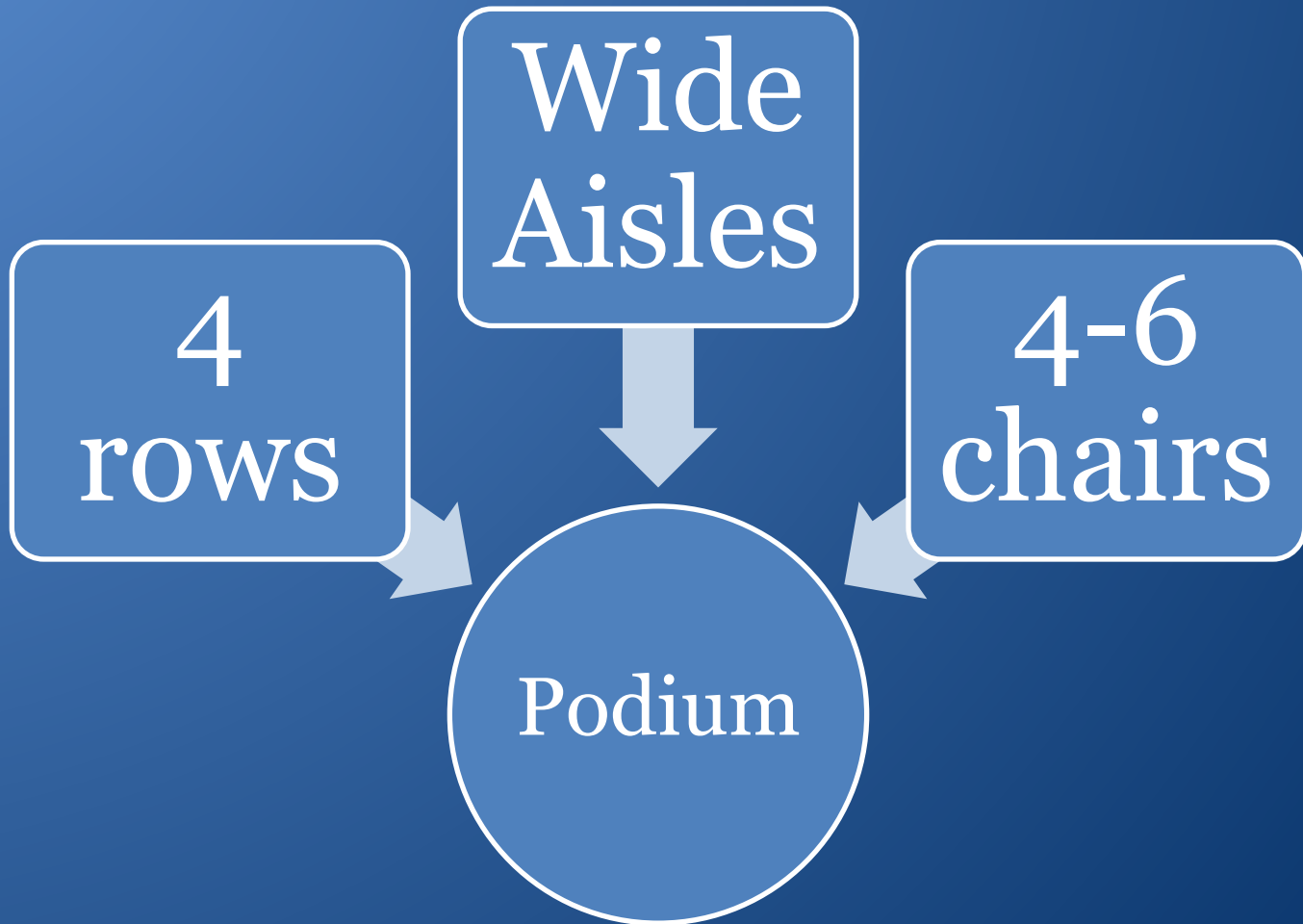
Apply What You Already Know

Behavior Is Productive & Effective

# “Rules”




# Room Set-up




# Daily Routine

Students are expected to be in the room when the bell sounds.



Students are given 1 minute to assemble instruments and find seats.



Countdown clock on the large screen

# At each seat student must have:

Assembled  
Instruments

Black Three Ring  
Binder

All Music in Sheet  
Protectors

Workbook hole  
punched

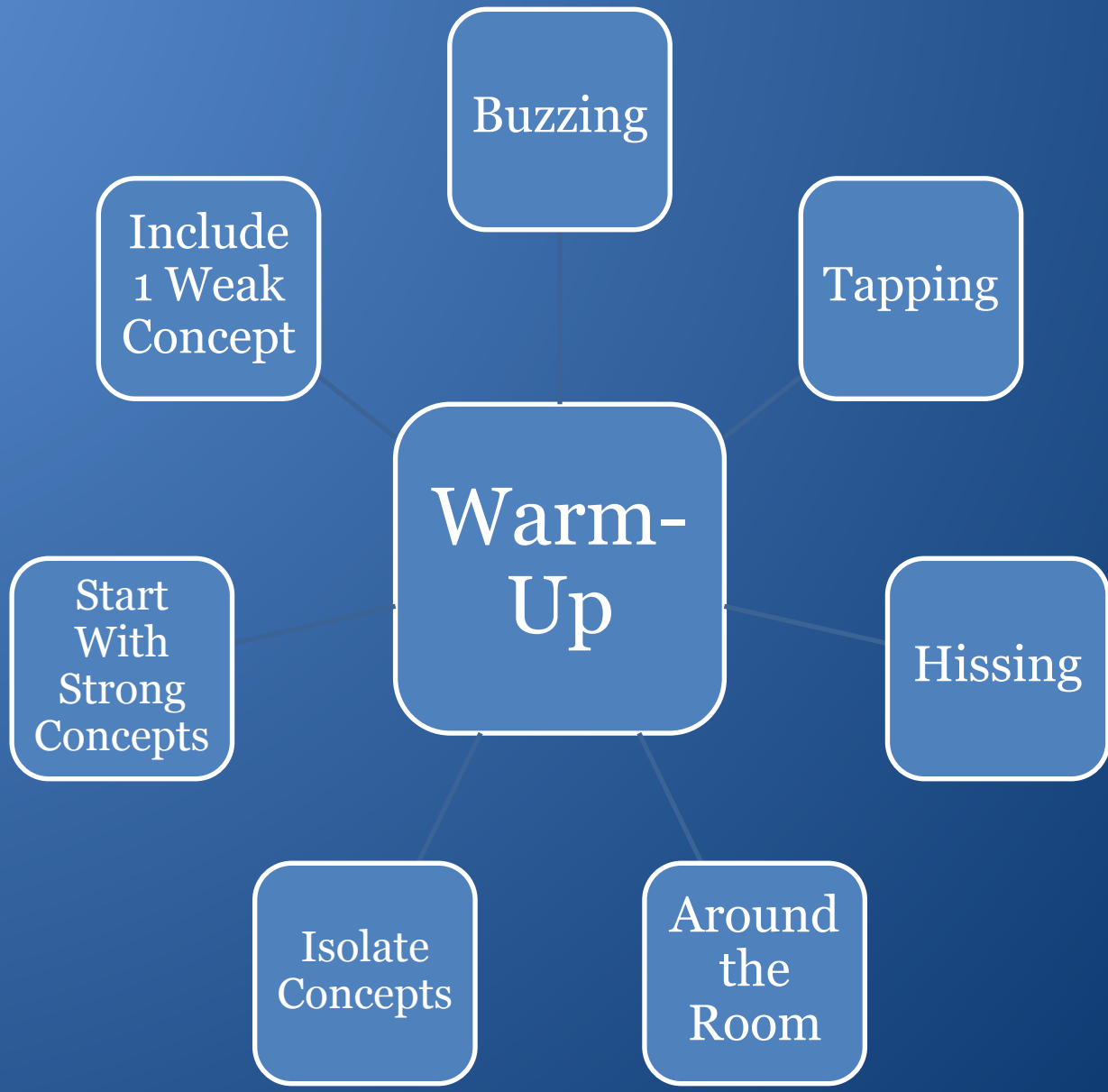
Pencil case with  
Pencil, Reeds, Oil

Small Tuner on Stand

Name Tag

# Warm-Ups

- Nonverbal cue to start
- Teacher models patterns for warm-up on instrument
- Teacher walking through rows
- Rhythm Sets on LCD Projector/Screen
- Scales/Technical Studies on LCD Projector/Screen
- 10 minutes!



Buzzing

Tapping

Hissing

Around  
the  
Room

Isolate  
Concepts

Start  
With  
Strong  
Concepts

Include  
1 Weak  
Concept

Warm-  
Up

# Primary Literature Selection

Review  
Past  
Work

Intense  
“New”  
Work

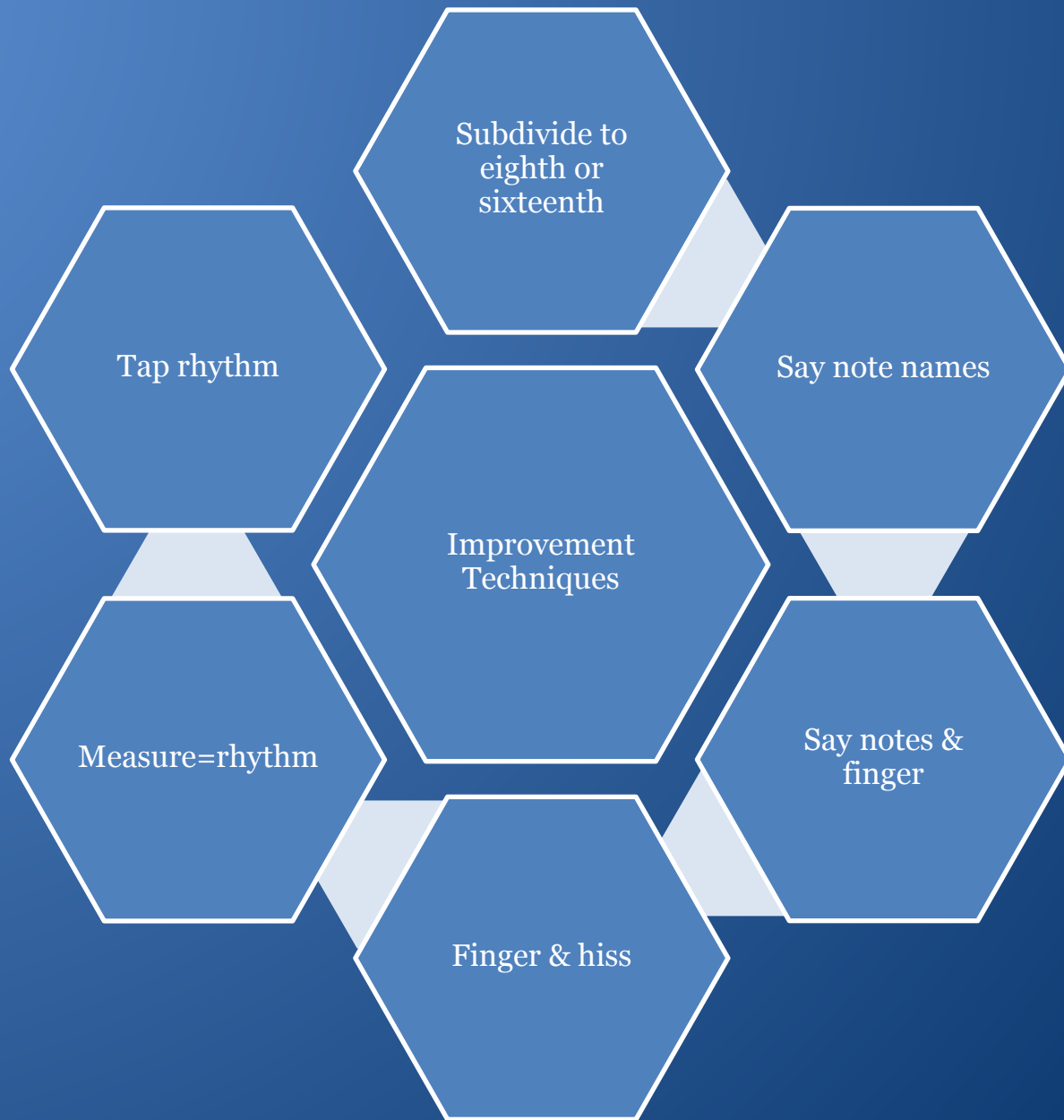
16-32  
Measure  
Sect.

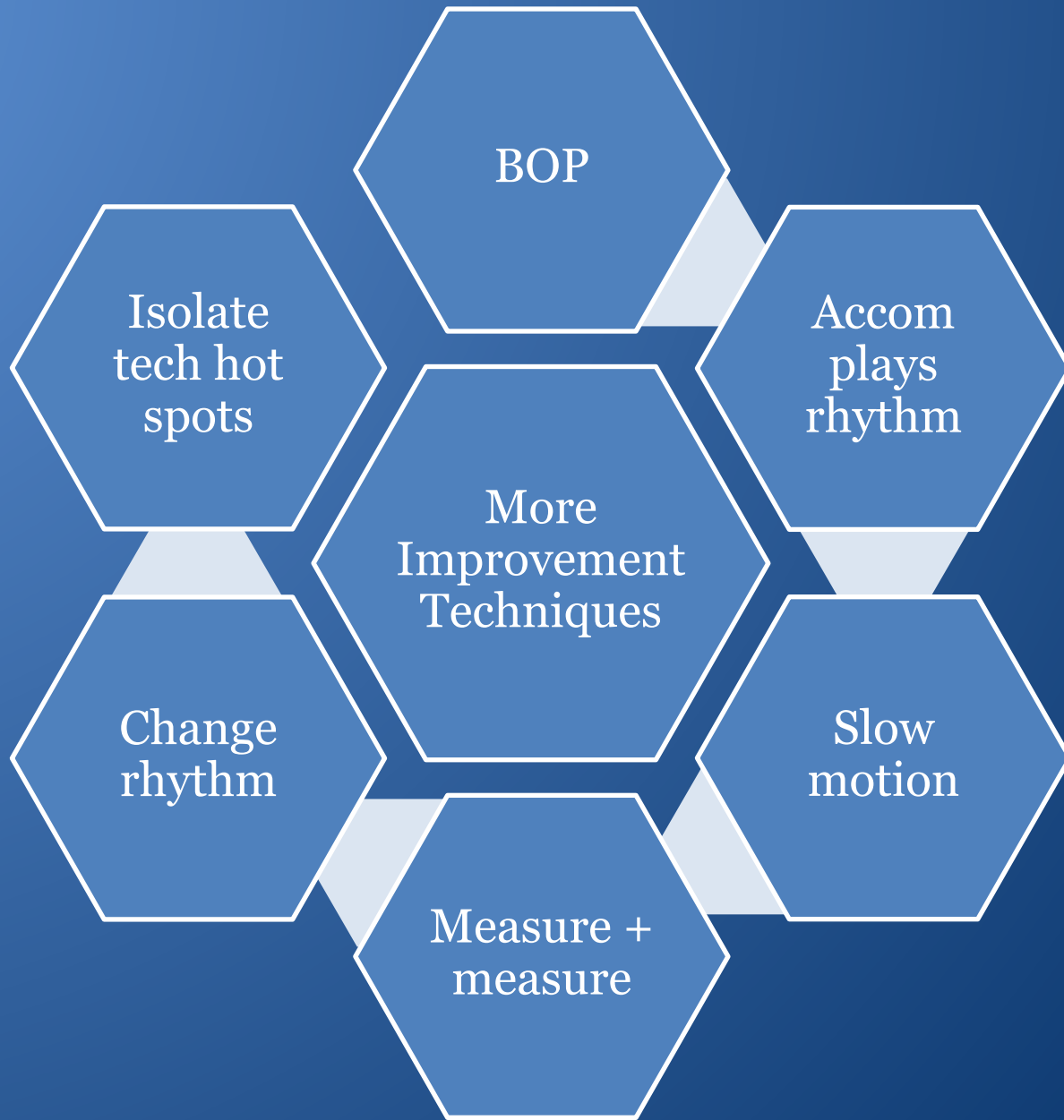
# Primary Literature Selection

Indiv.  
Measures  
and build

Add small  
groups  
back in

Full  
group





# How to Practice

## Practice Tips:

- Choose 1-4 measures that need the most work.
- Record yourself and listen to the recording. You will hear what you did well and what still needs work.
- Remember to link the measures you are practicing to the measures around it.

## Rhythm

Write in rhythms

Clap & Count

Sizzle

Play on 1 note/pitch

Practice slowly  
10x perfectly

## Notes

Look up fingerings

Write in note names

Check key signature

Say note names &  
finger along

"Air" along

Practice slowly  
10x perfectly

## Articulations

Look up symbols in  
your method book

Check your  
articulations

Really listen to  
yourself play

Practice slowly  
10x perfectly

## Dynamics

Look up dynamics  
and symbols

Really listen to  
yourself play

Over exaggerate  
dynamic markings

Practice slowly  
10x perfectly

## Phrasing

Is it a 2, 4, or 8  
measure phrase?

Find the breath  
marks

Take in "BIG" air.

Play phrases in 1  
breath

Practice slowly  
10x perfectly

# Smartmusic in Large Ensemble

rtMusic Library Controls View Help

1st Bb Trumpet West Highlands Sojourn Stow-On-the-World

Start Take

Tempo 96 Click

Location From 1 1 1x Loop

Tracks My Part Accompaniment

My Takes

Assessment

Tuner

Assignment

## WEST HIGHLANDS SOJOURN

1st B $\flat$  Trumpet

I. Stow-On-the-World

Robert Sheldon  
Op. 39  
(ASCAP)

Allegretto

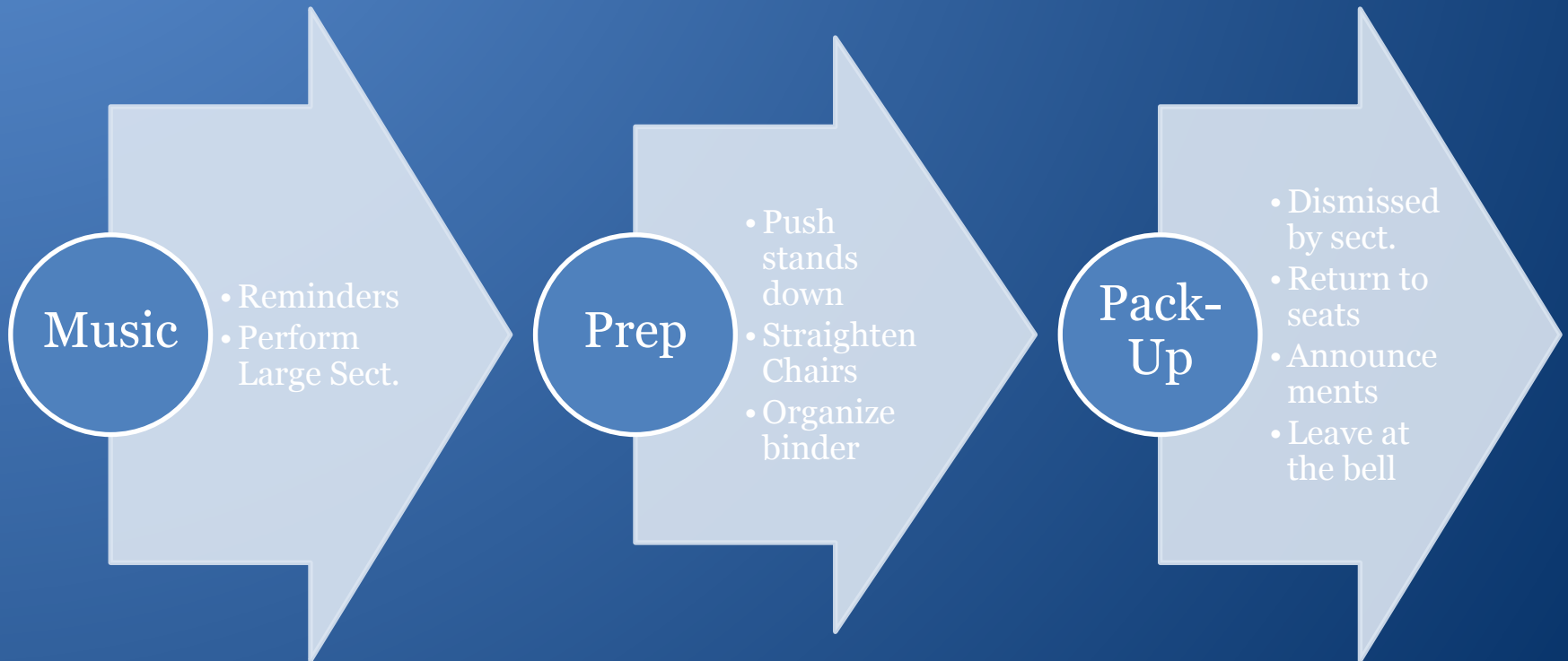
012-2513-00

*mf*

9

*f*

# Rehearsal Ending





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# Helpful Forms

Additional forms found on our website.

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# Rehearsal Detective

## Be A Rehearsal Detective

Name \_\_\_\_\_ Date \_\_\_\_\_

Class Period \_\_\_\_\_

Reason for not rehearsing today: \_\_\_\_\_

*If this rehearsal is to be excused, please staple a parent or doctor's note to this page.*



Through watching, listening and thinking, learn as much as you can today about our music group and its rehearsal habits. Then, using complete sentences, correct spelling, proper grammar, good organization and legible handwriting, respond to the following questions. You may not be able to answer the questions in the order they are listed, so feel free to skip around and come back to those questions you skipped later in the period.



*You are expected to observe and write for the entire period.*

How did the students prepare for the start of class? What were some of the positive things students did to prepare for rehearsal? Describe any behaviors that might have a negative impact on the rehearsal.

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Describe today's warm-up activities? Describe one way in which today's warm-up could improve the group's musical skills.

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Explain something that you missed out on today because you were unable to play your instrument. How could this affect your progress?

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*Keep going, there are more questions on the back!*

Describe two things that the class worked on where there was obvious improvement (be specific). What strategies were used that caused the improvement?

1. \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

2. \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Name something the class worked on where not much improvement was made. (Be specific.) Why do you think that the band was unsuccessful?

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Describe something that you learned, discovered or found interesting about today's experience.

\_\_\_\_\_

\_\_\_\_\_

*Students who are "excused" from rehearsing (attached doctor or parent note approved by Mrs. Higdon) will receive full credit for the rehearsal IF this sheet is correctly and completely filled out.*

*Students who are "unexcused" will receive partial credit for the rehearsal IF this sheet is correctly and completely filled out.*

*Students who do not correctly or completely fill out this sheet will lose all credit for today's rehearsal*

**Did you:**    **Use complete sentences for every answer?**  
                  **Thoroughly answer all the questions?**  
                  **Pay close attention and observe/ write for the entire period?**  
                  **Avoid disrupting the class?**

**If the answer is "no," you will not receive credit for your work today!**



# Chair Challenges

## Traugher Bands Chair Challenge Information

Each member of the bands will be assigned a chair ranking based on their performance of certain music and fundamental scales and exercises. Throughout the year if a student feels they have improved and want to be considered for a higher chair they can challenge the student who is the next highest chair. Challenges are intended to be educational, fun, and to boost our level of performance as a group. Win or lose, the object is to improve and good sportsmanship is a requirement.

### How does it work?

The two students will play for the directors or in SmartMusic. Student #1 will play an excerpt from the assigned piece (assigned by the director) and then Student #2 will play the same excerpt. Whichever one has the fewer mistakes/higher SmartMusic score will take the higher chair. If the students play for the director it will be "blind" and the directors will NOT know who is playing. It is possible for a student to move up from last chair to first chair in a matter of weeks! Challenges help promote 7th and 8th grade students to practice and even promote a small amount of healthy competition. Challenges should be viewed in the spirit of cooperation and courtesy.

### These are the general rules and guidelines for the chair challenges

1. The Challenger must have the most recent Practice Assignment and Practice Reflection submitted to the director before a challenge may be initiated.
2. Challenger may only challenge the chair directly in front of him/her (ex. 3rd chair challenges 2nd chair NOT 1st chair)
3. Challenger must give at least a 3-day, 2-night notification. If you are unsure about a fair amount of notification, please ask Mrs. Maxwell for clarification.
4. The challenger must notify the person he is challenging in writing of the time, date, and the music to be played. The person being challenged must then sign the written notice. This notice is then dated, signed, and given to the band director. If a person being challenged forfeits, the challenger may move up to their position. Students are STRONGLY DISCOURAGED from forfeiting. Remember that challenges improve everyone. Therefore, there are no losers.
5. The winner may continue to challenge based on the 3-day, 2-night rule. After a challenge, the non-winner must wait 1 week before issuing another challenge. You may not immediately re-challenge if you lose your chair for another 1 week.

The reasoning behind this rule is as follows:

To allow for stability in the section.

To decrease the volume of challenges occurring each week.

Allow students ample time to prepare challenge music.

Allow students to have a break from practicing challenge music and an opportunity to practice their band music or private lesson assignments.

6. Challenges will most likely include concert music and workbook exercises which have been assigned as Practice Assignments. These items will be chosen by Mrs. Maxwell or Ms. Corry.

7. Challenger & Challengee will be notified of the outcome as soon as possible after the challenge is completed.

7. BOTH THE CHALLENGER AND THE CHALLENGEE MUST BE COMPLETELY PREPARED FOR THE CHALLENGE. IF IT IS APPARENT TO MRS. MAXWELL THAT THE STUDENT(S) ARE UNPREPARED THEN THE CHALLENGE WILL BE CANCELLED.

Fill out the form below and see Mrs. Maxwell or Ms. Corry:

I, \_\_\_\_\_ challenge \_\_\_\_\_ for  
(Challenger's name) (Challenged player)

his/her chair placement. I have read, understand, and agree to the rules listed above.

\_\_\_\_\_  
Challenger Signature

\_\_\_\_\_  
Challenged Signature

\_\_\_\_\_  
Today's Date

\_\_\_\_\_  
Challenge Date

(Completed by the director)

\_\_\_\_\_  
Music Selected for Challenge  
(Completed by the director)

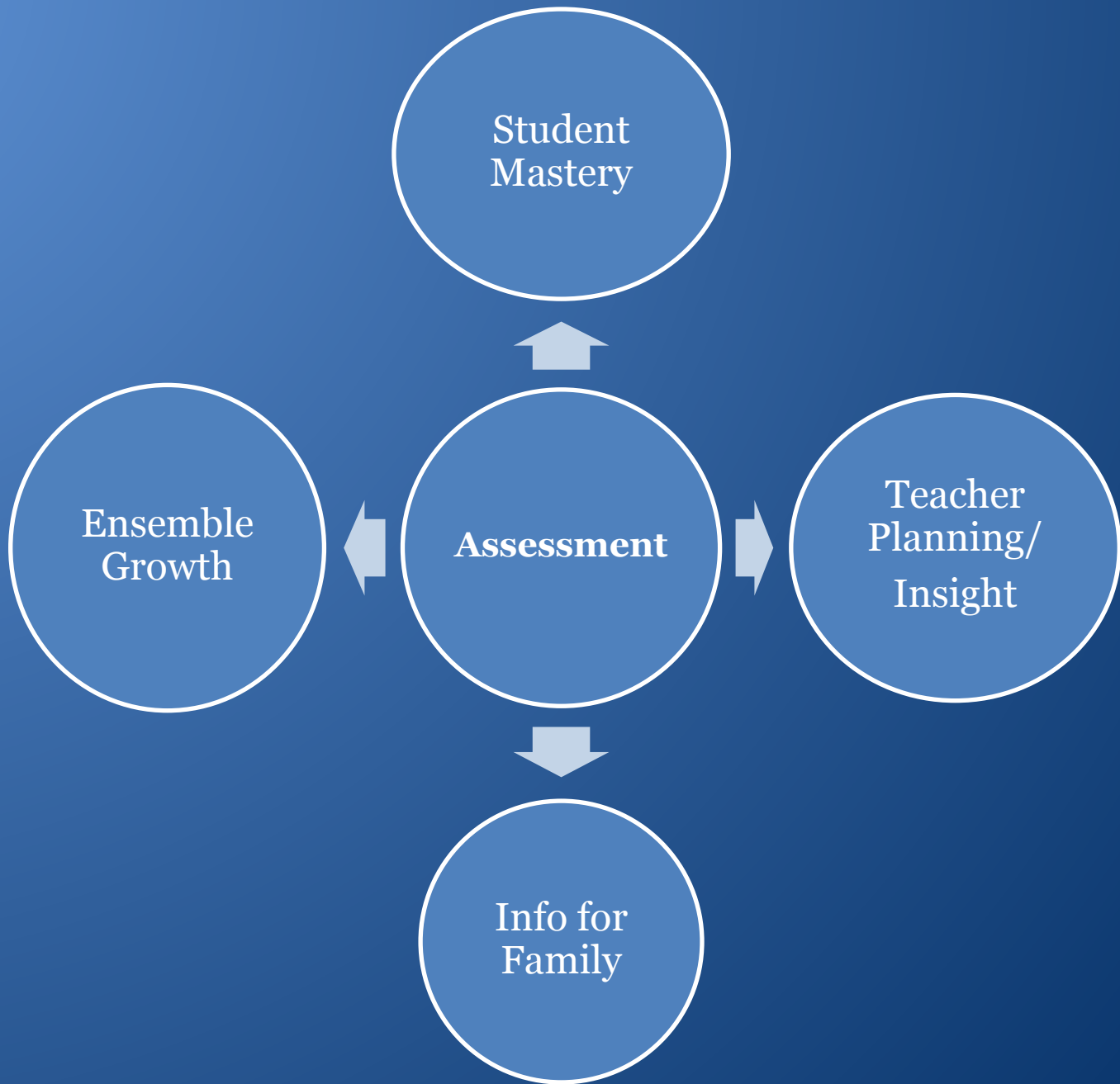


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# Meaningful Assessment

What is the Goal?

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# What is NOT graded

Behavior

```
graph TD; Behavior[Behavior] --- Attendance[Attendance]; Behavior --- Practice[Practice]; Attendance --- Tardy[Tardy]; Attendance --- Supplies[Supplies]; Attendance --- Signatures[Signatures];
```

Attendance

Practice

Tardy

Supplies

Signatures

# Behavior is Classroom Management

- Procedures
- Classroom/School Behavior Plans
- Communication
- Individual Needs/ Circumstances

# What is IS graded

Mastery

```
graph TD;
  Mastery[Mastery] --- AP[Active Participation];
  Mastery --- PT[Playing Tests];
  AP --- Performance[Performance];
  AP --- Demonstration[Demonstration];
  PT --- Reflections[Reflections];
  PT --- OWT[Online/Written Tests];
```

Active  
Participation

Playing Tests

Performance

Demonstration

Reflections

Online/Written  
Tests

# Formative & Summative Assessments

## Formative

- On-going
- Notes, Checklists, Reviews, Observations
- Used to modify instruction
- The Rehearsal Process!

## Summative

- At the end of instructional units
- Compared to a standard benchmark
- Used to determine student proficiency or mastery

The image features a background of thin, vertical blue lines of varying lengths and positions, creating a textured, rain-like effect. A solid blue horizontal bar spans the width of the image, positioned in the lower half. The word "Homework" is written in a white, serif font on this blue bar.

# Homework

# Practice Reflections

- The Practice Reflection grade will now be based upon the quality of student's goals and answers.
- Many weeks the reflection will have a weight of zero even though we will review and record the responses.
- More in-depth forms will be used periodically and carry a weight in the grade book.

# Practice Reflections

- Students may always do re-takes on their playing tests until they reach a level of mastery (95% or higher) but they must complete a practice reflection and discuss the goals of the retest during the week they wish to retest.
- If there is no Practice Reflection, there is no re-test.

# Practice Reflections

- The amount of practice necessary for student success is for students and parents to determine and will be reflected in student's ability to perform quizzes, tests and concert music.
- The number of minutes recorded will be visible in eschool for parent review.
- We recommend 3-5 times per week. It is important for students to establish a practice routine and to have specific goals each time they practice.

# Practice Reflections

- The Practice Reflection link will be open and available for completion each week from Thursday at 3pm until Friday at 3pm.
- It is time stamped so we can record when it is submitted and will not be accepted late.

# Practice Reflection Sample

<https://docs.google.com/spreadsheet/viewform?formkey=dGxRLU5jSGVUQ3AoUnV6NDVPRzMocnc6MA>

# Practice Assignments

- Each student will find Weekly Practice Assignments listed on their class page of Smartmusic after they log in.
- These are designed to help provide goals and focus to their work outside of class each week.
- Students should submit their completed work each week for us to review and record.

# Practice Assignments

- The practice assignments will not be included in the final quarter grade because they are *practice* but they are very important.
- Completing the practice assignments will help students be successful in their development, playing tests and performances.
- These may be completed at home or at school.

# Practice Assignments

- These assignments will help you, the parent, know what your child should be working on and how they are doing.
- If your student says they have *nothing* to practice or do not know *what* to practice, you may look at the program and see what is listed each week.
- The program will also show the correct and incorrect notes of each exercise after a student works on it so you will know if they mastered each assignment.



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# **Performance Based Assessment**

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# Weekly Playing Tests

- Students will perform an individual playing assessments each week in class.
- In addition, students will periodically have Smartmusic playing assessments which will be completed on a computer.

# Weekly Playing Tests

- Students will take these assessments in class, use a practice room during their own time or may subscribe to Smartmusic and submit work from home, depending upon the assessment.
- Performance Assessments will be graded with 100 points per test and a weight of 0 through 5.

# Weekly Playing Tests

- Students may always do re-takes on their playing tests until they reach a level of mastery (95% or higher) but they must complete a practice reflection and discuss the goals of the retest during the week they wish to retest.
- If there is no Practice Reflection, there is no re-test.

# Rubric

- <http://traughberband.weebly.com/grading.html>

## Assessment Retake Form

Student name: \_\_\_\_\_

Teacher's name: MAXWELL/CORRY

Assessment to be retaken: \_\_\_\_\_

Retake will take place:

Date: \_\_\_\_\_ Location: Band Room Class period: \_\_\_\_\_

1. What did you do well on this assessment?

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2. What did you not do well on this assessment?

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3. What do you need to do to prepare for the retake?

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4. What Practice Assignments and Practice Reflection do you need to complete before retaking?

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5. Do you need help from your teacher before retaking? Please explain.

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# Performance

- Concerts and performances are public presentations of units of study and are an authentic artistic experience.
- Performances are assigned 600 points each and are assessment opportunities for students to demonstrate combined mastery of all concepts studied throughout the year.

# Performance

- Any conflicts with performance dates must be communicated three weeks in advance for student to receive an alternate performance based assignment.
- In most cases the alternate assignment will be a Smartmusic assignment which includes the concert repertoire.

# Alternate Assessments

## Alternate Assessment to Scheduled Band Performances

### Third Quarter 2014

1. Log into [Smartmusic](#)
2. Click on your Class
3. Look under the Assignments List
4. The Alternate Assessment Band Music is listed with a due date of March 1, 2014.
5. Record and submit all selections on the Assignment List which have a due date of March 1<sup>st</sup>.
  - a. 6<sup>th</sup> Grade: Air and Allegro, Canterbury Overture (complete songs)
  - b. 7<sup>th</sup> Grade: Country Wild Flowers, Royal Oak, [Tallis](#) Prelude (complete songs)
  - c. 8<sup>th</sup> Grade: Variation Overture, Little French Suite; March-Serenade-Finale (complete songs)
6. The score will be averaged and this will be your grade for the Scheduled Band Performance you are missing or missed.

# RUBRIC

- <http://traughberband.weebly.com/curricular-school-concerts.html>

# Rubric

- <http://traughberband.weebly.com/assessment-rubrics-for-student-performance.html>

# Written Work

- Theory Tests
- Self Reflections & Goals
- Concert Reflections

<https://docs.google.com/spreadsheet/viewform?formkey=dEo3T1RZVXVCeXNzckIoSFNWa2d5UWc6MA>

# Program Philosophy

Department

- Vision
- **Mission**

Content  
Area

- Goals
- Curriculum

Individual  
Teacher

- Logistics
- **Communication**

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# Communication

Program Marketing

# Website

- <http://traughberband.weebly.com>
- <http://murphyband.weebly.com/>

# Email



Sent each Thursday



Families, Admin, Secretaries, Student Teachers, etc.



This Week:



Big Events



Links, Reminders



Remaining Qtr Calendar

Thursday, April 24, 2014  
Greetings Traughber Band Families!

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#### This Week with the Traughber Band, April 24-May 1, 2014

Monday, April 28 .....

Tuesday, April 29.....Jazz Band (7:10-7:50am)

Wednesday, April 30.....Wind Ensemble (7:10-7:50am), 6<sup>th</sup> Grade Solo Recital

Thursday, May 1..... Jazz Band (7:10-7:50am)

Friday, May 2..... Wind Ensemble (7:10-7:50am)

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#### This Week's Upcoming Tests:

##### 6<sup>th</sup> Grade 4<sup>th</sup> Quarter Graded Band Tests

Smartmusic Test "Riverside March" (workbook), Wednesday, April 30

Smartmusic Scale Master Tests Due, Friday, May 2

##### 7<sup>th</sup> Grade 4<sup>th</sup> Quarter Graded Band Tests

Smartmusic Test "Estampic #5" Wednesday, April 30 (300 pts)

Smartmusic Scale Master Tests Due, Friday, May 2

##### 8<sup>th</sup> Grade 4<sup>th</sup> Quarter Graded Band Tests

In-class Test "Paganini #2" Wednesday, April 30 (300 pts)

Smartmusic Scale Master Tests Due, Friday, May 2

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#### OHS Marching Band Information

The Oswego High School Marching Packet is available in the Traughber 8<sup>th</sup> grade students who are interested in joining for Freshman Year. Please pick one up and return the necessary forms to Mrs. Maxwell or Ms.

7th Grade Concert Band Trip  
Music In The Parks Festival & Great America  
May 17

Band Concert (Jazz Band, Wind Ensemble & 8th Gr)  
Wednesday, May 21  
7:00 pm, Traughber JHS Cafeteria/Stage

Band Concert (6th, 7th)  
Thurs, May 22  
7:00 pm, Traughber JHS Cafeteria/Stage

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Thank you!

Mrs. Maxwell & Ms. Corry

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#### Band Trip Chaperones

Band Trip Chaperones, please complete the necessary paperwork which is required by the school district to join us on our trips. It sometimes takes up to two weeks to process an application so please plan accordingly. We have included a form as an attachment to this email.

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#### Advanced Summer Band

July 13-August 21, 2014

WHO: Traughber Band Students who have completed 6th & 7th grade

WHEN: Weekdays, July 21-August 13, 2014

WHERE: Traughber JHS Music Area

WHAT: Daily Sectionals, Full Band & Theme Days!

We will also take a trip to Raging Waves! Info for the trip will be sent home during Summer Band!

DAILY SCHEDULE: 11:15 am-12:15 pm

ALL BAND MEMBERS WHO HAVE COMPLETED 6th or 7th GRADE BAND

COST: \$50.00 per student (includes t-shirt), Checks made to "Oswego School District #508". Payment is due in July. Please wait to pay until Summer Band begins!

CONCERT: Wednesday, August 13, 2013, 7:00 PM @ Hudson Crossing Park.

The concert will include music from Frozen, Pop Songs & Video Game Themes!

Students must be able to participate in the concert in order to enroll in summer band.

We have included a Summer Band registration form as an attachment to this email.

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#### Fourth Quarter Events

Oswego Culver's Traughber Band Day  
Monday, May 5, all day

Jazz Band & Wind Ensemble Trip  
Elmhurst College & Chicago, IL  
May 10

# Text Alerts

- **Join Our Text Message Alert System**

Join via SMS by texting to number **23559**

***For This Year's Classes:***

6th Graders: @ Traughberband2013 to 23559

7th Graders: @Traughberband2012 to 23559

8th Graders: @Traughberband2011 to 23559

This service is through Celly, which has a one-way sms alert system that is safe for students to subscribe! For additional information see [www.cel.ly/](http://www.cel.ly/) To unsubscribe text "stop" to 23559.

# Facebook

<https://www.facebook.com/TraughberBand>

<https://www.facebook.com/murphyjhsband>

# Twitter

<http://twitter.com/traughberband>

# Prezi at Concerts

- [http://prezi.com/cpbora02uhyq/?utm\\_campaign=share&utm\\_medium=copy&rc=ex0share](http://prezi.com/cpbora02uhyq/?utm_campaign=share&utm_medium=copy&rc=ex0share)

# Sharing Concerts

- Live Stream Performances
- [Ustream.tv](http://Ustream.tv)
- Youtube Channel
- <https://www.youtube.com/channel/UCMPa6calRjY4BkQ3MgXerrw>

# Thank You!

- Questions, ideas, want to borrow?
- [rmaxwell@sd308.org](mailto:rmaxwell@sd308.org)