

**Teaching through performance: Taking second-year band students
to concert performance assessment (CPA)**

by

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A REPORT

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Abstract

The purpose of this project was to reinforce the transition from beginning band pedagogy to advanced ensemble rehearsal techniques and performance skills with second-year band students by separating them from third year-band students and implementing conceptual teaching methods to the process of preparation and performance for Concert Performance Assessment (CPA.) Over several years of observation in my middle school band program, I hypothesized that second-year band students would develop a greater depth of individual musical understanding as well as have a more relevant and impactful experience in the Concert Performance Assessment process if they were formally adjudicated at their current ability level, rather than combined with third-year students. By separating the second and third-year students, the CPA preparation and performance process proved to be better pedagogically aligned to the second-year students' abilities and level of understanding, which increased students' interest, investment, and enjoyment. This project incorporated the use of rehearsal techniques, approach to score-study and literature selection, research on conceptual teaching, discussions on the relevance of large instrumental ensembles in music education, and literature on teaching through performance which were acquired through my master's studies. As a result, my second-year students not only exhibited substantial growth in their advanced ensemble rehearsal techniques and performance skills, but they also displayed an enthusiasm for, and understanding of, the application of growth mindset which culminated in an overwhelmingly positive student experience and performance outcome.

Over the course of my master's degree, I expanded my knowledge and depth of understanding of teaching techniques and methodologies in instrumental music education, specifically band. As a middle school band director there is a responsibility to be fluid and

competent in both beginning band pedagogy and traditional band pedagogy or rehearsal techniques. However, prior to this degree I found it difficult to pinpoint or articulate how to transition students and my teaching from one to the other, which resulted in inefficiency and gaps in students' knowledge and experiences. Through my studies in this program, I redefined my approach to these responsibilities in two significant ways. The first is in the application of the ideologies and methods outlined by the *Teaching through performance* (1997) series in combination with the application of intentional score-study and literature analysis. By redefining the purpose of the literature that both myself and my students study, the depth at which it is studied, and the techniques used in rehearsal, I have strengthened the quality of my instructional content and created an intentional infrastructure to sequence future curriculum. The second significant impact is in the evolution of my teaching philosophy through the discourse on the relevance of large instrumental music ensembles in modern music education in addition to a deeper understanding of the intertwined history of music education and wind band. The perspective presented through the master's coursework has strengthened my belief that large instrumental ensembles and their musical experiences offer the opportunity for comprehensive music education that can be accessible to all students when led by discerning and consciously reflective and introspective music educators.

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Dedication

This project is dedicated to my late paternal grandmother, Karen Belcher, whose unwavering love and support were the driving force behind the pursuance of this degree and my career. Without her I would not be the woman I am today.

Chapter 1 - Teaching Philosophy

The purpose of formal education is to facilitate the development of the whole child. Formal education transcends the dissemination of empirical knowledge or the collection of student data to forge the development of young minds and it is through that process that our culture evolves. Developing the mind is multi-faceted and multi-dimensional as well as a task that is never complete; it is the cumulation of years of content paired with emotion, experiences, environment, and guidance to create individual beliefs and value systems. The Association for Supervision & Curriculum Development synthesizes this definition of formal education by outlining their “Whole Child Tenants,” (Scherer, 2009) as:

- Each student enters school **healthy** and learns about and practices a healthy lifestyle.
- Each student learns in an intellectually challenging environment that is physically and emotionally **safe** for students and adults.
- Each student is actively **engaged** in learning and is connected to the school and broader community.
- Each student has access to personalized learning and is **supported** by qualified, caring adults.
- Each student is **challenged** academically and prepared for success in college or further study for employment in a global environment. (p. vii)

Through focusing on the development of the whole child in formal education, we empower students to become adults that are life-long learners with problem-solving and critical thinking skills, as well as empathic understanding. All of which are characteristics that are intimately connected with the experience and study of music.

The purpose of music education should be to develop creativity and musicality through the self-growth, self-knowledge, and unique emotional experience of musical enjoyment that students gain through studying, creating, and performing music. Music itself is humanistic and experiential, its' meaning conveys more than what can be expressed in any other medium; it can be argued that over time the unique emotional experience of music transcends enjoyment and translates to a unique form of knowledge and communication. Therefore, when developing musical creativity and musicality through music education, that experience should not be limited to only the study of music, rather it must be comprehensive within a multi-cultural context. The experience of studying, creating, and performing music through music education, coincides with the tenants of educating the whole child; meaning, music education naturally facilitates an environment where students feel emotionally safe; where they gain understanding and perspective of their own culture and the global community; and where they are engaged, supported, and challenged. In my examination, if the purpose of formal education is to educate the whole child, to develop minds, individuals, and culture, then I must conclude that music education is not only an essential aspect of formal education but deeply intertwined with that purpose.

Since music education provides essential components, content, and experiences that align with the development of the whole child; the distinction needs to be made that though intertwined, music education is not subservient to formal education. Music should be studied and experienced for “music’s sake” because it is humanistic and develops a unique form of knowledge and intelligence that cannot be replicated or replaced by any other subject or experience. The relationship between music education and formal education is formed by how the experiential knowledge developed through studying, creating, and performing music

naturally enhances all other aspects of education. What is learned and taught through music impacts all other aspects of education, not because it the responsibility of music education, but because it is a natural byproduct. To quote Eugene Corporon (Miles & Blocher, 1997), “Music creates a pathway to the center of our soul and provides a renewable source for exploring and expressing our emotions. There is no doubt that music has the power to enhance and enrich human beings and helps define what being human means” (p. 25).

In reference to the philosophies of predominant music education philosophers, the philosophy that I have outlined combines aspects of the beliefs of David Elliot, Elliot Eisner, and Christopher Small. Compared with Elliot, Eisner, and Small, I firmly agree with the sentiment that music is not to be studied from afar, but to be experienced, and that experience (which could also be referred to as the process of making music) is innate to being human. David Elliot (2009) says, “a full understanding of the nature and significance of music involves more than an understanding of pieces or works of music” (p. 14). Accordingly, my overall philosophy most closely connects with that of David Elliot. His definition of the multi-faceted characteristics that are combined to create the concept of and teaching of musicality is an excellent articulation of the depth of musicality. Additionally, I appreciate his acknowledgement of the unique knowledge created through musicmaking through his consistent reference to “the unique musical experience of musical enjoyment” (Elliot, 2009, p. 9).

However, I share a key difference between Elliot, and the other predominant music education philosophers. I do not believe that in reflecting on the past practices of music education it is necessary to completely redefine or eliminate the role of large performance ensembles such as traditional bands, choirs, or orchestras. Rather, I believe it is the responsibility of music educators to supplement the opportunities provided to their students to ensure that

access and participation in music education are not limited to only large performance ensembles. To argue that music education should be accessible to all, represent multiple cultures, and include the experience of making music while simultaneously advocating for the removal of the performance ensembles that are historically relevant to why music education is now a part of formal education, is in my opinion, hypocritical. I agree that music, and therefore music education, should not be only accessible through a large ensemble medium (choir, band, orchestra, etc...) and by extension should not only represent one culture. However, that belief does not have to be mutually exclusive with the removal of large performance ensembles from music education. Large performance ensembles do offer the opportunity for comprehensive music education that is accessible to all students when led by discerning and consciously reflective & introspective music educators. Again, as Eugene Corporon (Miles & Blocher, 1997) wrote,

Music captures moments and preserves the essence of the various paradigms in the world that we call culture. As teachers and professionals, we must be careful not to limit ourselves to the most familiar and comfortable paradigms...If we make an eternal commitment to growth and remain open and curious, music can provide a unique way of knowing and experiencing each other. (p. 25)

In summary, my philosophy of music education is centered in the belief that music is humanistic and the self-growth, self-knowledge, and unique emotional experience of musical enjoyment that students gain through studying, creating, and performing music is not only irreplicable, but essential to the foundations of education and culture. All students should have access to music education therefore music education should be offered in multiple forms, exploring multiple cultures and contexts. However, I firmly believe that these opportunities can

and do exist within the context of large instrumental performance ensembles. As a music educator, it is my responsibility to critically evaluate the structure of my music program, the music that I teach, and how I teach it to ensure equal access to all students; and that my program is conducive to creating an environment where self-growth, self-knowledge, and musical enjoyment take place.

How My Philosophy Informs My Teaching

In coordination with my master's project, it was my goal to redefine the challenging process of being formally assessed as a large instrumental performance ensemble to better align with my teaching philosophy by redirecting the focus from group achievement to the self-growth, self-knowledge, and musical enjoyment of the students. The core purpose of the project was to reinforce the belief proposed in my teaching philosophy: the music-making experiences produced by large instrumental performance ensembles do facilitate the development of the whole child when an environment is created where students can be challenged musically while simultaneously engaged in the self-reflection and goal setting that leads them to feel safe and supported. From restructuring the preparation and rehearsal process to better pedagogically align with the needs of the students, to implementing opportunities for self-reflection and experiential relationship-building with additional music educators, this project was the representation of making an actionable shift in the culture of my music program as result of the evolution of my teaching philosophy.

Chapter 2 - Unit Plan

The project conducted as a part of the requirements for this masters report took place over the course of eleven weeks from January 8, 2024 to March 18, 2024 with my second period, seventh grade band class. Table 2.1 is the Unit Plan that depicts the timeline of instruction for that time period, notating special events and considerations that occurred throughout the course of the project. Dates highlighted in red denote days where either school was either not in session or rehearsals did not occur; dates highlighted in yellow denote days where classes were held but for an abbreviated length of time; and days highlighted in green denote special events, performances, or discussions that were had. The relevant contextual factors and prior knowledge & skills of the class utilized in this project that are applicable to the entire unit are below Table 2.1. The subsequent chapter breaks down this Unit Plan into weekly rehearsal plans that provide the relevant contextual factors for each week; which TN Academic Standards for the Fine Arts are addressed; the rehearsal objectives; the assessment of the rehearsal; the instructional technologies, materials, and resources used; the rehearsal plans; and any relevant figures.

	DAY 1	DAY 2	DAY 3	DAY 4	DAY 5	DAY 6
WEEK 1	Jan 8	Jan 9	Jan 10	Jan 11	Jan 12	Jan 13
	Students Return					
WEEK 1A	Jan 15	Jan 16	Jan 17	Jan 18	Jan 19	Jan 20
	No School	No School	No School	No School	No School	
WEEK 2	Jan 22	Jan 23	Jan 24	Jan 25	Jan 26	Jan 27
	No School	Adjusted Schedule	Adjusted Schedule		No Rehearsal	
WEEK 3	Jan 29	Jan 30	Jan 31	Feb 1	Feb 2	Feb 3

			Dr. Eric Scott Visit		No Rehearsal	
WEEK 4	Feb 5	Feb 6	Feb 7	Feb 8	Feb 9	Feb 10
WEEK 5	Feb 12	Feb 13	Feb 14	Feb 15	Feb 16	Feb 17
						CPA Camp
WEEK 6	Feb 19	Feb 20	Feb 21	Feb 22	Feb 23	Feb 24
	No School					
WEEK 7	Feb 26	Feb 26	Feb 28	Feb 29	Mar 1	Mar 2
		CPA Preview Concert	CPA Preview Concert Analysis			
WEEK 8	Mar 4	Mar 5	Mar 6	Mar 7	Mar 8	Mar 9
	Adjusted Schedule	No School	Adjusted Schedule	Adjusted Schedule	No Rehearsal	
WEEK 9	Mar 11	Mar 12	Mar 13	Mar 14	Mar 15	Mar 16
					CPA Performance	
WEEK 10	Mar 17	Mar 18				
	No School	Post-CPA Reflection				

Table 2.1 Unit Plan

Relevant Contextual Factors and Modifications/Accommodations Needed

The class this unit was completed with is a seventh-grade band class that meets on average for fifty minutes a day, five days a week. Any alterations to this schedule are notated in the unit plan and explanations of those alterations can be found in the weekly rehearsal plans. In total there are seventy-five students in the class comprised of thirty-nine male students and

thirty-six female students. Of those seventy-five students the following fell into specialized categories:

- Students classified as “Atlas” (Homeless): 2
- Students with 504 Plans: 6
- Students classified as “Intellectually Gifted”: 3
- Students with IEPs: 5
 - Speech Impairments: 2
 - Specific Learning Disabilities: 3

Accommodations include preferential seating, additional time to complete assignments, reiteration of instructions, and redirection to stay on task as needed. The delegation of responsibilities, tasks, and rehearsal time between myself and the other director varies. Lastly, the ensemble is broken into the following instrumentation:

- Flutes: 11
- Bb Clarinets: 21
- Alto Saxophones: 4
- Trumpets: 10
- French Horns: 2
- Trombones: 14
- Euphoniums: 2
- Tuba: 1
- Percussionists: 10

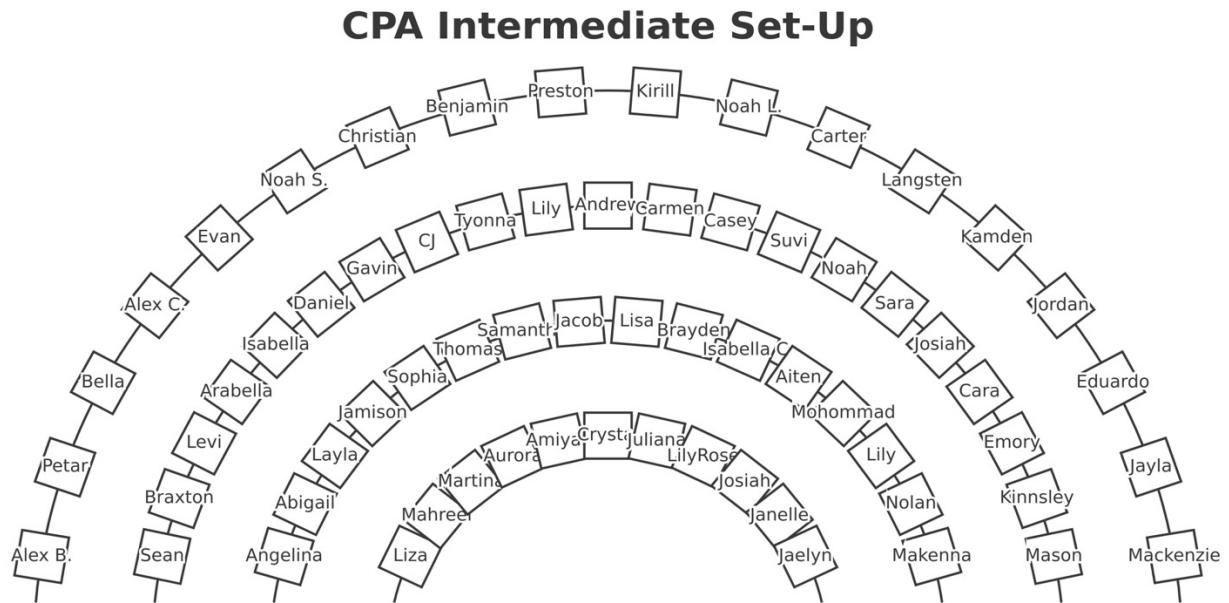


Figure 2.1 Seating Chart

Additionally, all classes are shared with a co-director, Mr. Elijah Gilmore, who is in his first year of teaching. After Week 4 of the rehearsal plans Mr. Gilmore took responsibility for the rehearsal planning and preparation of the piece *Guardians of liberty* (2004), so those detailed rehearsal plans are not included in this project, only the materials created myself. Further context for the additional adjustments made to accommodate Mr. Gilmore's level of experience is provided in chapter four.

Prior Knowledge/Skills

Prior to this unit, students have prepared and performed four pieces of concert literature across two concerts, having only played their instruments for approximately sixteen months. Over the course of fifty minutes of daily instruction during that time period, students have developed and been assessed on the following knowledge and skills:

- characteristic sound & tone quality on their instrument
- applying and performing in the key signatures of Concert Bb and Concert Eb
- performing the chromatic scale from Concert F to Concert Bb (the range of an octave plus a 4th) with emphasis on chromatic woodwind technique
- counting and performing in the meters of 2/4, 3/4, and 4/4
- counting and performing all combinations of rhythm patterns that include whole notes, dotted half notes, half notes, quarter notes, and eighth notes and the reciprocal rests
- demonstrating and performing multiple articulations including legato/tenuto, staccato, and slurs
- demonstrating and performing dynamics and dynamic changes from piano to forte with crescendos and decrescendos
- demonstrating and performing using blend & balance in reference to the pyramid of sound

Prior to this unit the students had limited or no experience with:

- performing in the key signatures of Concert Ab or Concert F
- counting or performing dotted quarter note & eighth note, sixteenth note, and syncopated rhythmic figures

- demonstrating or performing march style including accents and marcato
- demonstrating or identifying individual intonation tendencies and responsibilities
- demonstrating or applying sight-reading methods & approaches

Chapter 3 - Rehearsal Plan(s)

Rehearsal Plan – Week 1

Relevant Contextual Factors Specific to this Week

Week one of this unit occurred from January 8, 2024, to January 12, 2024. As depicted by the unit plan, Day 1 was the first day students returned to school from Winter Break which began on December 20, 2023. Prior to the beginning of this unit, students were given the piece *Guardians of liberty* (2004), however, the piece was not taught or rehearsed at that time. For Days 2 through 4 of this week, students were separated into two different groups and rehearsal locations: the woodwinds were group one and met on the stage and the brass & percussion students were group two and met in the band room. On Day 5 all students reconvened as one group in the band room.

TN Academic Standards for Fine Arts: Instrumental Music 6-8 (2018)

- 7.IM.P2.A Demonstrate the ability to read and notate music individually and in ensemble settings. Recognize and apply standard notation symbols for dynamics, tempo, articulation, and expression.
- 7.IM.P2.B Demonstrate fundamental control, technical accuracy, range, and fluency on the instrument, performing a varied repertoire of music individually and in ensemble settings. Demonstrate a fundamental knowledge of breathing, bowing, embouchure, fingering, articulation, and/or percussion sticking. Perform at least five percussion rudiments, five major scales, and a chromatic scale.
- 7.IM.P2.D Develop and apply strategies to address technical and expressive challenges in a varied repertoire of music.

- 7.IM.P3.A Demonstrate attention to technical demands and expressive qualities in prepared and/or improvised performances of a varied repertoire of music representing diverse cultures and styles.

Rehearsal Objectives

1. The students will identify and explain the characteristics of march style.
2. The students will demonstrate the characteristics of march style on a stationary pitch.
3. The students will apply their understanding of march style to the first four measures of *Guardians of liberty* (2004).
4. The students will reflect on their individual practice and create individual goals based on their reflections.

Assessment of the Rehearsal

The following assessments will be utilized throughout the week to determine whether the students have met the rehearsal objectives:

- digital “Practice Reflections” completed by the students
- informal aural assessments by the band director(s)

Instructional Materials, Resources and Technologies

- *Habits of a successful middle school musician* (2016)
- *Guardians of liberty* (2004)
- Yamaha harmony director with amplified sound system

Rehearsal Plan

Time	Activity	Purpose of Activity	Assessment
Days 2-5 5 min	Daily Announcements	To keep students informed as well as provide a clear and	N/A

	General information is shared such as due dates and upcoming events as well as class goals.	structured start to the class	
Days 2-5 2-3 min	Breathing Exercises At 72 beats per minute students inhale for 4 counts, exhale for 4 counts: repeated as necessary. Students inhale for 3 counts, exhale for 3 counts: repeated as necessary. Students inhale for two counts, exhale for 2 counts: repeated as necessary. Students inhale for one count; exhale for 1 count: repeated as necessary.	To develop lung capacity and control over the quality and pacing of their inhale and exhale	Ongoing informal aural assessment based on observations of the band director(s)
Days 2-5 1 min	Concert F All Students play and hold a Concert F as a fermata.	For students to settle and begin the class with intention & focus and to establish a pitch center	Ongoing informal aural assessment based on observations of the band director(s)
Days 2-5 1 min	Warm Up Exercise “B” from the <i>Habits of a successful middle school musician (2016)</i> Students perform the exercise at 72bpm with an amplified metronome and “Concert F” drone. See Figure 6.3 for a copy of the exercise.	To facilitate a mental and physical warm-up for all students that works on flexibility, descending intervallic training, pitch center, tempo control and responsiveness to the conductor	Ongoing informal aural assessment based on observations of the band director(s)
Days 2-5 1 min	Warm Up Exercise “D” from the <i>Habits of a successful middle school musician (2016)</i> Students perform the exercise at 72bpm with an amplified “Concert Bb” drone. See Figure 6.3 for a copy of the exercise.	To facilitate a mental and physical warm-up for all students that works on flexibility, ascending intervallic training, pitch center, tempo control and responsiveness to the conductor	Ongoing informal aural assessment based on observations of the band director(s)

Days 2-5 2 min	Lip Slur Pattern “B” from <i>Habits of a successful middle school musician (2016)</i> Students perform the exercise at 80bpm. See Figure 6.4 for a copy of the exercise.	To work on intervallic flexibility & accuracy in brass students, technique & range in woodwind students, and stroke type & tempo control in percussion students	Ongoing informal aural assessment based on observations of the band director(s)
Days 2-5 5 min	Lip Slur Pattern “F” from <i>Habits of a successful middle school musician (2016)</i> Students perform the exercise at 80bpm. See Figure 6.5 for the copy of the exercise.	To work on intervallic flexibility & accuracy in brass students, chromatic technique & range in woodwind students, and stroke type & tempo control in percussion students	Ongoing informal aural assessment based on observations of the band director(s)
Days 2-5 2 min	Chromatic Scale using the Fingering Chart from <i>Habits of a successful middle school musician (2016)</i> Students perform the exercise at 80bpm: 1. Students start on a low “Concert F” which is labeled at “#6” in their fingering chart. 2. Students end on a “Concert Bb” which is labeled “#23” on their fingering chart. 3. The exercise is played as slurred quarter notes both ascending and descending.	To reinforce chromatic technique in the woodwinds and percussion and to build range in the brass	Ongoing informal aural assessment based on observations of the band director(s)
Days 2-5 2 min	Articulation Exercise “A” from <i>Habits of a successful middle school musician (2016)</i> Students perform the exercise at 80bpm. See Figure 6.7 for a copy of the exercise.	To reinforce the ability to recognize, execute, and differentiate between legato and staccato articulations	Ongoing informal aural assessment based on observations of the band director(s)
Days 2-5 10 min	Introduction of March Style 1. Director leads lecture on the history of marches	To develop a stylistic reference point (concept) that can be applied throughout the	Ongoing informal aural assessment based on

	- Students compare and contrast the teacher model of march style. - Students demonstrate understanding through sizzling march style notation. - Students participate in call and response with the teacher and students on a Concert F in March Style.	piece as well as reinforce the purpose of performing a march	observations of the band director(s)
Days 2-5 15 min	<i>Guardians of liberty (2004)</i> Measures 1-4 Students apply the skills established in the articulation exercises and introduction to the first four measures of the march at tempo by: - Counting - Sizzling/Fingering - Playing	To apply the understanding of march style to the “Introduction” of the piece	Formal in-person playing assessment
Day 4	Practice Reflection Completed at digitally at home, students reflect on their personal practice throughout the week and set goals for the upcoming week. See Figure 6.1 & 6.2 for a copy of the Practice Reflection.	To facilitate student at home practice routines and to prompt connections between rehearsal strategies and personal practice strategies	Weekly check for understanding from the band director(s)

Table 3.1 Rehearsal Plan Week 1

Rehearsal Plan – Week 2

Relevant Contextual Factors Specific to this Week

Week two of this unit should have occurred from January 15, 2024, to January 19, 2024. However, due to inclement weather school was not in session for entirety of that week as well as an additional day, January 22, 2024, of the following week. Accordingly, week two of this unit was shifted to January 23, 2024, through January 26, 2024. As depicted by the unit plan, Day 2 and Day 3 had adjusted schedules for state-wide testing that was missed due to the weather, resulting in the instructional time being reduced from fifty minutes to thirty-five minutes for those two days. Additionally, due to a rescheduled regional honor band event, rehearsal was unable to occur on Day 5 of this week.

TN Academic Standards for Fine Arts: Instrumental Music 6-8 (2018)

- 7.IM.P2.A Demonstrate the ability to read and notate music individually and in ensemble settings. Recognize and apply standard notation symbols for dynamics, tempo, articulation, and expression.
- 7.IM.P2.B Demonstrate fundamental control, technical accuracy, range, and fluency on the instrument, performing a varied repertoire of music individually and in ensemble settings. Demonstrate a fundamental knowledge of breathing, bowing, embouchure, fingering, articulation, and/or percussion sticking. Perform at least five percussion rudiments, five major scales, and a chromatic scale.
- 7.IM.P2.D Develop and apply strategies to address technical and expressive challenges in a varied repertoire of music.

- 7.IM.P3.A Demonstrate attention to technical demands and expressive qualities in prepared and/or improvised performances of a varied repertoire of music representing diverse cultures and styles.
- 7.IM.R2.A Identify and support interpretations of the artistic intent and aesthetic qualities of musical works, citing as evidence the treatment of the elements of music, contexts, and historical significance.
- 7.IM.R3.A Describe and evaluate the influence of experiences, performances, context, and analysis on the artistic process.

Rehearsal Objectives

1. The students will identify and explain the purpose of CPA in their own words.
2. The students will create individual and group goals to be evaluated through the CPA Preparation Process.
3. The students will apply their understanding of march style to the first four measures of *Guardians of liberty (2004)*.
4. The students will perform the first four measures, referred to as the “Introduction” of *Guardians of liberty (2004)* individually with rhythmic and pitch accuracy as well as the appropriate march style.
5. The students will reflect on their individual practice and create individual goals based on their reflections.

Assessment of the Rehearsal

The following assessments will be utilized throughout the week to determine whether the students have met the rehearsal objectives:

- digital “Practice Reflections” completed by the students

- completion of the “Concert Performance Assessment” worksheet
- informal aural assessments by the band director(s)
- formal playing assessment where students are evaluated using the “Playing Test Rubric”

Instructional Materials, Resources and Technologies

- *Habits of a successful middle school musician (2016)*
- *Guardians of liberty (2004)*
- Yamaha harmony director with amplified sound system
- “Concert Performance Assessment” worksheet
- “Playing Test Rubric”

Rehearsal Plan

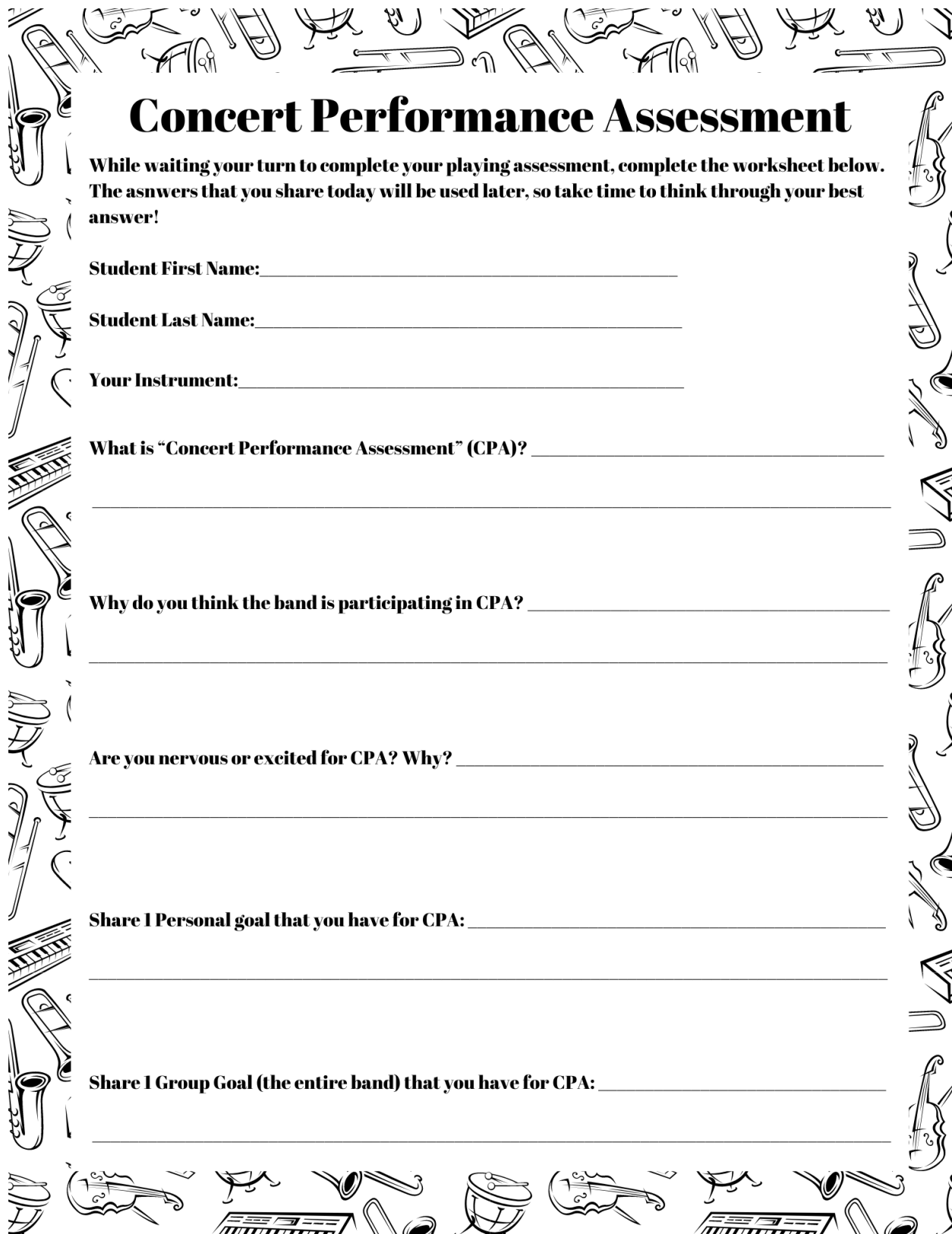
Time	Activity	Purpose of Activity	Assessment
Daily 5 min	Daily Announcements General information is shared such as due dates and upcoming events as well as class goals.	To keep students informed as well as provide a clear and structured start to the class	N/A
Day 1 40 min	Introduction & Explanation of CPA Process In a Socratic seminar style, the director will lead students in a Q&A regarding the CPA Process as well as prompt individual goal setting. See Figure 3.1 for a copy of the worksheet.	To foster ownership and commitment to the CPA preparation process from the beginning by give students a chance to articulate their thoughts, feelings, and questions	Completion of “Concert Performance Assessment” worksheet
Daily 2-3 min	Breathing Exercises At 72 beats per minute students inhale for 4 counts, exhale for 4 counts: repeated as necessary.	To develop lung capacity and control over the quality and pacing of their inhale and exhale	Ongoing informal aural assessment based on observations of the band director(s)

	Students inhale for 3 counts, exhale for 3 counts: repeated as necessary. Students inhale for two counts, exhale for 2 counts: repeated as necessary. Students inhale for one count; exhale for 1 count: repeated as necessary.		
Daily 1 min	Concert F All Students play and hold a Concert F as a fermata.	For students to settle and begin the class with intention & focus and to establish a pitch center	Ongoing informal aural assessment based on observations of the band director(s)
Daily 1 min	Warm Up Exercise “B” from the <i>Habits of a successful middle school musician (2016)</i> Students perform the exercise at 72bpm with an amplified metronome and “Concert F” drone. See Figure 6.3 for a copy of the exercise.	To facilitate a mental and physical warm-up for all students that works on flexibility, descending intervallic training, pitch center, tempo control and responsiveness to the conductor	Ongoing informal aural assessment based on observations of the band director(s)
Daily 1 min	Warm Up Exercise “D” from the <i>Habits of a successful middle school musician (2016)</i> Students perform the exercise at 72bpm with an amplified “Concert Bb” drone. See Figure 6.3 for a copy of the exercise.	To facilitate a mental and physical warm-up for all students that works on flexibility, ascending intervallic training, pitch center, tempo control and responsiveness to the conductor	Ongoing informal aural assessment based on observations of the band director(s)
Daily 2 min	Lip Slur Pattern “B” from <i>Habits of a successful middle school musician (2016)</i> Students perform the exercise at 80bpm. See Figure 6.4 for a copy of the exercise.	To work on intervallic flexibility & accuracy in brass students, technique & range in woodwind students, and stroke type & tempo control in percussion students	Ongoing informal aural assessment based on observations of the band director(s)

Daily 5 min	Lip Slur Pattern “F” from <i>Habits of a successful middle school musician (2016)</i> Students perform the exercise at 80bpm. See Figure 6.5 for the copy of the exercise.	To work on intervallic flexibility & accuracy in brass students, chromatic technique & range in woodwind students, and stroke type & tempo control in percussion students	Ongoing informal aural assessment based on observations of the band director(s)
Daily 2 min	Chromatic Scale using the Fingering Chart from <i>Habits of a successful middle school musician (2016)</i> Students perform the exercise at 80bpm: 1. Students start on a low “Concert F” which is labeled at “#6” in their fingering chart. 2. Students end on a “Concert Bb” which is labeled “#23” on their fingering chart. 3. The exercise is played as slurred quarter notes both ascending and descending.	To reinforce chromatic technique in the woodwinds and percussion and to build range in the brass	Ongoing informal aural assessment based on observations of the band director(s)
Daily 2 min	Articulation Exercise “A” from <i>Habits of a successful middle school musician (2016)</i> Students perform the exercise at 80bpm. See Figure 6.7 for a copy of the exercise.	To reinforce the ability to recognize, execute, and differentiate between legato and staccato articulations	Ongoing informal aural assessment based on observations of the band director(s)
Daily 10-15 min	Individual Playing Assessments on measures 1-4 of <i>Guardians of liberty (2004)</i> Students perform individually for the band director(s) the assigned measures with a metronome. See Figure 3.2 for a copy of the evaluation rubric.	To provide individual feedback on march style and determine part placements for both CPA musical selections	Formal Assessment using the “Playing Test Rubric” by the band director(s)
Daily 10-15 min	Numbering Measures and Marking Key Signature	To facilitate rehearsal objectives by giving	N/A

	When not being evaluated, students are to number each measure of Guardians of liberty (2004) and mark any pitches effected by the key signature or with accidentals.	students the individual opportunity to make appropriate markings in their music prior to rehearsal	
Day 4	Practice Reflection Completed at digitally at home, students reflect on their personal practice throughout the week and set goals for the upcoming week. See Figure 6.1 & 6.2 for a copy of the Practice Reflection.	To facilitate student at home practice routines and to prompt connections between rehearsal strategies and personal practice strategies	Weekly check for understanding from the band director(s)

Table 3.2 Rehearsal Plan Week 2

A decorative border surrounds the worksheet, featuring various musical instruments including saxophones, trumpets, trombones, a piano, a violin, and a drum set.

Concert Performance Assessment

While waiting your turn to complete your playing assessment, complete the worksheet below. The answers that you share today will be used later, so take time to think through your best answer!

Student First Name: _____

Student Last Name: _____

Your Instrument: _____

What is "Concert Performance Assessment" (CPA)? _____

Why do you think the band is participating in CPA? _____

Are you nervous or excited for CPA? Why? _____

Share 1 Personal goal that you have for CPA: _____

Share 1 Group Goal (the entire band) that you have for CPA: _____

Figure 3.1 Concert Performance Assessment

Playing Test Rubric

	5 - Superior	4 - Excellent	3 - Average	2 - Fair	1 - Poor
Tone	Tone is well centered, quality characteristic of the instrument.	Tone is centered most of the time, a few problems with tone.	Tone is centered some of the time, several problems with tone production.	Tone is centered on a few notes, many serious tonal problems.	Tone is not centered, consistently not characteristic of the instrument.
Technique	Playing position, tongue placement, and finger/slide technique is consistently correct.	Playing position, tongue placement, and finger/slide technique is correct most of the time.	Several problems with playing position, tongue placement, and finger/slide technique.	Serious problems with playing position, tongue placement, and finger/slide technique.	Playing position, tongue placement, and finger/slide technique is consistently incorrect.
Tempo / Rhythm	No feeling of tempo and/or rhythmic note value.	Many serious unplanned deviations in tempo and/or rhythm.	Several unplanned deviations in tempo and/or rhythm.	Few unplanned deviations in tempo and/or rhythm.	Consistent and appropriate tempos. Very few or no deviations in rhythm.
Pitch Inaccuracy / Intonation	Most pitches are incorrect and/or consistently out of tune.	Many incorrect pitches and/or deviations in intonation.	Several incorrect pitches and/or deviations in intonation.	Few incorrect pitches and/or deviations in intonation.	Very few incorrect pitches or deviations in intonation.
Articulation / Style	No regard to articulations and style.	Frequent disregard of written and implied articulation and style indicators.	Some attention to written and implied articulation and style indicators.	Frequent attention to written and implied articulations and style indicators.	Close attention to written and implied articulations and style indicators.

Comments:

Total Points: _____

Figure 3.2 Playing Test Rubric

Rehearsal Plan – Week 3

Relevant Contextual Factors Specific to this Week

Week three of this unit occurred from January 29, 2024, to February 2, 2024. As depicted by the unit plan, on Day 3 students were visited by a guest clinician, Dr. Eric Scott from Indiana State University, for the entirety of the rehearsal. Additionally, due to a county-level honor band rehearsal did not occur on Day 5.

TN Academic Standards for Fine Arts: Instrumental Music 6-8 (2018)

- 7.IM.P2.A Demonstrate the ability to read and notate music individually and in ensemble settings. Recognize and apply standard notation symbols for dynamics, tempo, articulation, and expression.
- 7.IM.P2.B Demonstrate fundamental control, technical accuracy, range, and fluency on the instrument, performing a varied repertoire of music individually and in ensemble settings. Demonstrate a fundamental knowledge of breathing, bowing, embouchure, fingering, articulation, and/or percussion sticking. Perform at least five percussion rudiments, five major scales, and a chromatic scale.
- 7.IM.P2.C Demonstrate musical literacy on the instrument, individually and in ensemble settings, by adequately sight-reading a varied repertoire of music.
- 7.IM.P2.D Develop and apply strategies to address technical and expressive challenges in a varied repertoire of music. For example: identify and apply basic practice tools.
- 7.IM.P3.A Demonstrate attention to technical demands and expressive qualities in prepared and/or improvised performances of a varied repertoire of music representing diverse cultures and styles.

- 7.IM.Cn2.A Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

Rehearsal Objectives

1. The students will identify, verbalize, notate, and perform measures five through twenty-eight of *Guardians of liberty* (2004).
2. The students will apply march style to measures five through twenty-eight of *Guardians of liberty* (2004).
3. The students will reflect on their individual practice and create individual goals based on their reflections.
4. The students will apply basic elements associated with successful sight-reading.
5. The students will discuss the opportunities available to study music at the collegiate level and analyze relationships between music, other disciplines, and daily life.

Assessment of the Rehearsal

The following assessments will be utilized throughout the week to determine whether the students have met the rehearsal objectives:

- digital “Practice Reflections” completed by the students
- informal aural assessments by the band director(s)
- feedback from an outside clinician

Instructional Materials, Resources and Technologies

- *Habits of a successful middle school musician* (2016)
- *Guardians of liberty* (2004)
- Yamaha harmony director with amplified sound system

Rehearsal Plan

Time	Activity	Purpose of Activity	Assessment
Daily 5 min	Daily Announcements General information is shared such as due dates and upcoming events as well as class goals.	To keep students informed as well as provide a clear and structured start to the class	N/A
Daily 2-3 min	Breathing Exercises At 72 beats per minute students inhale for 4 counts, exhale for 4 counts: repeated as necessary. Students inhale for 3 counts, exhale for 3 counts: repeated as necessary. Students inhale for two counts, exhale for 2 counts: repeated as necessary. Students inhale for one count; exhale for 1 count: repeated as necessary.	To develop lung capacity and control over the quality and pacing of their inhale and exhale	Ongoing informal aural assessment based on observations of the band director(s)
Daily 1 min	Concert F All Students play and hold a Concert F as a fermata.	For students to settle and begin the class with intention & focus and to establish a pitch center	Ongoing informal aural assessment based on observations of the band director(s)
Daily 1 min	Warm Up Exercise “B” from the <i>Habits of a successful middle school musician (2016)</i> Students perform the exercise at 72bpm with an amplified metronome and “Concert F” drone. See Figure 6.3 for a copy of the exercise.	To facilitate a mental and physical warm-up for all students that works on flexibility, descending intervallic training, pitch center, tempo control and responsiveness to the conductor	Ongoing informal aural assessment based on observations of the band director(s)

Daily 1 min	Warm Up Exercise “D” from the <i>Habits of a successful middle school musician (2016)</i> Students perform the exercise at 72bpm with an amplified “Concert Bb” drone. See Figure 6.3 for a copy of the exercise.	To facilitate a mental and physical warm-up for all students that works on flexibility, ascending intervallic training, pitch center, tempo control and responsiveness to the conductor	Ongoing informal aural assessment based on observations of the band director(s)
Daily 2 min	Lip Slur Pattern “B” from <i>Habits of a successful middle school musician (2016)</i> Students perform the exercise at 80bpm. See Figure 6.4 for a copy of the exercise.	To work on intervallic flexibility & accuracy in brass students, technique & range in woodwind students, and stroke type & tempo control in percussion students	Ongoing informal aural assessment based on observations of the band director(s)
Daily 5 min	Lip Slur Pattern “F” from <i>Habits of a successful middle school musician (2016)</i> Students perform the exercise at 80bpm. See Figure 6.5 for the copy of the exercise.	To work on intervallic flexibility & accuracy in brass students, chromatic technique & range in woodwind students, and stroke type & tempo control in percussion students	Ongoing informal aural assessment based on observations of the band director(s)
Daily 2 min	Chromatic Scale using the Fingering Chart from <i>Habits of a successful middle school musician (2016)</i> Students perform the exercise at 80bpm: 1. Students start on a low “Concert F” which is labeled at “#6” in their fingering chart. 2. Students end on a “Concert Bb” which is labeled “#23” on their fingering chart.	To reinforce chromatic technique in the woodwinds and percussion and to build range in the brass	Ongoing informal aural assessment based on observations of the band director(s)

	The exercise is played as slurred quarter notes both ascending and descending.		
Daily 2 min	Articulation Exercise “A” from <i>Habits of a successful middle school musician</i> (2016) Students perform the exercise at 80bpm. See Figure 6.7 for a copy of the exercise.	To reinforce the ability to recognize, execute, and differentiate between legato and staccato articulations	Ongoing informal aural assessment based on observations of the band director(s)
Daily 5 min	“Rhythm Vocabulary” from <i>Habits of a successful middle school musician</i> (2016) 1. Students count aloud the rhythm version (“a”) of the exercise. 2. The director identifies the key signature and relevant accidentals in the etude version (“b”) of the exercise. 3. Students sizzle and finger the etude version (“b”) of the exercise one time. 4. Students are prompted to play and hold a “Concert F.” 5. Students perform the entire etude version (“b”) of the exercise. See Figure 6.6 for the copy of these exercises.	To introduce and reinforce the sight-reading process	Ongoing informal aural assessment based on observations of the band director(s)
Days 1, 2 & 4 10-15 min	<i>Guardians of liberty</i> (2004) Measures 5-12 1. Students count, sizzle/finger, then play ms. 5-8. 2. Students count, sizzle, play on a stationary pitch, then play ms. 9-10. 3. Students count, sizzle, then play ms. 11-12. 4. Students “chunk” ms. 9-12 by sizzling then playing. 5. Students “chunk” ms. 5-12 by sizzling then playing.	To apply rhythmic, key signature, and style knowledge while breaking down and rebuilding new sections of the piece	Ongoing informal aural assessment based on observations of the band director(s)

	Student groups are isolated by aural observations by the band director(s). Number of repetitions are determined by aural observations by the band director(s).		
Days 1, 2 & 4 10-15 min	<i>Guardians of liberty (2004)</i> Measures 13-20 1. Students are prompted to identify the similarities between ms. 13-16 and ms. 5-8. 2. Students sizzle/finger and play ms. 13-19. 3. Students are prompted to identify the similarities & differences between ms. 17-20 and ms. 9-12. 4. Students count, sizzle, then play ms. 17-20. 5. Students “chunk” ms. 13-30 by sizzling then playing. 6. Students “chunk” ms. 5-20 by sizzling, then playing. Student groups are isolated by aural observations by the band director(s). Number of repetitions are determined by aural observations by the band director(s).	To apply rhythmic, key signature, and style knowledge while breaking down and rebuilding new sections of the piece	Ongoing informal aural assessment based on observations of the band director(s)
Days 1, 2, & 4 10-15 min	<i>Guardians of liberty (2004)</i> Measures 21-28 1. Students are prompted to identify the similarities between ms. 5-8, 13-16 and ms. 21-24; then sizzle/finger and play ms. 21-24 2. Students are prompted to identify the rhythmic similarities and pitch differences between ms. 9-10, 17-18, 25 & 26 3. Students then sizzle and play measures 25 & 26 4. Students count, sizzle measures 27-28 with explanation given on	To apply rhythmic, key signature, and style knowledge while breaking down and rebuilding new sections of the piece	Ongoing informal aural assessment based on observations of the band director(s)

	the tie-cut off rule. Students are prompted to write -1 in measure 28, then play ms. 27-28 5. Students “chunk” ms. 25-28, sizzling, then playing 6. Students “chunk” 21-28 Student groups are isolated by aural observations by the band director(s) Number of repetitions are determined by aural observations by the band director(s)		
Day 3 25 min	Visit from Dr. Eric Scott Dr. Scott’s visit focused on the sections of the march that had previously been learned, with reiteration of march style, the addition of dynamic contrast, while also including conversations about collegiate and professional music-making opportunities.	To expose students to outside artistic ideas and instruction, build connections with collegiate faculty, and allow students to ask questions about professional musicians and studying music at the collegiate level	N/A
Day 4	Practice Reflection Completed at digitally at home, students reflect on their personal practice throughout the week and set goals for the upcoming week. See Figure 6.1 & 6.2 for a copy of the Practice Reflection.	To facilitate student at home practice routines and to prompt connections between rehearsal strategies and personal practice strategies	Weekly check for understanding from the band director(s)

Table 3.3 Rehearsal Plan Week 3

Rehearsal Plan – Week 4

Relevant Contextual Factors Specific to this Week

Week four of this unit occurred from February 5, 2024, to February 9, 2024. As depicted by the unit plan, this was the first full week of un-interrupted rehearsal or shortened rehearsal since students thus far in the unit.

TN Academic Standards for Fine Arts: Instrumental Music 6-8 (2018)

- 7.IM.P2.A Demonstrate the ability to read and notate music individually and in ensemble settings. Recognize and apply standard notation symbols for dynamics, tempo, articulation, and expression.
- 7.IM.P2.B Demonstrate fundamental control, technical accuracy, range, and fluency on the instrument, performing a varied repertoire of music individually and in ensemble settings. Demonstrate a fundamental knowledge of breathing, bowing, embouchure, fingering, articulation, and/or percussion sticking. Perform at least five percussion rudiments, five major scales, and a chromatic scale.
- 7.IM.P2.C Demonstrate musical literacy on the instrument, individually and in ensemble settings, by adequately sight-reading a varied repertoire of music.
- 7.IM.P2.D Develop and apply strategies to address technical and expressive challenges in a varied repertoire of music. For example: identify and apply basic practice tools.
- 7.IM.P3.A Demonstrate attention to technical demands and expressive qualities in prepared and/or improvised performances of a varied repertoire of music representing diverse cultures and styles.

Rehearsal Objectives

1. The students will identify, verbalize, notate, and perform measures twenty through thirty-six of *Castle gate, 1924 (2012)*.
2. The students will compare and contrast the similarities and differences in rhythmic, pitch, and melodic figures between measures twenty and thrifty-six of *Castle gate, 1924 (2012)*.
3. The students will reflect on their individual practice and create individual goals based on their reflections.
4. The students will apply basic elements associated with successful sight-reading.

Assessment of the Rehearsal

The following assessments will be utilized throughout the week to determine whether the students have met the rehearsal objectives:

- digital “Practice Reflections” completed by the students
- informal aural assessments by the band director(s)

Instructional Materials, Resources and Technologies

- *Habits of a successful middle school musician (2016)*
- *Castle gate, 1924 (2012)*
- Yamaha harmony director with amplified sound system

Rehearsal Plan

Time	Activity	Purpose of Activity	Assessment
Daily 5 min	Daily Announcements General information is shared such as due dates and upcoming events as well as class goals.	To keep students informed as well as provide a clear and structured start to the class	N/A

Daily 2-3 min	Breathing Exercises At 72 beats per minute students inhale for 4 counts, exhale for 4 counts: repeated as necessary. Students inhale for 3 counts, exhale for 3 counts: repeated as necessary. Students inhale for two counts, exhale for 2 counts: repeated as necessary. Students inhale for one count; exhale for 1 count: repeated as necessary.	To develop lung capacity and control over the quality and pacing of their inhale and exhale	Ongoing informal aural assessment based on observations of the band director(s)
Daily 1 min	Concert F All Students play and hold a Concert F as a fermata.	For students to settle and begin the class with intention & focus and to establish a pitch center	Ongoing informal aural assessment based on observations of the band director(s)
Daily 1 min	Warm Up Exercise “B” from the <i>Habits of a successful middle school musician (2016)</i> Students perform the exercise at 72bpm with an amplified metronome and “Concert F” drone. See Figure 6.3 for a copy of the exercise.	To facilitate a mental and physical warm-up for all students that works on flexibility, descending intervallic training, pitch center, tempo control and responsiveness to the conductor	Ongoing informal aural assessment based on observations of the band director(s)
Daily 1 min	Warm Up Exercise “D” from the <i>Habits of a successful middle school musician (2016)</i> Students perform the exercise at 72bpm with an amplified “Concert Bb” drone. See Figure 6.3 for a copy of the exercise.	To facilitate a mental and physical warm-up for all students that works on flexibility, ascending intervallic training, pitch center, tempo control and responsiveness to the conductor	Ongoing informal aural assessment based on observations of the band director(s)

Daily 3 min	Lip Slur Pattern “F” from <i>Habits of a successful middle school musician (2016)</i> Students perform the exercise at 80bpm. See Figure 6.5 for the copy of the exercise.	To work on intervallic flexibility & accuracy in brass students, chromatic technique & range in woodwind students, and stroke type & tempo control in percussion students	Ongoing informal aural assessment based on observations of the band director(s)
Daily 5 min	Concert F around the Room Students are split into groups that breakdown the pyramid of sound and then those groups perform “Concert F” as a whole note. The groups perform sequentially with no rest in between: 1. The Full Band 2. Low Brass 3. Alto Saxophones & French Horns 4. 2nd Clarinets & 2nd Trumpets 5. 1st Clarinets, 1st Trumpets, Flutes, & Percussion 6. The Full Band	To focus on tone quality, intonation, blend & balance, and attacks & releases in relation to the pyramid of sound	Ongoing informal aural assessment based on observations of the students and band director(s)
Daily 2 min	Articulation Exercise “E” from <i>Habits of a successful middle school musician (2016)</i> Students perform the exercise at 80bpm. See Figure 6.7 for copy of the exercise.	To reinforce the ability to recognize, execute, and differentiate between legato and accented articulations	Ongoing informal aural assessment based on observations of the band director(s)
Daily 5 min	“Rhythm Vocabulary” from <i>Habits of a successful middle school musician (2016)</i> 1. Students count aloud the rhythm version (“a”) of the exercise. 2. The director will identify the key signature and relevant accidentals in the etude version (“b”) of the exercise.	To introduce and reinforce the sight-reading process	Ongoing informal aural assessment based on observations of the band director(s)

	- Students sizzle and finger the etude version (“b”) of the exercise one time. - Students are prompted to play and hold a “Concert F” - Students perform the entire etude version (“b”) of the exercise. See Figure 6.6 for the copy of these exercises.		
Days 1, 2 & 3 15-20 min	<i>Castle gate, 1924 (2012)</i> Measures 20-28 - Students count, sizzle/finger, then play ms. 20-23. - Playing is staggered by orchestration to build balance. For example: low brass play first, while all other groups sizzle, the horns & saxes then play with the low brass while all other groups sizzle etc...until the full band is playing. - Students count, sizzle/finger, then play ms. 24-28. - The flute entrance on beat two is isolated as well as the low brass eighth note figure in measure 27. - Students then “chunk” measures 20-28, first sizzling while percussion play then the full band plays. Student groups are isolated by aural observations by the band director(s). Number of repetitions are determined by aural observations by the band director(s).	To apply rhythmic, key signature, and style knowledge while breaking down and rebuilding new sections of the piece	Ongoing informal aural assessment based on observations of the band director(s)
Days 3 & 4 15-20 min	<i>Castle gate, 1924 (2012)</i> Measures 28-36 Students compare and contrast the rhythmic and pitch figures	To apply rhythmic, key signature, and style knowledge while breaking down and rebuilding new sections of the piece	Ongoing informal aural assessment based on observations

	between ms. 28-32 and ms. 20-23. 2. The groups that have differing material from the previous section will count, sizzle/finger then play their new material from 28-31. 3. All students sizzle ms. 28-31, then play ms. 28- 31. 4. Students compare and contrast the rhythmic and pitch figures between ms. 32-36 and ms. 24-27. 5. The groups that have differing material from the previous section will count, sizzle/finger their material from ms. 32-26. 6. Playing is staggered by orchestration to build balance, any groups that have repeated material that new groups have no played, such as the trumpets and flutes, the new group will sizzle along with the previous group's playing. 7. All students play from ms. 32 - 36. 8. Students "chunk" measures 28-36, first sizzling while percussion play then the full band plays. 9. Students then "chunk" ms. 20-36, first sizzling while percussion play then the full band plays. Student groups are isolated by aural observations by the band director(s). Number of repetitions are determined by aural observations by the band director(s).		of the band director(s)
Days 4 & 5 15-20 min	<i>Castle gate, 1924 (2012)</i> Measures 36-44	To apply rhythmic, key signature, and style knowledge while	Ongoing informal aural

	1. Students sizzle then play ms. 42 & 43 – isolating the low brass entrance on beat 2. 2. Working backwards, students sizzle then play ms. 40 & 41 – isolating the melodic content vs the accompaniment. 3. Students “chunk” ms. 40-43 by sizzling then playing. 4. Student sizzle then play ms. 38 & 39 with special attention paid to the trumpet entrance on beat 3. 5. Students “chunk” ms. 38-43. 6. Students sizzle then play ms. 36 – 37, isolating the melodic content versus accompaniment and the tied rhythmic figure. 7. Students “chunk” ms. 36-39 by sizzling then playing to establish the trumpet entrance. 8. Students “chunk” ms. 36-44 by sizzling then playing. Student groups are isolated by aural observations by the band director(s). Number of repetitions are determined by aural observations by the band director(s).	breaking down and rebuilding new sections of the piece	assessment based on observations of the band director(s)
Day 4	Practice Reflection Completed at digitally at home, students reflect on their personal practice throughout the week and set goals for the upcoming week. See Figure 6.1 & 6.2 for a copy of the Practice Reflection.	To facilitate student at home practice routines and to prompt connections between rehearsal strategies and personal practice strategies	Weekly check for understanding from the band director(s)

Table 3.4 Rehearsal Plan Week 4

Rehearsal Plan – Week 5

Relevant Contextual Factors Specific to this Week

Week five of this unit occurred from February 12, 2024, to February 17, 2024. As depicted by the unit plan, on Day 6 students participated in a clinic experience in addition to the rehearsals that occurred throughout the week. The “CPA Camp” occurred from 8:00am to 12:30pm on Saturday, February 17. Students participated in two hours of instrument-specific sectional taught by the following teachers: Dr. Jessica Dunnavant (flute), Jennifer Zimmerer (clarinet), Jovan Quallo (saxophone), Mark Morgan (trumpet), Rebecca Easley (French horn), Roland Barber (low brass), and Slade Moore (percussion.) After the two hours of sectional time, students participated in a full band clinic with Mr. John Easley for an additional two hours. Further details regarding the sectional and rehearsal goals are explained below. As mentioned in Chapter 2, this is the week where my co-director, Mr. Elijah Gilmore took over rehearsing the march. Moving forward, *Guardians of liberty (2004)* will be listed in the weekly plans to indicate pacing, but the specific plans will not be included.

TN Academic Standards for Fine Arts: Instrumental Music 6-8 (2018)

- 7.IM.P2.A Demonstrate the ability to read and notate music individually and in ensemble settings. Recognize and apply standard notation symbols for dynamics, tempo, articulation, and expression.
- 7.IM.P2.B Demonstrate fundamental control, technical accuracy, range, and fluency on the instrument, performing a varied repertoire of music individually and in ensemble settings. Demonstrate a fundamental knowledge of breathing, bowing, embouchure, fingering, articulation, and/or percussion sticking. Perform at least five percussion rudiments, five major scales, and a chromatic scale.

- 7.IM.P2.C Demonstrate musical literacy on the instrument, individually and in ensemble settings, by adequately sight-reading a varied repertoire of music.
- 7.IM.P2.D Develop and apply strategies to address technical and expressive challenges in a varied repertoire of music. For example: identify and apply basic practice tools.
- 7.IM.P3.A Demonstrate attention to technical demands and expressive qualities in prepared and/or improvised performances of a varied repertoire of music representing diverse cultures and styles.

Rehearsal Objectives

1. The students will identify, verbalize, notate, and perform measures forty-four through thirty-eight of *Castle gate, 1924 (2012)*.
2. The students will compare and contrast the similarities and differences in rhythmic, pitch, and melodic figures between measures forty-four, twenty, and twenty-eight of *Castle gate, 1924 (2012)*.
3. The students will reflect on their individual practice and create individual goals based on their reflections.
4. The students will apply basic elements associated with successful sight-reading.

Assessment of the Rehearsal

The following assessments will be utilized throughout the week to determine whether the students have met the rehearsal objectives:

- digital “Practice Reflections” completed by the students
- informal aural assessments by the band director(s)
- informal aural assessments by the guest clinician/sectional instructors

Instructional Materials, Resources and Technologies

- *Habits of a successful middle school musician (2016)*
- *Guardians of liberty (2004)*
- *Castle gate, 1924 (2012)*
- Yamaha harmony director with amplified sound system
- Korg TM-60 tuner metronome with microphone

Rehearsal Plan

Time	Activity	Purpose of Activity	Assessment
Daily 5 min	Daily Announcements General information is shared such as due dates and upcoming events as well as class goals.	To keep students informed as well as provide a clear and structured start to the class	N/A
Daily 2-3 min	Breathing Exercises At 72 beats per minute students inhale for 4 counts, exhale for 4 counts: repeated as necessary. Students inhale for 3 counts, exhale for 3 counts: repeated as necessary. Students inhale for two counts, exhale for 2 counts: repeated as necessary. Students inhale for one count; exhale for 1 count: repeated as necessary.	To develop lung capacity and control over the quality and pacing of their inhale and exhale	Ongoing informal aural assessment based on observations of the band director(s)
Daily 1 min	Concert F All Students play and hold a Concert F as a fermata.	For students to settle and begin the class with intention & focus and to establish a pitch center	Ongoing informal aural assessment based on observations of the band director(s)

Daily 1 min	Warm Up Exercise “B” from the <i>Habits of a successful middle school musician (2016)</i> Students perform the exercise at 72bpm with an amplified metronome and “Concert F” drone. See Figure 6.3 for a copy of the exercise.	To facilitate a mental and physical warm-up for all students that works on flexibility, descending intervallic training, pitch center, tempo control and responsiveness to the conductor	Ongoing informal aural assessment based on observations of the band director(s)
Daily 1 min	Warm Up Exercise “D” from the <i>Habits of a successful middle school musician (2016)</i> Students perform the exercise at 72bpm with an amplified “Concert Bb” drone. See Figure 6.3 for a copy of the exercise.	To facilitate a mental and physical warm-up for all students that works on flexibility, ascending intervallic training, pitch center, tempo control and responsiveness to the conductor	Ongoing informal aural assessment based on observations of the band director(s)
Daily 3 min	Lip Slur Pattern “F” from <i>Habits of a successful middle school musician (2016)</i> Students perform the exercise at 80bpm. See Figure 6.5 for the copy of the exercise.	To work on intervallic flexibility & accuracy in brass students, chromatic technique & range in woodwind students, and stroke type & tempo control in percussion students	Ongoing informal aural assessment based on observations of the band director(s)
Daily 5 min	Concert F around the Room Students are split into groups that breakdown the pyramid of sound and then those groups perform “Concert F” as a whole note. The groups perform sequentially with no rest in between: 1. The Full Band 2. Low Brass 3. Alto Saxophones & French Horns 4. 2nd Clarinets & 2nd Trumpets	To focus on tone quality, intonation, blend & balance, and attacks & releases in relation to the pyramid of sound	Ongoing informal aural assessment based on observations of the students and band director(s)

	5. 1 st Clarinets, 1 st Trumpets, Flutes, & Percussion 6. The Full Band		
Daily 5min	“Rhythm Vocabulary” from <i>Habits of a successful middle school musician (2016)</i> 1. Students count aloud the rhythm version (“a”) of the exercise. 2. The director will identify the key signature and relevant accidentals in the etude version (“b”) of the exercise. 3. Students sizzle and finger the etude version (“b”) of the exercise one time. 4. Students are prompted to play and hold a “Concert F.” 5. Students then perform the entire etude version (“b”) of the exercise. See Figure 6.6 for the copy of these exercises.	To introduce and reinforce the sight-reading process	Ongoing informal aural assessment based on observations of the band director(s)
Days 1 & 2 15-20 min	<i>Guardians of liberty (2004)</i> As mentioned in Chapter 2 my co-director, Mr. Elijah Gilmore took over the rehearsal planning and rehearsing of <i>Guardians of liberty (2004)</i>. The piece is listed here in the weekly plans to indicate pacing, but the specific rehearsal plans will not be included.		
Day 3 15-20 min	<i>Castle gate, 1924 (2012)</i> Measures 44-50 1. Students sizzle then add playing by orchestration. The low brass play ms. 44-50 while all other groups sizzle. 2. Alto Saxophones and Horns identify the repeated material from ms. 20 & ms. 28 then play with the low brass. 3. Trumpets and clarinets add playing while the flutes sizzle their new melodic material. 4. The full Band Plays. Student groups are isolated by aural observations by the band director(s).	To apply rhythmic, key signature, and style knowledge while breaking down and rebuilding new sections of the piece	Ongoing informal aural assessment based on observations of the band director(s)

	Number of repetitions are determined by aural observations by the band director(s).		
Day 4 15-20 min	<i>Castle gate, 1924 (2012)</i> Measures 58-63 (End) 1. Students sizzle ms. 62-63 then play. 2. Students sizzle ms. 60-63 then play. 3. Student count then sizzle ms. 58-59 with emphasis and identification of sequential eighth notes. 4. Altos & Horns play ms. 58-59; add flutes, clarinets, and trumpets; add low brass and percussion, 5. Full band play from 58-63 at tempo. Student groups are isolated by aural observations by the band director(s). Number of repetitions are determined by aural observations by the band director(s).	To apply rhythmic, key signature, and style knowledge while breaking down and rebuilding new sections of the piece	Ongoing informal aural assessment based on observations of the band director(s)
Day 5 15-20 min	<i>Castle gate, 1924 (2012)</i> Measures 50-54 1. Students sizzle ms. 50-51 then play with emphasis given to the articulation pattern in the woodwinds. 2. Students sizzle ms. 52-53 for notes and rhythms at tempo first; followed by sizzling with attention to the conductor for the rall. 3. All students play ms. 52-53. 4. Students “chunk” ms. 50-53 by sizzling then playing. Student groups are isolated by aural observations by the band director(s). Number of repetitions are determined by aural observations by the band director(s).	To apply rhythmic, key signature, and style knowledge while breaking down and rebuilding new sections of the piece	Ongoing informal aural assessment based on observations of the band director(s)
Day 4	Practice Reflection	To facilitate student at home practice	Weekly check for

	Completed at digitally at home, students reflect on their personal practice throughout the week and set goals for the upcoming week. See Figure 6.1 & 6.2 for a copy of the Practice Reflection.	routines and to prompt connections between rehearsal strategies and personal practice strategies	understanding from the band director(s)
Day 6 2hrs	CPA Camp Sectionals Led by individual private lessons instructors, each section was given a list of instrument-specific goals to be achieved in both pieces of music. Instructors were asked to spend 50% of their time on instrument-specific technique of their choosing and the other 50% of the time on the provided list.		
Day 6 2hrs	CPA Camp Rehearsal Each director led portions of each piece of music to be evaluated by retired band director, Mr. John Easley. After the sections of the pieces had been performed, he led the rehearsal based on his observations. This format was used for both pieces.		

Table 3.5 Rehearsal Plan Week 5

Rehearsal Plan – Week 6

Relevant Contextual Factors Specific to this Week

Week six of this unit occurred from February 19, 2024, to February 23, 2024. As depicted by the unit plan, on Day 1 school was not in session. The remainder of the week did not have any interruptions that impacted instructional time.

TN Academic Standards for Fine Arts: Instrumental Music 6-8 (2018)

- 7.IM.P2.A Demonstrate the ability to read and notate music individually and in ensemble settings. Recognize and apply standard notation symbols for dynamics, tempo, articulation, and expression.
- 7.IM.P2.B Demonstrate fundamental control, technical accuracy, range, and fluency on the instrument, performing a varied repertoire of music individually and in ensemble settings. Demonstrate a fundamental knowledge of breathing, bowing, embouchure, fingering, articulation, and/or percussion sticking. Perform at least five percussion rudiments, five major scales, and a chromatic scale.
- 7.IM.P2.C Demonstrate musical literacy on the instrument, individually and in ensemble settings, by adequately sight-reading a varied repertoire of music.
- 7.IM.P2.D Develop and apply strategies to address technical and expressive challenges in a varied repertoire of music. For example: identify and apply basic practice tools.
- 7.IM.P3.A Demonstrate attention to technical demands and expressive qualities in prepared and/or improvised performances of a varied repertoire of music representing diverse cultures and styles.

Rehearsal Objectives

1. The students will identify, verbalize, notate, and perform measures fifty-four through fifty-seven of *Castle gate, 1924 (2012)*.
2. The students will identify, verbalize, notate, and perform measures twelve through twenty of *Castle gate, 1924 (2012)*.
3. The students will identify, verbalize, notate, and perform measures one through twelve of *Castle gate, 1924 (2012)*.
4. The students will reflect on their individual practice and create individual goals based on their reflections.
5. The students will apply basic elements associated with successful sight-reading.

Assessment of the Rehearsal

The following assessments will be utilized throughout the week to determine whether the students have met the rehearsal objectives:

- digital “Practice Reflections” completed by the students
- informal aural assessments by the band director(s)

Instructional Materials, Resources and Technologies

- *Habits of a successful middle school musician (2016)*
- *Guardians of liberty (2004)*
- *Castle gate, 1924 (2012)*
- *Texas Prep Level II: Daily exercises based on the state sight-reading criteria (2024)*
- Yamaha harmony director with amplified sound system
- Korg TM-60 tuner metronome with microphone

Rehearsal Plan

Time	Activity	Purpose of Activity	Assessment
Daily 5 min	Daily Announcements General information is shared such as due dates and upcoming events as well as class goals.	To keep students informed as well as provide a clear and structured start to the class	N/A
Daily 2-3 min	Breathing Exercises At 72 beats per minute students inhale for 4 counts, exhale for 4 counts: repeated as necessary. Students inhale for 3 counts, exhale for 3 counts: repeated as necessary. Students inhale for two counts, exhale for 2 counts: repeated as necessary. Students inhale for one count; exhale for 1 count: repeated as necessary.	To develop lung capacity and control over the quality and pacing of their inhale and exhale	Ongoing informal aural assessment based on observations of the band director(s)
Daily 1 min	Concert F All Students play and hold a Concert F as a fermata.	For students to settle and begin the class with intention & focus and to establish a pitch center	Ongoing informal aural assessment based on observations of the band director(s)
Daily 1 min	Warm Up Exercise “B” from the <i>Habits of a successful middle school musician (2016)</i> Students perform the exercise at 72bpm with an amplified metronome and “Concert F” drone. See Figure 6.3 for a copy of the exercise.	To facilitate a mental and physical warm-up for all students that works on flexibility, descending intervallic training, pitch center, tempo control and responsiveness to the conductor	Ongoing informal aural assessment based on observations of the band director(s)
Daily 1 min	Warm Up Exercise “D” from the <i>Habits of a successful middle school musician (2016)</i>	To facilitate a mental and physical warm-up for all students that works on flexibility, ascending	Ongoing informal aural assessment based on observations

	Students perform the exercise at 72bpm with an amplified “Concert Bb” drone. See Figure 6.3 for a copy of the exercise.	intervallic training, pitch center, tempo control and responsiveness to the conductor	of the band director(s)
Daily 3 min	Lip Slur Pattern “F” from <i>Habits of a successful middle school musician</i> (2016) Students perform the exercise at 80bpm. See Figure 6.5 for the copy of the exercise.	To work on intervallic flexibility & accuracy in brass students, chromatic technique & range in woodwind students, and stroke type & tempo control in percussion students	Ongoing informal aural assessment based on observations of the band director(s)
Daily 5 min	Concert F around the Room Students are split into groups that breakdown the pyramid of sound and then those groups perform “Concert F” as a whole note. The groups perform sequentially with no rest in between: 1. The Full Band 2. Low Brass 3. Alto Saxophones & French Horns 4. 2nd Clarinets & 2nd Trumpets 5. 1st Clarinets, 1st Trumpets, Flutes, & Percussion 6. The Full Band	To focus on tone quality, intonation, blend & balance, and attacks & releases in relation to the pyramid of sound	Ongoing informal aural assessment based on observations of the students and band director(s)
Daily 5-7 min	<i>Texas prep level II – Daily exercises based on the state sight-reading criteria</i> (2024) 1. Students identify the key signature and relevant pitches within that key to their instrument. 2. Students sizzle and finger the chosen exercise one time. 3. Students are prompted to play and hold a “Concert F.” 4. Students then perform the entire the exercise. Specific exercises sequentially increase in difficulty by day.	To apply the fundamentals of music literacy and reinforce the sight-reading process in longer etudes specific to the UIL sight-reading perimeters	Ongoing informal aural assessment based on observations of the band director(s)

Days 2-5 10-15 min	<i>Guardians of liberty (2004)</i> As mentioned in Chapter 2 my co-director, Mr. Elijah Gilmore took over the rehearsal planning and rehearsing of <i>Guardians of liberty (2004)</i> . The piece is listed here in the weekly plans to indicate pacing, but the specific rehearsal plans will not be included.		
Days 2-5 10-15 min	<i>Castle gate, 1924 (2012)</i> Measures 54-57 1. Students sizzle ms. 54 -55 by orchestration, isolating melody versus accompaniment, then play. 2. Students sizzle ms. 56-57 with emphasis on watching the conductor for the rit. and fermata, then play. 3. Student “chunk” ms. 54-57. 4. Students “chunk” ms. 50-57” by sizzling then playing. 5. Student “chunk” ms. 44- 57 by playing. Student groups are isolated by aural observations by the band director(s). Number of repetitions are determined by aural observations by the band director(s).	To apply rhythmic, key signature, and style knowledge while breaking down and rebuilding new sections of the piece	Ongoing informal aural assessment based on observations of the band director(s)
Days 2-5 10-15 min	<i>Castle gate, 1924 (2012)</i> Measures 12-20 1. Students sizzled and counted rest aloud ms. 18-19. 2. Students play ms. 18-19 plus the first note of ms. 20. 3. Students add ms. 17, sizzling with emphasis on the low brass quarter notes, then play. 4. Students “chunk” ms. 17- 20 by playing. 5. Only flute & clarinet add ms. 16 with entrance on 2 by sizzling then playing. 6. All students sizzle or count rests aloud for ms. 14-15, then add sizzle for ms. 16 (group from before) with emphasis on the dotted quarter note	To apply rhythmic, key signature, and style knowledge while breaking down and rebuilding new sections of the piece	Ongoing informal aural assessment based on observations of the band director(s)

	figure in the low brass and the entrance on 4 for the trumpets, horns, and saxes. 7. All students play from ms. 14-18, followed by ms. 14-20. 8. All students sizzle ms. 12-14 with emphasis on the percussion entrance in ms. 13. 9. Students “chunk” ms. 12-20 by playing.		
Days 2-5 10-15 min	<i>Castle gate, 1924 (2012)</i> Measures 1-12 1. Students sizzle then play with emphasis on watching the conductor ms. 10-11 then add beats 3 & 4 of measure 9 and play to ms. 11. 2. Student sizzle starting on beats 3 & 4 of ms. 8 (saxophone soli) then play to ms. 11. 3. Students sizzle starting on beats 3 & 4 of ms. 7 (clarinet soli) then play to ms. 11. 4. Student sizzle starting on beats 3 & 4 of ms. 6 (flute solo) then play to ms. 11. 5. Student sizzle ms. 3 – 6 (with flute entrance) then play to ms. 11. 6. Students sizzle and percussion count ms. 1-2 plus downbeat of ms. 3 then play. 7. Students “chunk” from ms. 1-11 by playing.	To apply rhythmic, key signature, and style knowledge while breaking down and rebuilding new sections of the piece	Ongoing informal aural assessment based on observations of the band director(s)
Day 4	Practice Reflection Completed at digitally at home, students reflect on their personal practice throughout the week and set goals for the upcoming week. See Figure 6.1 & 6.2 for a copy of the Practice Reflection.	To facilitate student at home practice routines and to prompt connections between rehearsal strategies and personal practice strategies	Weekly check for understanding from the band director(s)

Table 3.6 Rehearsal Plan Week 6

Rehearsal Plan – Week 7

Relevant Contextual Factors Specific to this Week

Week seven of this unit occurred from February 26, 2024, to March 1, 2024. As depicted by the unit plan, Day 2 was the “CPA Preview Concert” where students performed for a panel of judges who provided recorded feedback on both selections. The judges for the “CPA Preview Concert” were Mr. David Aydelott and Mr. Carter Noblin. Following their performance on Day 3, students listened to and evaluated a recording of their performance as well as listened to and discussed the feedback provided by Mr. Aydelott and Mr. Noblin.

TN Academic Standards for Fine Arts: Instrumental Music 6-8 (2018)

- 7.IM.P2.A Demonstrate the ability to read and notate music individually and in ensemble settings. Recognize and apply standard notation symbols for dynamics, tempo, articulation, and expression.
- 7.IM.P2.B Demonstrate fundamental control, technical accuracy, range, and fluency on the instrument, performing a varied repertoire of music individually and in ensemble settings. Demonstrate a fundamental knowledge of breathing, bowing, embouchure, fingering, articulation, and/or percussion sticking. Perform at least five percussion rudiments, five major scales, and a chromatic scale.
- 7.IM.P2.C Demonstrate musical literacy on the instrument, individually and in ensemble settings, by adequately sight-reading a varied repertoire of music.
- 7.IM.P2.D Develop and apply strategies to address technical and expressive challenges in a varied repertoire of music. For example: identify and apply basic practice tools.

- 7.IM.P3.A Demonstrate attention to technical demands and expressive qualities in prepared and/or improvised performances of a varied repertoire of music representing diverse cultures and styles.
- 7.IM.R2.A Identify and support interpretations of the artistic intent and aesthetic qualities of musical works, citing as evidence the treatment of the elements of music, contexts, and historical significance.
- 7.IM.R3.A Describe and evaluate the influence of experiences, performances, context, and analysis on the artistic process.

Rehearsal Objectives

1. The students will apply and control changes in tempo in measures fifty-two through fifty-seven of *Castle gate, 1924 (2012)*.
2. The students will apply and control changes in tempo from measures fifty-seven to fifty-eight of *Castle gate, 1924 (2012)*.
3. The students will apply and control changes in tempo from measure eleven to twelve of *Castle gate, 1924 (2012)*.
4. The students will connect the large passages of *Castle Gate, 1924* to perform the entire piece.
5. The students will reflect on their individual practice and create individual goals based on their reflections.
6. The students will apply basic elements associated with successful sight-reading.
7. The students will identify, discuss, then connect feedback from adjudicators.
8. The students will evaluate whether they met their previously created individual and group goals about the CPA Preparation Process.

9. The students will reflect and discuss their experience thus far in the CPA Process.

Assessment of the Rehearsal

The following assessments will be utilized throughout the week to determine whether the students have met the rehearsal objectives:

- digital “Practice Reflections” completed by the students
- informal aural assessments by the band director(s)
- formal assessment and feedback by the concert adjudicators

Instructional Materials, Resources and Technologies

- *Habits of a successful middle school musician (2016)*
- *Guardians of liberty (2004)*
- *Castle gate, 1924 (2012)*
- *Texas prep level II: Daily exercises based on the state sight-reading criteria (2024)*
- Yamaha harmony director with amplified sound system
- Korg TM-60 tuner tetronome with microphone
- Recordings of feedback from Mr. David Aydelott & Mr. Carter Noblin
- “CPA Preview Concert Analysis” worksheet

Rehearsal Plan

Time	Activity	Purpose of Activity	Assessment
Daily 5 min	Daily Announcements General information is shared such as due dates and upcoming events as well as class goals.	To keep students informed as well as provide a clear and structured start to the class	N/A
Daily 2-3 min	Breathing Exercises At 72 beats per minute students inhale for 4 counts, exhale for 4 counts: repeated as necessary.	To develop lung capacity and control over the quality and pacing of their inhale and exhale	Ongoing informal aural assessment based on observations

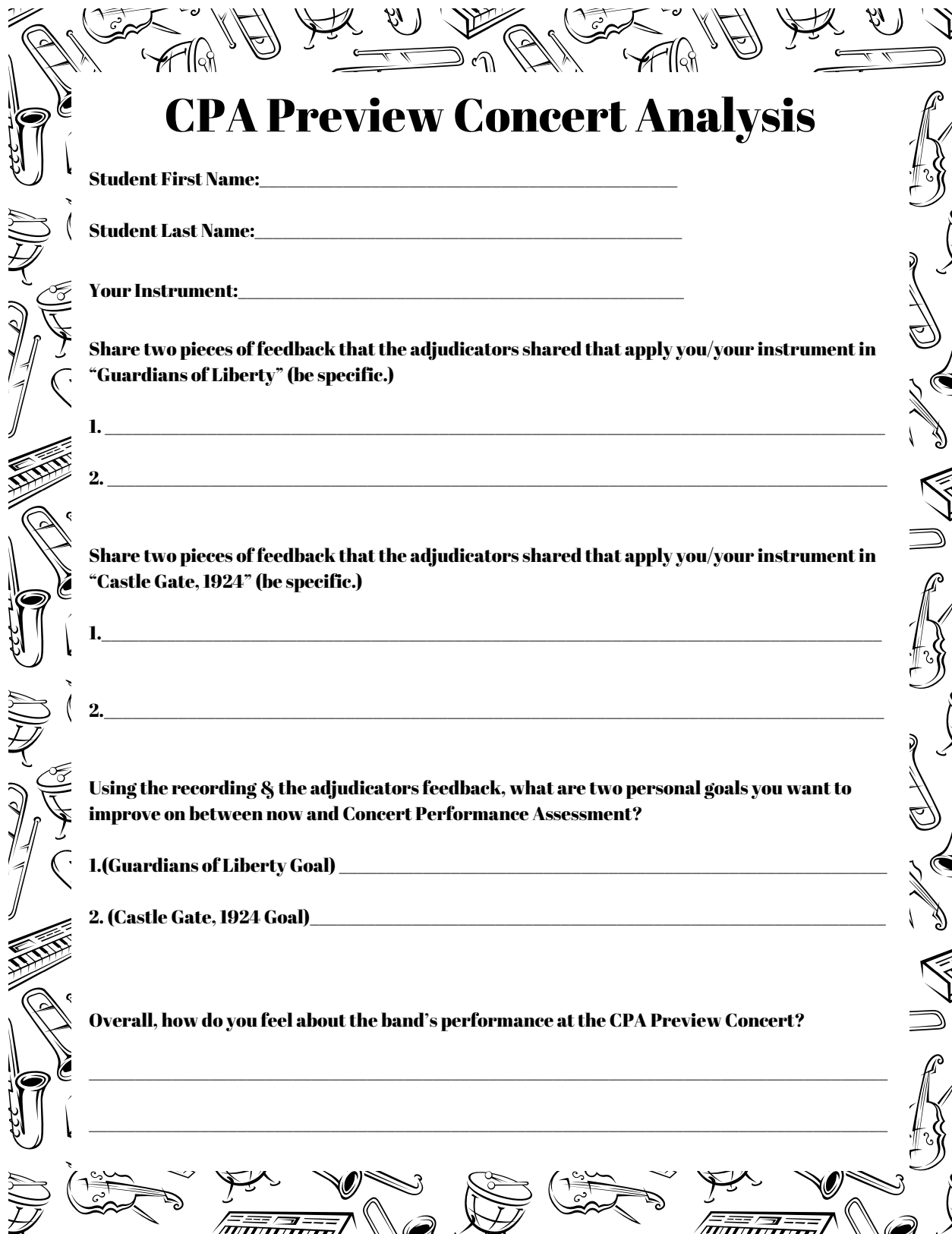
	Students inhale for 3 counts, exhale for 3 counts: repeated as necessary. Students inhale for two counts, exhale for 2 counts: repeated as necessary. Students inhale for one count; exhale for 1 count: repeated as necessary.		of the band director(s)
Daily 1 min	Concert F All Students play and hold a Concert F as a fermata.	For students to settle and begin the class with intention & focus and to establish a pitch center	Ongoing informal aural assessment based on observations of the band director(s)
Daily 1 min	Warm Up Exercise “B” from the <i>Habits of a successful middle school musician (2016)</i> Students perform the exercise at 72bpm with an amplified metronome and “Concert F” drone. See Figure 6.3 for a copy of the exercise.	To facilitate a mental and physical warm-up for all students that works on flexibility, descending intervallic training, pitch center, tempo control and responsiveness to the conductor	Ongoing informal aural assessment based on observations of the band director(s)
Daily 1 min	Warm Up Exercise “D” from the <i>Habits of a successful middle school musician (2016)</i> Students perform the exercise at 72bpm with an amplified “Concert Bb” drone. See Figure 6.3 for a copy of the exercise.	To facilitate a mental and physical warm-up for all students that works on flexibility, ascending intervallic training, pitch center, tempo control and responsiveness to the conductor	Ongoing informal aural assessment based on observations of the band director(s)
Daily 3 min	Lip Slur Pattern “F” from <i>Habits of a successful middle school musician (2016)</i> Students perform the exercise at 80bpm. See Figure 6.5 for the copy of the exercise.	To work on intervallic flexibility & accuracy in brass students, chromatic technique & range in woodwind students, and stroke type &	Ongoing informal aural assessment based on observations of the band director(s)

		tempo control in percussion students	
Daily 5 min	Concert F around the Room Students are split into groups that breakdown the pyramid of sound and then those groups perform “Concert F” as a whole note. The groups perform sequentially with no rest in between: 1. The Full Band 2. Low Brass 3. Alto Saxophones & French Horns 4. 2nd Clarinets & 2nd Trumpets 5. 1st Clarinets, 1st Trumpets, Flutes, & Percussion 6. The Full Band	To focus on tone quality, intonation, blend & balance, and attacks & releases in relation to the pyramid of sound	Ongoing informal aural assessment based on observations of the students and band director(s)
Daily 10-15 min	<i>Guardians of liberty (2004)</i> As mentioned in Chapter 2 my co-director, Mr. Elijah Gilmore took over the rehearsal planning and rehearsing of <i>Guardians of liberty (2004)</i>. The piece is listed here in the weekly plans to indicate pacing, but the specific rehearsal plans will not be included.		
Daily 10-15 min	<i>Castle gate, 1924 (2012)</i> Transitions & Full Run-Through Students will isolate each transition section in the piece. 1. Students sizzle ms. 52-57 while the director counts aloud to focus on the changes in tempo. 2. Students sizzle the same section while watching the conductor to focus on the changes in tempo. 3. Students play ms. 52-57. The same format is use for ms. 57-58 followed by ms. 11-12. Following the transition, students will play the entire piece from beginning to end.	To apply rhythmic, key signature, and style knowledge while breaking down and rebuilding new sections of the piece	Ongoing informal aural assessment based on observations of the band director(s)

Daily 5-7 min	<i>Texas prep level II – Daily exercises based on the state sight-reading criteria (2024)</i> 1. Students identify the key signature and relevant pitches within that key to their instrument. 2. Students sizzle and finger the chosen exercise one time. 3. Students are prompted to play and hold a “Concert F.” 4. Students then perform the entire the exercise. Specific exercises sequentially increase in difficulty by day.	To apply the fundamentals of music literacy and reinforce the sight-reading process in longer etudes specific to the UIL sight-reading perimeters	Ongoing informal aural assessment based on observations of the band director(s)
Day 3 40 min	CPA Preview Concert Reflection Using the recordings of the CPA Preview Concert as well as the adjudicator’s recorded feedback, students participate in a Socratic-seminar style discussion where they are prompted to: 1. Critically evaluate their performance 2. Apply observations and feedback specific to their instrument on both pieces 3. Evaluate their previous goals 4. Set new performance goals 5. Share their perspective on their current stage in the preparation process All responses are notated on their “CPA Preview Concert Analysis” worksheet (Figure 3.3).	To foster ownership and commitment to the CPA preparation process by giving students the chance to evaluate and discuss their performance as well as articulate their thoughts, feelings, and questions	Completion of “CPA Preview Concert Analysis” Worksheet
Day 4	Practice Reflection Completed at digitally at home, students reflect on their personal practice throughout the week and set goals for the upcoming week.	To facilitate student at home practice routines and to prompt connections between rehearsal strategies and personal practice strategies	Weekly check for understanding from the band director(s)

	See Figure 6.1 & 6.2 for a copy of the Practice Reflection.		
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Table 3.7 Rehearsal Plan Week 7

A decorative border of various musical instruments, including saxophones, trumpets, trombones, and drums, surrounds the central text area.

CPA Preview Concert Analysis

Student First Name: _____

Student Last Name: _____

Your Instrument: _____

Share two pieces of feedback that the adjudicators shared that apply you/your instrument in “Guardians of Liberty” (be specific.)

1. _____

2. _____

Share two pieces of feedback that the adjudicators shared that apply you/your instrument in “Castle Gate, 1924” (be specific.)

1. _____

2. _____

Using the recording & the adjudicators feedback, what are two personal goals you want to improve on between now and Concert Performance Assessment?

1.(Guardians of Liberty Goal) _____

2. (Castle Gate, 1924 Goal) _____

Overall, how do you feel about the band’s performance at the CPA Preview Concert?

Figure 3.3 CPA Preview Concert Analysis

Rehearsal Plan – Week 8

Relevant Contextual Factors Specific to this Week

Week eight of this unit occurred from March 4, 2024, to March 8, 2024. As depicted by the unit plan, multiple days experienced interruption and reduction of instructional time due to state testing. Days 1, 3 & 4 had instructional time reduced from fifty minutes to forty-three minutes. On Day 2 school was not in session and due to the CPA Performance of our eighth-grade students, rehearsal did not occur on Day 5. Additionally, it is noted on the Unit Plan that Day 4, March 7, 2024, was the original CPA Performance date for the seventh-grade students. Due to transportation limitations tied to the performance time assigned by our regional association, the performance date was moved to March 15, 2024, thus gaining instructional time.

TN Academic Standards for Fine Arts: Instrumental Music 6-8 (2018)

- 7.IM.P2.A Demonstrate the ability to read and notate music individually and in ensemble settings. Recognize and apply standard notation symbols for dynamics, tempo, articulation, and expression.
- 7.IM.P2.B Demonstrate fundamental control, technical accuracy, range, and fluency on the instrument, performing a varied repertoire of music individually and in ensemble settings. Demonstrate a fundamental knowledge of breathing, bowing, embouchure, fingering, articulation, and/or percussion sticking. Perform at least five percussion rudiments, five major scales, and a chromatic scale.
- 7.IM.P2.C Demonstrate musical literacy on the instrument, individually and in ensemble settings, by adequately sight-reading a varied repertoire of music.

- 7.IM.P2.D Develop and apply strategies to address technical and expressive challenges in a varied repertoire of music. For example: identify and apply basic practice tools.
- 7.IM.P3.A Demonstrate attention to technical demands and expressive qualities in prepared and/or improvised performances of a varied repertoire of music representing diverse cultures and styles.

Rehearsal Objectives

1. The students will apply specific feedback from the CPA Preview Concert Adjudicators to the performance of *Castle gate, 1924 (2012)*.
2. The students will identify, notate, and perform four measure phrases throughout of *Castle gate, 1924 (2012)*.
3. The students will reflect on their individual practice and create individual goals based on their reflections.
4. The students will apply basic elements associated with successful sight-reading.

Assessment of the Rehearsal

The following assessments will be utilized throughout the week to determine whether the students have met the rehearsal objectives:

- digital “Practice Reflections” completed by the students
- informal aural assessments by the band director(s)

Instructional Materials, Resources and Technologies

- *Habits of a successful middle school musician (2016)*
- *Guardians of liberty (2004)*
- *Castle gate, 1924 (2012)*

- Various “UIL” sight-reading pieces
- Yamaha harmony director with amplified sound system
- Korg TM-60 tuner metronome with microphone

Rehearsal Plan

Time	Activity	Purpose of Activity	Assessment
Daily 5 min	Daily Announcements General information is shared such as due dates and upcoming events as well as class goals.	To keep students informed as well as provide a clear and structured start to the class	N/A
Daily 2-3 min	Breathing Exercises At 72 beats per minute students inhale for 4 counts, exhale for 4 counts: repeated as necessary. Students inhale for 3 counts, exhale for 3 counts: repeated as necessary. Students inhale for two counts, exhale for 2 counts: repeated as necessary. Students inhale for one count; exhale for 1 count: repeated as necessary.	To develop lung capacity and control over the quality and pacing of their inhale and exhale	Ongoing informal aural assessment based on observations of the band director(s)
Daily 1 min	Concert F All Students play and hold a Concert F as a fermata.	For students to settle and begin the class with intention & focus and to establish a pitch center	Ongoing informal aural assessment based on observations of the band director(s)
Daily 1 min	Warm Up Exercise “B” from the <i>Habits of a successful middle school musician (2016)</i> Students perform the exercise at 72bpm with an amplified	To facilitate a mental and physical warm-up for all students that works on flexibility, descending intervallic training, pitch center, tempo control and	Ongoing informal aural assessment based on observations

	metronome and “Concert F” drone. See Figure 6.3 for a copy of the exercise.	responsiveness to the conductor	of the band director(s)
Daily 1 min	Warm Up Exercise “D” from the <i>Habits of a successful middle school musician (2016)</i> Students perform the exercise at 72bpm with an amplified “Concert Bb” drone. See Figure 6.3 for a copy of the exercise.	To facilitate a mental and physical warm-up for all students that works on flexibility, ascending intervallic training, pitch center, tempo control and responsiveness to the conductor	Ongoing informal aural assessment based on observations of the band director(s)
Daily 3 min	Lip Slur Pattern “F” from <i>Habits of a successful middle school musician (2016)</i> Students perform the exercise at 80bpm. See Figure 6.5 for the copy of the exercise.	To work on intervallic flexibility & accuracy in brass students, chromatic technique & range in woodwind students, and stroke type & tempo control in percussion students	Ongoing informal aural assessment based on observations of the band director(s)
Daily 5 min	Concert F around the Room Students are split into groups that breakdown the pyramid of sound and then those groups perform “Concert F” as a whole note. The groups perform sequentially with no rest in between: 1. The Full Band 2. Low Brass 3. Alto Saxophones & French Horns 4. 2 nd Clarinets & 2 nd Trumpets 5. 1 st Clarinets, 1 st Trumpets, Flutes, & Percussion 6. The Full Band	To focus on tone quality, intonation, blend & balance, and attacks & releases in relation to the pyramid of sound	Ongoing informal aural assessment based on observations of the students and band director(s)
Daily 8 min	UIL Sight-Reading Pieces Students replicate the formal CPA sight-reading process by sightreading UIL pieces	To prepare students for the formal sight-reading adjudication by simulating the process and literature	Ongoing informal aural assessment based on observations

	composed in the same format as those that are sight-read at CPA. During this process: 1. Students handout their music without speaking. 2. Time is given to silently study the music as the director is given 1 min to study the score. 3. A timer is set for 6 minutes of instruction. 4. The director leads the students through the piece by identifying the time signature, key signature, and significant tempo or form alterations. 5. Students sizzle as instructed while receiving rhythmic, pitch, and style instruction from the director. 6. At the conclusion of the 6 minutes students play and hold a “Concert F.” 7. Students perform the piece from beginning to end. At the conclusion of the piece, the director will offer feedback to and questions from the students.		of the students and band director(s)
Daily 5-10 min	<i>Guardians of liberty (2004)</i> As mentioned in Chapter 2 my co-director, Mr. Elijah Gilmore took over the rehearsal planning and rehearsing of <i>Guardians of liberty (2004)</i>. The piece is listed here in the weekly plans to indicate pacing, but the specific rehearsal plans will not be included.		
Daily 5-10 min	<i>Castle gate, 1924 (2012)</i> Applying Feedback Using the feedback from the adjudicators as well as the recordings from the CPA Concert, specific concepts of the piece were isolated and reinforced.	To apply tone quality, intonation, blend & balance, and attacks & releases in relation to the pyramid of sound concepts within the piece	Ongoing informal aural assessment based on observations of the band director(s)

	1. Students mark “no breath” marks at the end of each phrase. 2. Students sizzle and then play those measures. This format is use for ms. 27-28, ms. 43-44, ms. 53-54, ms. 57-58. 1. Students mark arrows and appropriate breath marks to establish the continuity of the phrase. 2. Each phrase is then played and repeated to build reinforce that habit. The saxophone part is rewritten to assist with balance with the horn part. As each section is rehearsed, the new saxophone part is implemented. The “pyramid of sound” is addressed throughout each section, referencing back to the “Concert F Around the Room” exercise performed each day.		
Day 4	Practice Reflection Completed at digitally at home, students reflect on their personal practice throughout the week and set goals for the upcoming week. See Figure 6.1 & 6.2 for a copy of the Practice Reflection.	To facilitate student at home practice routines and to prompt connections between rehearsal strategies and personal practice strategies	Weekly check for understanding from the band director(s)

Table 3.8 Rehearsal Plan Week 8

Rehearsal Plan – Week 9

Relevant Contextual Factors Specific to this Week

Week nine of this unit occurred from March 11, 2024, to March 15, 2024. As depicted by the unit plan, on Day 5 the students performed both musical selections at CPA as well as sight-read for a panel of adjudicators. The performance took place at White House Heritage High School in White House, TN and the students were adjudicated by: Randal Box (sight-reading), Ashley Bell (stage performance), Albert Nguyen (stage performance), and Jerrell Horton (stage performance.)

TN Academic Standards for Fine Arts: Instrumental Music 6-8 (2018)

- 7.IM.P2.A Demonstrate the ability to read and notate music individually and in ensemble settings. Recognize and apply standard notation symbols for dynamics, tempo, articulation, and expression.
- 7.IM.P2.B Demonstrate fundamental control, technical accuracy, range, and fluency on the instrument, performing a varied repertoire of music individually and in ensemble settings. Demonstrate a fundamental knowledge of breathing, bowing, embouchure, fingering, articulation, and/or percussion sticking. Perform at least five percussion rudiments, five major scales, and a chromatic scale.
- 7.IM.P2.C Demonstrate musical literacy on the instrument, individually and in ensemble settings, by adequately sight-reading a varied repertoire of music.
- 7.IM.P2.D Develop and apply strategies to address technical and expressive challenges in a varied repertoire of music. For example: identify and apply basic practice tools.

- 7.IM.P3.A Demonstrate attention to technical demands and expressive qualities in prepared and/or improvised performances of a varied repertoire of music representing diverse cultures and styles.

Rehearsal Objectives

1. The students will apply specific feedback from the CPA Preview Concert Adjudicators to the performance of *Castle gate, 1924 (2012)*.
2. The students will identify dynamic changes and apply concepts of phrase connectivity throughout *Castle gate, 1924 (2012)*.
3. The students will connect blend and balance concepts from “Concert F Around the Room” to *Castle gate, 1924 (2012)*.
4. The students will reflect on their individual practice and create individual goals based on their reflections.
5. The students will apply basic elements associated with successful sight-reading.

Assessment of the Rehearsal

The following assessments will be utilized throughout the week to determine whether the students have met the rehearsal objectives:

- digital “Practice Reflections” completed by the students
- informal aural assessments by the band director(s)
- formal assessment and feedback by the concert adjudicators

Instructional Materials, Resources and Technologies

- *Habits of a successful middle school musician (2016)*
- *Guardians of liberty (2004)*
- *Castle gate, 1924 (2012)*

- Various “UIL” sight-reading pieces
- Yamaha harmony director with amplified sound system
- Korg TM-60 tuner metronome with microphone

Rehearsal Plan

Time	Activity	Purpose of Activity	Assessment
Daily 5 min	Daily Announcements General information is shared such as due dates and upcoming events as well as class goals.	To keep students informed as well as provide a clear and structured start to the class	N/A
Daily 2-3 min	Breathing Exercises At 72 beats per minute students inhale for 4 counts, exhale for 4 counts: repeated as necessary. Students inhale for 3 counts, exhale for 3 counts: repeated as necessary. Students inhale for two counts, exhale for 2 counts: repeated as necessary. Students inhale for one count; exhale for 1 count: repeated as necessary.	To develop lung capacity and control over the quality and pacing of their inhale and exhale	Ongoing informal aural assessment based on observations of the band director(s)
Daily 1 min	Concert F All Students play and hold a Concert F as a fermata.	For students to settle and begin the class with intention & focus and to establish a pitch center	Ongoing informal aural assessment based on observations of the band director(s)
Daily 1 min	Warm Up Exercise “B” from the <i>Habits of a successful middle school musician</i> (2016)	To facilitate a mental and physical warm-up for all students that works on flexibility, descending intervallic training, pitch	Ongoing informal aural assessment based on

	Students perform the exercise at 72bpm with an amplified metronome and “Concert F” drone. See Figure 6.3 for a copy of the exercise.	center, tempo control and responsiveness to the conductor	observations of the band director(s)
Daily 1 min	Warm Up Exercise “D” from the <i>Habits of a successful middle school musician (2016)</i> Students perform the exercise at 72bpm with an amplified “Concert Bb” drone. See Figure 6.3 for a copy of the exercise.	To facilitate a mental and physical warm-up for all students that works on flexibility, ascending intervallic training, pitch center, tempo control and responsiveness to the conductor	Ongoing informal aural assessment based on observations of the band director(s)
Daily 3 min	Lip Slur Pattern “F” from <i>Habits of a successful middle school musician (2016)</i> Students perform the exercise at 80bpm. See Figure 6.5 for the copy of the exercise.	To work on intervallic flexibility & accuracy in brass students, chromatic technique & range in woodwind students, and stroke type & tempo control in percussion students	Ongoing informal aural assessment based on observations of the band director(s)
Daily 5 min	Concert F around the Room Students are split into groups that breakdown the pyramid of sound and then those groups perform “Concert F” as a whole note. The groups perform sequentially with no rest in between: 1. The Full Band 2. Low Brass 3. Alto Saxophones & French Horns 4. 2nd Clarinets & 2nd Trumpets 5. 1st Clarinets, 1st Trumpets, Flutes, & Percussion 6. The Full Band	To focus on tone quality, intonation, blend & balance, and attacks & releases in relation to the pyramid of sound	Ongoing informal aural assessment based on observations of the students and band director(s)
Daily 8 min	UIL Sight-Reading Pieces	To prepare students for the formal sight-reading	Ongoing informal aural

	Students replicate the formal CPA sight-reading process by sightreading UIL pieces composed in the same format as those that are sight-read at CPA. During this process: 1. Students handout their music without speaking. 2. Time is given to silently study the music as the director is given 1 min to study the score. 3. A timer is set for 6 minutes of instruction. 4. The director leads the students through the piece by identifying the time signature, key signature, and significant tempo or form alterations. 5. Students sizzle as instructed while receiving rhythmic, pitch, and style instruction from the director. 6. At the conclusion of the 6 minutes students play and hold a “Concert F.” 7. Students perform the piece from beginning to end. At the conclusion of the piece, the director will offer feedback to and questions from the students.	adjudication by simulating the process and literature	assessment based on observations of the students and band director(s)
Daily 10-15 min	<i>Guardians of liberty (2004)</i> As mentioned in Chapter 2 my co-director, Mr. Elijah Gilmore took over the rehearsal planning and rehearsing of <i>Guardians of liberty (2004)</i>. The piece is listed here in the weekly plans to indicate pacing, but the specific rehearsal plans will not be included.		
Daily 10-15 min	<i>Castle gate, 1924 (2012)</i> Applying Feedback Using the feedback from the adjudicators as well as the recordings from the CPA Concert, specific concepts of the	To apply tone quality, intonation, blend & balance, and attacks & releases in relation to the pyramid of sound concepts within the piece	Ongoing informal aural assessment based on observations

	piece were isolated and reapplied. 1. Students mark the instrument that is most important to here in the balance in each phrase, then play the phrase to reestablish balance throughout the piece. To address specific intonation tendencies/conflicts as well as overall balance within the flute section, some students were asked to play their part down an octave. This applies to ms. 12, ms. 28-30, ms. 54-55, ms. 58-62. 1. Students identify crescendo points throughout the piece. 2. Students sizzle with emphasis on maintain the pyramid of sound and connecting crescendos to the downbeat of the next measure. 3. Students play what they sizzled.		of the band director(s)
Day 4	Practice Reflection Completed at digitally at home, students reflect on their personal practice throughout the week and set goals for the upcoming week. See Figures 6.1 & 6.2 for a copy of the Practice Reflection.	To facilitate student at home practice routines and to prompt connections between rehearsal strategies and personal practice strategies	Weekly check for understanding from the band director(s)

Table 3.9 Rehearsal Plan Week 9

Rehearsal Plan – Week 10

Relevant Contextual Factors Specific to this Week

Week ten of this unit occurred from March 18, 2024, to March 19, 2024. As depicted by the unit plan, on Day 1 school was not in session, so the final day of this unit was on March 19, 2024. The unit culminated with students analyzing, reflecting on, and discussing both their CPA Performance on March 15th as well as the entire CPA preparation process.

TN Academic Standards for Fine Arts: Instrumental Music 6-8 (2018)

- 7.IM.R2.A Identify and support interpretations of the artistic intent and aesthetic qualities of musical works, citing as evidence the treatment of the elements of music, contexts, and historical significance.
- 7.IM.R3.A Describe and evaluate the influence of experiences, performances, context, and analysis on the artistic process.

Rehearsal Objectives

1. The students will identify, discuss, then connect the feedback from adjudicators.
2. The students will evaluate whether they met their previously created individual and group goals about the CPA Preparation Process.
3. The students will reflect and discuss their experience during the CPA Process.
4. The students will connect their experience to the experience of future students.

Assessment of the Rehearsal

The following assessments will be utilized throughout the week to determine whether the students have met the rehearsal objectives:

- digital “Practice Reflections” completed by the students

- completion of the “CPA Performance Analysis” worksheet

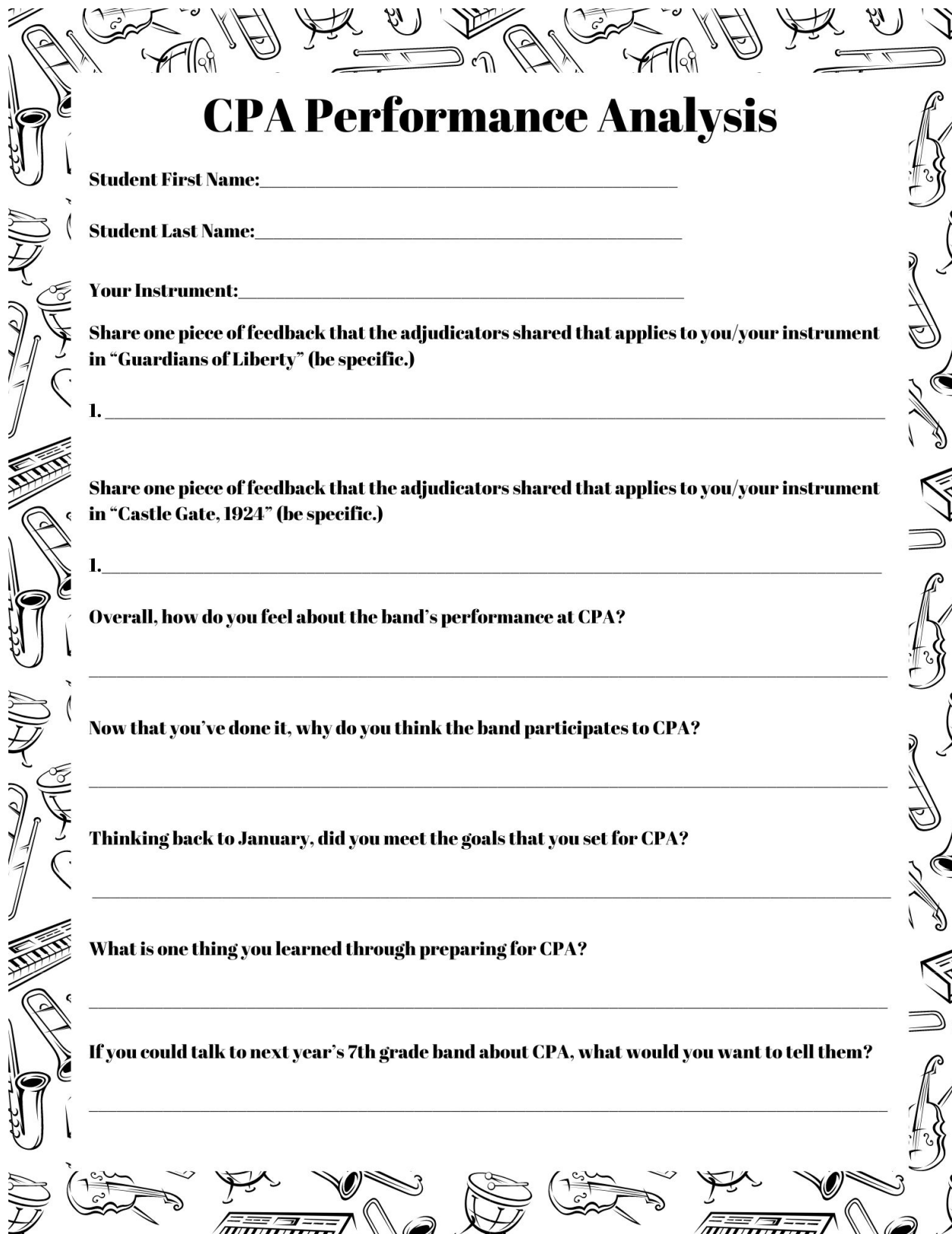
Instructional Materials, Resources and Technologies

- Adjudication sheets from CPA performance
- Recordings of feedback from CPA judges
- “CPA Performance Analysis” worksheet

Rehearsal Plan

Time	Activity	Purpose of Activity	Assessment
5 min	Daily Announcements General information is shared such as due dates and upcoming events as well as class goals.	To keep students informed as well as provide a clear and structured start to the class	N/A
40 min	CPA Performance Analysis Using the recordings of the CPA Performance as well as the adjudicator’s recorded feedback, students participate in a Socratic-seminar style discussion where they are prompted to: 1. Critically evaluate their performance 2. Apply observations and feedback specific to their instrument on both pieces 3. Evaluate their previous goals 4. Share their perspective on the process in its entirety All responses are notated on their “CPA Performance Analysis” worksheet (Figure 3.4).	To reflect on the CPA preparation process and performance by giving students the chance to evaluate and discuss their performance as well as articulate their thoughts, feelings, and questions	Completion of “CPA Performance Analysis” Worksheet

Table 3.10 Rehearsal Plan Week 10



CPA Performance Analysis

Student First Name: _____

Student Last Name: _____

Your Instrument: _____

Share one piece of feedback that the adjudicators shared that applies to you/your instrument in “Guardians of Liberty” (be specific.)

1. _____

Share one piece of feedback that the adjudicators shared that applies to you/your instrument in “Castle Gate, 1924” (be specific.)

1. _____

Overall, how do you feel about the band’s performance at CPA?

Now that you’ve done it, why do you think the band participates to CPA?

Thinking back to January, did you meet the goals that you set for CPA?

What is one thing you learned through preparing for CPA?

If you could talk to next year’s 7th grade band about CPA, what would you want to tell them?

Figure 3.4 CPA Performance Analysis

**Tennessee Music Education Association
CONCERT BAND AND ORCHESTRA –
Sight Reading Evaluation Form**



March 15, 2024 12:40 PM WHH
Stewarts Creek Middle School Intermediate Band
 Elijah Gilmore and Brittany Jerrell, Director(s)
GRADE II
 Ensemble Size: 77 Grades: 7

CLASSIFICATION			ADJ STATUS			ENSEMBLE SIZE		
----------------	--	--	------------	--	--	---------------	--	--

SELECTIONS - Title(s) and Composer(s)

RATING	AREAS OF REVIEW (+ Good/ - Needs Improvement/ blank = OK)	COMMENTS
SOUND QUALITY		
I	Tone Quality ☐ Natural (for this age group) <i>Good!</i> ☐ Blend ☐ Control	
	Pitch ☐ Accuracy ☐ Intonation	
	Balance <i>Nice</i> ☐ Ensemble ☐ Sectional	
	TECHNICAL ACCURACY	
I	Technique ☐ Correct notes, key signatures ☐ Articulation/Bowing	<i>a few issues in Technique & Rhythm as noted on the recording</i> Evaluators - The Final Rating is to be an average of the ratings given to each performance area. Please avoid ratings of I- or II+ by entering performance area ratings that will lead to a clear cut Final Rating. Be prepared to justify these ratings with appropriate written and recorded commentary. (Cont on back) <i>Would have liked to have heard greater differences between dynamic levels</i>
	Rhythm ☐ Correct note values/rhythmic figures ☐ Steady Pulse ☐ Tempi	
	MUSICALITY	
I	☐ Correct and Uniform Style Application ☒ Dynamics ☐ Expressivity	
I	COMMUNICATION <i>Outstanding</i> ☐ Sense of Ensemble ☐ Response to Conductor ☐ Consistency and Recovery	
DEPORTMENT		
I	☐ Attitude ☐ Appearance ☒ Positive Use of Preparation Time <i>Great!</i>	Final Rating I <i>So much evidence of great teaching happening every day!</i>
	_____ Adjudicator (print) Adjudicator (sign)	<i>Randal Box</i> <i>Box</i>

ADJUDICATION SCALE - By Rating: I = (Superior) II = (Excellent) III = (Good/Average) IV = (Fair) V = (Needs Improvement)

This form is developed in partnership with MENC: The National Association for Music Education

Thanks - Bravo!

Figure 3.5 Sight Reading Evaluation Form - Box

Tennessee Music Education Association CONCERT BAND AND ORCHESTRA Music Evaluation Form		Tennessee Music Education Association	
March 15, 2024 12:40 PM WHH Stewarts Creek Middle School Intermediate Band Elijah Gilmore and Brittany Jerrell, Director(s) GRADE II Ensemble Size: 77 Grades: 7		LOCATION _____ ADJUDICATION _____ ADJ STATUS _____ ENSEMBLE SIZE _____	
RATING	AREAS OF REVIEW + Good + Needs Improvement Blank = OK	COMMENTS	
	SOUND QUALITY		
I	Tone Quality ☐ Characteristic (for this age group) ☐ Free of tension ☐ Vibrant - energy without harshness ☒ Control ☐ at all dynamics ☐ in all ranges	Nice sounds overall. As we get tired our sounds lost a little clarity.... play to the center of the note + keep air consistent -perc just a bit heavy @ times but the balance of such a large group was good overall!	
I	Blend and Balance ☒ Blend ☐ Sectional ☐ Full Ensemble ☒ Balance ☐ Sectional ☐ Full Ensemble ☐ Chordal Balance ☐ Melody to harmony and rhythm ☒ Clarity ☐ inner voices ☐ solos ☐ lower voices		
I	Pitch / Intonation ☐ Horizontal - unison & like instruments ☐ Vertical - Octaves & section to section ☐ Chords ☐ Melodic passages passed between sections		
	TECHNICAL ACCURACY		
I	Technique ☐ Attacks ☐ Releases ☐ Precision of melodic and technical elements ☐ Clarity of articulation ☐ Missed notes	- play all the way through long notes- complete the phrase	
I	Rhythm ☐ Accuracy ☐ Steady Pulse ☐ Tempi ☐ Proper Inflection ☐ Precision of rhythmic figures		
	MUSICALITY		
I	Interpretation ☐ Correct style/application including all markings ☒ Full Range of Dynamics ☐ Dynamic Subtleties ☐ Phrasing ☐ Carefully planned and executed	- continue to explore softer dynamics	
I	Musicianship ☐ Artistry ☐ Nuances ☐ Expressivity ☐ Sense of Ensemble ☐ Melodic Direction and Inflection		
	PROFESSIONALISM		
I	☐ Appropriate Repertoire ☐ Conductor / Ensemble Interaction ☐ Posture / Playing Position ☐ Confidence ☐ Appearance ☐ Stage Deportment	😊	
ADJUDICATION SCALE - By Rating: I - Superior II - Excellent III - Good IV - Fair V - Needs Improvement Evaluators - The Final Rating is an average of the eight ratings. Scores of 1.5 round to II, etc. Do Not use plus (+) or minus (-) in any rating.			
Ashley Bell Adjudicator (print)		Ashley Bell Adjudicator (sign)	
		FINAL RATING I	

Figure 3.6 Music Evaluation Form - Bell

Tennessee Music Education Association CONCERT BAND AND ORCHESTRA Music Evaluation Form		 Tennessee Music Education Association
March 15, 2024 12:40 PM WHH Stewarts Creek Middle School Intermediate Band Elijah Gilmore and Brittany Jerrell, Director(s) GRADE II Ensemble Size: 77 Grades: 7		CATION _____ _____ _____ ISIFICATION ADJ STATUS ENSEMBLE SIZE
RATING	AREAS OF REVIEW + Good - Needs Improvement - Blank = OK	COMMENTS
SOUND QUALITY		
I	Tone Quality ☐ Characteristic (for this age group) ☐ Free of tension ☐ Vibrant - energy without harshness ☒ Control ☐ at all dynamics ☐ in all ranges	Great work today!! -Continue to refine tone consistency and resonance in all volumes. Never sacrifice tone for volume!! -I really appreciate your attention to detail -Continue to awake your awareness to the priority of sounds melody, counter melody, rhythmic accompaniment, and long note accompaniment. -Great work throughout!!
II	Blend and Balance ☒ Blend ☐ Sectional ☐ Full Ensemble ☒ Balance ☐ Sectional ☐ Full Ensemble ☐ Chordal Balance ☐ Melody to harmony and rhythm ☒ Clarity ☐ inner voices ☐ solos ☐ lower voices	
I	Pitch / Intonation ☐ Horizontal - unison & like instruments ☐ Vertical - Octaves & section to section ☐ Chords ☐ Melodic passages passed between sections	
TECHNICAL ACCURACY		
I	Technique ☐ Attacks ☐ Releases ☐ Precision of melodic and technical elements ☐ Clarity of articulation ☐ Missed notes	
I	Rhythm ☐ Accuracy ☐ Steady Pulse ☐ Tempi ☐ Proper Inflection ☐ Precision of rhythmic figures	
MUSICALITY		
I	Interpretation ☐ Correct style application including all markings ☐ Full Range of Dynamics ☐ Dynamic Subtleties ☐ Phrasing ☐ Carefully planned and executed	
I	Musicianship ☐ Artistry ☐ Nuances ☐ Expressivity ☐ Sense of Ensemble ☐ Melodic Direction and Inflection	
PROFESSIONALISM		
I	☐ Appropriate Repertoire ☐ Conductor / Ensemble Interaction ☐ Posture / Playing Position ☐ Confidence ☐ Appearance ☐ Stage Deportment	
ADJUDICATION SCALE - By Rating: I - Superior II - Excellent III - Good IV - Fair V - Needs Improvement Evaluators - The Final Rating is an average of the eight ratings. Scores of 1.5 round to II, etc. Do Not use plus (+) or minus (-) in any rating.		
Jerrell Horton Adjudicator (print)		Jerrell Horton Adjudicator (sign)
		FINAL RATING I

Figure 3.7 Music Evaluation Form - Horton

Tennessee Music Education Association CONCERT BAND AND ORCHESTRA Music Evaluation Form		Tennessee Music Education Association
March 15, 2024 12:40 PM WHH Stewarts Creek Middle School Intermediate Band Elijah Gilmore and Brittany Jerrell, Director(s) GRADE II Ensemble Size: 77 Grades: 7		LOCATION _____ JUDICATION _____ ADJ STATUS _____ ENSEMBLE SIZE _____
RATING	AREAS OF REVIEW • Good I • Needs Improvement II Blank = III	COMMENTS
	SOUND QUALITY	
I	Tone Quality ☐ Characteristic (for this age group) ☐ Free of tension ☐ Vibrant - energy without harshness ☒ Control ☐ at all dynamics ☐ in all ranges	<i>Wow! Great job everyone! I really enjoyed your performance. As you work to improve, work on creating a wider variety of articulations. The group has a good legato, standard, and accented style. Adding more nuance will increase the groups vocabulary. Thank you!</i>
I	Blend and Balance ☒ Blend ☐ Sectional ☐ Full Ensemble ☒ Balance ☐ Sectional ☐ Full Ensemble ☐ Chordal Balance ☐ Melody to harmony and rhythm ☒ Clarity ☐ inner voices ☐ solos ☐ lower voices	
I	Pitch / Intonation ☐ Horizontal - unison & like instruments ☐ Vertical - Octaves & section to section ☐ Chords ☐ Melodic passages passed between sections	
	TECHNICAL ACCURACY	
I	Technique ☐ Attacks ☐ Releases ☐ Precision of melodic and technical elements ☐ Clarity of articulation ☐ Missed notes	
I	Rhythm ☐ Accuracy ☐ Steady Pulse ☐ Tempo ☐ Proper Inflection ☐ Precision of rhythmic figures	
	MUSICALITY	
I	Interpretation ☐ Correct style application including all markings ☐ Full Range of Dynamics ☐ Dynamic Subtleties ☐ Phrasing ☐ Carefully planned and executed	
I	Musicianship ☐ Artistry ☐ Nuances ☐ Expressivity ☐ Sense of Ensemble ☐ Melodic Direction and Inflection	
	PROFESSIONALISM	
I	☐ Appropriate Repertoire ☐ Conductor / Ensemble Interaction ☐ Posture / Playing Position ☐ Confidence ☐ Appearance ☐ Stage Deportment	

ADJUDICATION SCALE - By Rating: I - Superior II - Excellent III - Good IV - Fair V - Needs Improvement

Evaluators - The Final Rating is an average of the eight ratings. Scores of 1.5 round to II, etc.
 Do Not use plus (+) or minus (-) in any rating.

Adjudicator (print) Albert Nguyen Adjudicator (sign) [Signature] FINAL RATING I

Figure 3.8 Music Evaluation Form - Nguyen

Chapter 4 - Analysis of Project

In reflecting on this project, I must first look back to the original goal, which was to reinforce the transition from beginning band pedagogy to advanced ensemble rehearsal technique and performance skills with second-year band students by separating them from third-year band students and implementing conceptual teaching methods to the process of preparation for Concert Performance Assessment (CPA.) Essentially, I hypothesized that by separating the second-year students from the third-year students that the second-year students would develop a greater depth of understanding while also making the experience more enjoyable, thus increasing its relevance and impact on those students. As I molded this sequence of instruction, I attempted to balance two large-scale factors: the student perspective on the experience and the performance outcome. By seeking to explore both of these factors, it was my hope that not only would both yield positive results, but that by yielding positive results it would underscore core beliefs of my teaching philosophy. Put more simply, I sought to prove that high performance expectations can be set in a large instrumental ensemble while simultaneously encouraging and supporting students to create a positive experience with positive performance outcomes. In order to achieve this goal, it was essential to frame the CPA preparation process to myself and my students as a growth process with multiple intrinsic and extrinsic check-in opportunities, rather than just a singular summative performance.

Accordingly, the heart of this project was not in the summative performance outcome or final student perspective, but in the learning experiences that occurred throughout the project. Put differently, the focus of this project is not only where the students went, but how they got there. The core to that “how” were the instructional strategies employed throughout: the application of conceptual teaching to the CPA preparation process. Blocher describes conceptual

teaching as “teaching for musical awareness, understanding, and application possibilities to transfer to other musical situations.” (1997, pg. 6) My definition of conceptual teaching is a sequential approach where the teacher creates awareness of a concept, facilitates understanding of the concept, with the goal for transfer of learning to occur so that students are able to apply that concept to future contexts. Through the combination of the exercises utilized from the *Habits of a successful middle school musician (2016)*, previous knowledge of the students, and intentional literature selection, the goal in this context was to intentionally introduce and reinforce musical concepts, that would be given context within the music, in a systematic manner that simultaneously developed and enhanced the students’ sight-reading approach and abilities.

The first step in the process was intentional literature selection that would facilitate the conceptual teaching process; had the appropriate balance of familiarity and challenge; had content that would be intriguing to students; and fit the perimeters of CPA literature as set by the Middle Tennessee Band & Orchestra Association (MTSBOA.) The specific perimeters for the MTSBOA CPA event as well as the technical perimeters for submitting a score to be graded and added to the Tennessee Bandmasters Associations (TBA) Literature List can be found as Figures 6.32 through Figure 6.38 in Chapter 6. After thorough evaluation of those perimeters and their implications for the difficulty of sight-reading selection, I determined that the best fit for this ensemble while keeping in mind the goals of this project, was for the students to perform in “Grade 2” or lower. However, in reviewing the TBA list, none of the current “Grade 2” pieces matched the strengths and weaknesses for this ensemble. Ultimately, through using the “Requirements of Quality Literature List” created during MUSIC 859, the “The Top Most Effective Composers” assignment created in MUSIC 799, and the “Concert Cycle” assignment also completed in MUSIC 799, the pieces *Guardians of liberty (2004)* by Paul Murtha and *Castle*

gate, 1924 (2012) by Tyler Grant were selected. It is also worth noting that the Tyler Grant piece was brought back into production by FJH Music Publishing due to this project and it was also officially added to the TBA Literature List as a “Grade 2.”

Following the selection of the literature, I completed an “Analysis Grid” from MUSIC 728 and the completion of this analysis facilitated the macro-micro-macro rehearsal planning as well as selection of exercises from the *Habits of a successful middle school musician (2016)* method book to coincide with the preparation of the pieces. Once the concepts were determined through the students’ previous knowledge, the literature, and the selected exercises, they had to be taught in a way that also provided a system and structure for the sight-reading process. To do this I employed a scaffolded approach using the following framework:

1. norm, expectation, and goal setting at the beginning of each class
2. daily “warm up” activities that facilitated mental focus and physical agility
3. technique exercises specific to the daily goals which introduced or reinforced specific concepts
4. sight-reading exercises that reinforced musical literacy as well as engrained the approach of the sight-reading process
5. performance literature rehearsal which gave context to concepts and provided opportunities to make connections within the material itself

As an extension of this framework a consistent approach to learning new sections of the performance piece was used to also reinforce musical literacy and the sight-reading process:

- breaking down the music into smaller sections based off the musical phrase
- identifying key signature and accidentals within the section/phrase
- counting the section/phrase

- sizzling (always with fingerings/slide positions) the section/phrase
- playing the section

Within that framework students were prompted and encouraged to make connections with previously learned concepts or material; grouped based on melodic content or orchestration to facilitate connections or isolate difficult passages; combined smaller passages to connect larger passages by “chunking;” practiced new material individually to isolate and improve on personal weaknesses; and utilized repetition to gain comfort and make gradual improvements.

In order to track student growth and progress as well as assist with pacing, a framework for evaluation also needed to be created. The first step in building that framework was to determine what needed to be assessed: student performance and student perspective. From there the evaluation opportunities were organized into three categories: individual goal setting, feedback, and reflection; group goal setting, feedback, and reflection; and supplemental experiences that provided perspective & additional motivation. Building towards the final formal performance assessment by adjudicators, three additional formal performance assessments were completed with increasing complexity. The first was the visit from Dr. Eric Scott which served the simultaneous purpose of exposing the students to the perspective of outside feedback while also providing students an opportunity to make connections and have an experience that related to their daily lives. Following that experience, was the CPA Camp, designed to continue to reinforce the perspective of outside feedback, while again creating an opportunity to make connections and build relationships with professional musicians. The final building block was the CPA Preview Concert which was a simulation of the final CPA performance; it included the experience of performing on stage for an audience, but most importantly it incorporated two adjudicators who provided written and recorded feedback in the same format as the final CPA

performance. Each of these experiences provided the students, myself, and my colleague with the opportunity to receive and implement actionable feedback on all aspects of our performance, as well as build the students' confidence in the overall experience.

While each of these formal assessments had value, they only evaluated one of the two factors: the performance outcome. To assess the student perspective and allow the opportunity for goal setting and the application of feedback, Socratic seminar style discussions and reflections were connected to each of the above performance assessments. In those discussions students shared their observations on the recordings of their performances and were also prompted to evaluate & share what feedback directly applied to them, how they would implement it, and how they felt through each stage of the process. In addition to those discussions, students were provided the opportunity to self-assess weekly, through their digital "Practice Reflections." Completed once a week, the "Practice Reflections" prompted them to identify individual practice goals and select strategies to address those goals. Lastly, at the beginning of the project students were given two evaluations to provide a baseline for both factors: an individual playing test to evaluate the performance outcome and an individual survey that articulated students' understanding of the CPA process and how they felt about it.

As a result of the planning, instructional strategies, and assessments employed through this project the students not only showed tremendous growth in their advanced ensemble rehearsal techniques and performance skills, but they also articulated and reflected on their perspective of the process which culminated in an overwhelmingly positive student experience and performance outcome. To justify that the goal of producing a positive student experience using the student perspective was met is the student data gathered from the multiple assessments employed throughout this project.

At the start of this project students completed the “Concert Performance Assessment” worksheet which built the baseline for the student perspective. Answers from this evaluation showed:

- 62 of the 75 participating students accurately described what “CPA” is
- 35 of the 75 participating students indicated they were “nervous” for the process
- 16 of the 75 participating students indicated they were “excited” for the process
- 24 of the 75 participating students indicated they were both “nervous and “excited” for the process

At the conclusion of this project, the students completed “CPA Performance Analysis” worksheet which showed a direct shift in the majority of the students’ perspective from “nervous” to describing the experience as “positive”:

- 49 of the 74 participating students* indicated they felt “positively” about their CPA Performance
- 0 of the 74 participating students* indicated they felt “negatively” about their CPA Performance
- 25 of the 74 participating students* indicated they felt “positively” about their CPA performance while also indicating areas of “improvement” that could be made

**One student was absent the day that the “CPA Performance Analysis” was completed, thus accounting for the difference from 75 students to 74 students.*

Additionally, eight students were selected as samples to evaluate their overall feelings & growth from the entire process by analyzing their “Concert Performance Assessment”, “CPA Preview Concert Analysis” and “CPA Performance Analysis” worksheets sequentially. These eight students represented each section in the band and are comprise of four female students and four

male students. In the tables below, the students will be referred to by their instrument, for example, “Flute.”

	Concert Performance Assessment	CPA Performance Analysis
	“Why do you think the band is participating in CPA?”	“Now that you’ve done it, why do you think the band participates in CPA?”
Flute	So we can see how good we are and see what we need to work on.	To see our weaknesses and strengths
Clarinet	To see where we are as a band and to get better as a band	We participate in it to make us better musicians.
Alto Saxophone	To determine what the band needs to work on and how good the band played.	I think the band participates in CPA to test our skills and work as band/really reveal our progress that we’ve made.
Trumpet	I think the band is participating in CPA to show how good the band is.	The band participates in CPA to improve our skills as musicians.
French Horn	To make sure each student is prepared for the concert and understands the music	To see the band’s growth, improvement, and performance as a band and not just as individuals
Trombone	I think the band is participating so we can see if we mastered the things we learned.	To see how well we mastered the things we learned
Tuba	It will help us learn and grow as a band.	It gives us a goal and challenges us to meet that goal.
Percussion	I believe the band is participating in CPA for two reasons: one is to see where we are as a band and to gain the experience of being judged.	We do it so we can get opinions of people who hear us every day and we can play in front of other people without being scared.

Table 4.1 Participation in CPA Data

	Concert Performance Assessment	CPA Preview Concert Analysis	CPA Performance Analysis
	“Are you nervous or excited for CPA, why?”	“Overall, how do you feel about the band’s performance at the CPA Preview Concert?”	“Overall, how do you feel about the band’s performance at CPA?”

Flute	Nervous since I'm not used to performing in front of judges and its scary to be judged.	I don't think we did very good. We had potential, we could have done better.	I think we were good and had potential, but the pyramid of sound died out.
Clarinet	I'm both nervous and excited, this is because it will be fun but a little nerve-wracking.	I think that we have a really good chance, but we all need to put in our extra practice and attentive listening.	We did really good and will do amazing next year.
Alto Saxophone	I am nervous because it is the first time.	I feel optimistic about the band's performance at the Preview Concert.	I feel great about the band's performance at CPA.
Trumpet	I'm nervous because I don't really know what to expect.	I think it was really good but can improve on a lot of things.	I think we did really good with only about 2%-3% bad.
French Horn	Nervous, although I have been practicing. I am still having problems every now and then due to my braces.	Overall, I believe we did pretty good for an intermediate band but we definitely have a lot to work on and room to improve.	I feel we did great overall and of course we could improve, but we did good.
Trombone	Excited because I feel like I know things that I learned and am confident that the band is going to get 1 st place.	I think we did great and played amazingly.	I think we did really well.
Tuba	A bit of both because I am nervous about messing up but excited to play the music.	I think we did good, but I think we can still improve even more.	I think we did good. We were confident and did our best.
Percussion	Quite honestly I feel both nervous and excited. I'm nervous that I will mess up, yet I'm excited to overall do it.	I feel like we did pretty good. I personally can improve my timing and emotion while I play.	I feel that we have done really good. We could've used the pyramid of sound more though.

Table 4.2 Feelings on Process and Performance Data

	Concert Performance Assessment	CPA Preview Concert Analysis	CPA Performance Analysis
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	“Share 1 Personal Goal that you have for CPA”	“Share 1 Group Goal that you have for CPA”	“What are two goals you want to improve on between now and Concert Performance Assessment?”		“Did you meet the goals that you set for CPA?”
			Guardians of Liberty Goal	Castle Gate, 1924 Goal	
Flute	To make less mistakes as I can and to not run out of breath so fast.	For all of us to make less mistakes and make it sound right.	Clear accents/end notes when they should.	Stay on the pyramid of sound. Keep up time.	For myself, yes.
Clarinet	To get through it and practice to get a lot better.	To get through it with the band and do the best we can.	Practice more than I normally do.	Try not to cover up other clarinets.	Yes, we did.
Alto Saxophone	To play well at CPA and to play my notes correctly during it	To get a good score on CPA.	Working on more definite accents.	Work on timing to execute crescendos, accents, etc...	I did meet the goals I set in January.
Trumpet	A personal goal is to do good when doing the sight reading.	I hope the whole band is good in general.	To makes the marcato notes before the 1 st ending like the final note.	To start soft 2 measures before the angry part.	Yes, because most of my goals in January was about balance and we succeeded in that.
French Horn	To better understand accents and practice staccatos more often.	For everyone to be able to play well and sound great all together.	Keep up energy along with emphasis on accent/staccato /marcato.	Play out more with a full audible sound.	Generally, yes I did. Although, I feel slightly, only slightly, that I could’ve done better in castle gate.
Trombone	My personal goal for CPA is play every note	One group goal for CPA is to play	Play with better energy.	Pay attention to fortes, mp, and the rest like that.	I think we exceeded our goals for CPA.

	the best that I can and to play together.	together good and pay attention to articulation.			
Tuba	My goal is to hit all of the right notes.	I hope we can keep a good dynamic level.	The best articulation I can do.	Make sure you hear me.	I think we met some of the goals but can still improve.
Percussion	My goal is to get better at sight reading.	That we can work together and sound good.	Timing – excitement in playing	Keep up timing – watch your accents and time change.	Yes, I performed decently and didn't make as many mistakes as I thought I would make.

Table 4.3 Goal Setting Data

	CPA Performance Analysis
	“What is one thing you learned through preparing for CPA?”
Flute	How not to stand out when I'm playing and how to hold onto my notes.
Clarinet	I learned that challenges help the band get better.
Alto Saxophone	How to emphasize dynamics in music.
Trumpet	To play more confident when playing new things.
French Horn	I've learned that I can overcome challenges, first of all, and that I've been able to grow in a short amount of time which I am proud of.
Trombone	It really isn't something to worry about.
Tuba	I learned how to improve techniques.
Percussion	That when I play, I can't think too hard about it, I just have to play the way I've been taught and I'll be fine.

Table 4.4 What was Learned from CPA Data

	CPA Performance Analysis
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	“If you could talk to next year’s 7th grade band about CPA, what would you want to tell them?”
Flute	That we were the 1 st 7 th grade band to do this and we set an “amazing” example.
Clarinet	I would tell them that there is no reason why you need to be scared, it is very helpful and you will learn new music, rhythms, tempos, and tone. Mrs. Jerrell and Mr. Gilmore pick awesome music.
Alto Saxophone	I would tell them to give it their all and don’t stress over CPA.
Trumpet	I would tell them not to be nervous and play the best they can.
French Horn	There is no reason to be nervous, they’re going to be great, learn, and grow.
Trombone	It’s really easy if you try, once you play, it turns out much different than what you expected.
Tuba	Don’t stress. If you do your best and do what you have learned, you will do just fine.
Percussion	I would tell them they shouldn’t be so worried. It’s a fun experience. Be confident and don’t overthink. During CPA it’s professional, but we are a family so we have fun with it.

Table 4.5 Advice to Share Data

As shown in the student responses, at the conclusion of this project all eight sample students expressed positive feelings about the CPA Preparation Process, felt they had met the goals set at the beginning of the process, and had encouraging words about the experience to share with their future peers. The copies of all eight students’ completed work sheets can be found as Figures 6.8 through 6.31 in Chapter 6.

To evaluate the second goal of this project, a positive performance outcome, the ensemble was evaluated by adjudicators at CPA using the TMEA Music Evaluation Form Assessment Rubric (Figure 6.39) and the TMEA Sight Reading Evaluation Form (Figure 6.40)

which resulted in the performing ensemble earning all superiors in both stage performance and sight-reading assessment. However, as expanded upon above, the focus of the goal is not just on the summative performance, but on the process. The best representation of the growth that occurred through this process is by comparing the same selections from the performance pieces over time, below are recordings that facilitate that comparison.

Piece of Music	Location	Date	Recording
<i>Guardians of liberty (2004)</i>	Class	February 21, 2024	Link
	CPA Preview Concert	February 27, 2024	Link
	CPA Performance	March 15, 2024	Link
Piece of Music	Location	Date	Recording
<i>Castle gate, 1924 (2012)</i>	Class	February 6, 2024	Link
	CPA Preview Concert	February 27, 2024	Link
	CPA Performance	March 15, 2024	Link

Table 4.6 CPA Performance Outcomes

Reflecting on this project in its entirety, I view it as a success in that it achieved the desired outcome, however, that is not to say there are not adjustments to be made for the future. The first of which is to adjust the pacing of the rehearsal planning to better account for the possibility of inclement weather which would better facilitate the macro-micro-macro rehearsal process. Due to the full of week instructional time that was lost, the macro-micro-macro format still existed but became disproportional. One option to make this adjustment would be to utilize the time between the Winter Concert and Winter Break to determine the part placements and do individual playing assessments, so that when students return from Winter Break the unit can begin. Additionally, now that my colleague has experience that dictates perspective on the CPA preparation process, the pacing between both pieces and sight-reading can be more cohesively planned throughout the unit. As a result of adjustments made to accommodate his learning as

well as the students, it was my also observation that adequate time for the sight-reading portion of the unit suffered greatly. Lastly, I would also add an additional check for musical understanding, and individual playing assessment on the second piece.

In conclusion, this project served as a synthesis of years of observation in my own program as well as challenged me to examine the benefits and purpose of taking young bands to CPA to answer whether the change in structure would better align with my philosophy and whether that philosophy was realistic with students at this point of development. This instruction forced me to critically examine my teaching strategies, communication strategies, and classroom expectations to their deepest level to determine whether the processes used prioritized student growth and experience rather than solely focus on the performance outcomes. By doing this, not only did students earn “success” in the eyes of adjudicators, but more importantly both the students and I enjoyed the process of making music together and while building a foundation to continue to expand on in my teaching and in their future experiences. Moving forward, I strive to critically examine every part of my teaching and band program with the same level of critique to ensure intentional positive experiences for all of my students.

Chapter 5 - Reflections

Prior to entering the degree program at K-State I sought a more in-depth understanding of instrumental music education, specifically band, in hopes of filling the observed gaps from my undergraduate program and investigating observations made through my teaching experience. Reflecting on the coursework I completed as an undergraduate, the opportunities to discuss band-specific pedagogy or techniques, as well as gain experience in those areas were almost non-existent. While the coursework existed, the depth of knowledge was limited and as I made the transition into my teaching career, I found myself lacking a tremendous amount of the practical knowledge necessary to instruct a band. Though I felt confident in the “what” we set to achieve, I often struggled with the “how” to achieve it. The information about my undergraduate experience is not shared to be critical, all programs have their limitations, rather it is shared to provide context for the knowledge that I sought from a graduate program. As I gained teaching experience, it became increasingly important to me to address my weaknesses and actively seek out knowledge to broaden my understanding; so I enrolled in the K-State Graduate Program to gain practical knowledge and techniques that would make me a better band director.

The graduate program has taught me how to be intentional in at all depths of my teaching by challenging me to ask “why” and then address the “how” of every aspect of my teaching and my band program. The most predominant example of this intentionality is in how to approach literature selection and how to disseminate the literature in rehearsal in an effective way, which started with the study and discussion of the *Teaching through performance* (1997) series. This series has completely revolutionized my teaching, not necessarily as a resource on specific literature, though that is certainly valuable, but because of its core tenant: band directors teach music, using performance as a means to an end. When paired with the development of my

teaching philosophy through the study of music education philosophers, this filled the gap with the beliefs I held but did not know how to articulate or have the resources to prove: that music education in the large instrumental ensemble setting (band) is not outdated, antiquated, or inherently limiting when it is structured and taught with intention.

Prior to this program I held the viewpoint that as a middle school band director it was my responsibility to teach and reinforce techniques and skills that would enable students to be prepared musicians later and that to a certain degree, instrumental music education was subservient to formal education: what we did was justified because of how it strengthened other aspects of education. Through the graduate program, I am now of the belief that it is still my responsibility to create a solid technical foundation for students to expand on, however, that can be done through the literature we chose when that literature is chosen and taught intentionally. In further depth, middle school instrumental music education does not serve the sole purpose of practicing concepts to prepare for the future just as music education does not solely serve formal education; rather, the literature chosen gives concepts meaningful context and the experience that occurs through that learning process is unique and impactful. Therefore, that experience cannot be replicated in any other field of study and while it does enhance other aspects of education, it is important and valid in its own right. The graph analysis and investigations into quality literature, effective composers, and unit planning provided the structure and tools to translating this philosophy to reality and thus providing much of the “how” that I felt I was missing before.

Additionally, another major shift in my thought process occurred through the investigation into the history of wind band and music education; which forced me to examine the roots of wind band in America and music education in the public school system, asking the question, “How did the situation I am in now, come to be?” As a part of these studies, we

focused on the entertainment aspect of wind bands and how part of our existence is tied to our duty to entertain, that making music for music's sake was not conceptually introduced until much later. An evolutionary sentiment that was reiterated in the history of music education as well. In translation to my teaching, this presented another major shift in my perspective: that our pep band opportunities and obligations were not necessarily a byproduct of misplaced emphasis or devaluing music education, but actually represented an important aspect of our history; and that as long as they were not the sole role of our program, as demonstrated by history, they are an opportunity to strengthen our relationships within our school community and the broader community, as well as create meaningful performance experiences for our students. Paired with the practical application of the skills taught through the arranging for athletic bands coursework, I now see the larger philosophical value of this role and have the practical skills to arrange the literature to ensure it is pedagogically appropriate.

As an extension of the philosophical changes that have developed in my approach, I have made numerous decisions to better align my teaching with those changes:

- The method books used at all levels of the band program have been switched to better enable conceptual teaching practices that can be reinforced through the literature selection.
- The knowledge gained through the study of advanced brass, woodwind, and jazz pedagogy is used to inform literature and was used in the method book selection.
- Unit studies and graph analysis occur in some form on every piece taught.
- The master schedule of our school will now include band classes that are split by instrument families which decreases class sizes while also facilitating enhanced instrument-specific instruction.

- The second-year students have been separated from performing with the third-year students entirely and now function as an independent performance ensemble.
- Hand-written notes and birthday cards have become a staple of the student experience.
- The student experience has become the driving factor in the philosophy of the program rather than afterthought.

It is important to note that over the time span of this degree, my teaching situation has changed as I have gone from making compromises to my teaching philosophy as the less-experienced assistant director in a well-known program, to now being the director of that program alongside a first-year teacher. This change has not only facilitated part of the restructuring outlined above but has also provided the opportunity to share the perspectives, knowledge, and technique gained through this degree with my colleague. In hopes that in sharing this knowledge and experience, it better prepares the development of his career without some of the gaps of understanding I had at the same point in mine.

The K-State Graduate program has challenged me to examine my decision-making, planning, and philosophy in a way that both supported the observations I had made thus far in my teaching experience while also redefining those understandings to gain further clarity. By completing this program, I not only gained the information and experiences that I sought, I also gained professional connections and experiences to build on throughout my career. Due to this program, I am a more well-rounded educator with expanded perspectives and insights; I am intentional with every aspect of my teaching; I am confident in philosophy and ability; and I am eager to continue to seek knowledge that strengthens and informs my teaching.

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Chapter 6 - Supplemental Figures

7th Grade Practice Reflection

7th Grade Practice Reflection

Practice Reflections must be submitted every Thursday night by 11:59pm.

To receive full credit, the reflections must be completed in their entirety with 3 separate practice sessions and each question answered within the perimeters given.

* Required

* This form will record your name, please fill your name.

1. First Name *

2. Last Name *

3. What was your primary practice goal for this week?

Your answer must be at least 3 sentences and must include a musical goal. Be specific. "Get better" will not suffice. *

4. Date of Practice Session #1 *

5. Date of Practice Session #2 *

6. Date of Practice Session #3 *

Figure 6.1 7th Grade Practice Reflection Page 1

7th Grade Practice Reflection

7. Which tools from the Practice Toolbox did you use to help you achieve your goal?

Select all that apply. *

- ☐ Break it Down
- ☐ Chunking
- ☐ Slow it Down & Speed it Up
- ☐ Rule of 3

8. On a scale of 1 to 5, how would you say that you met your goal?

- 1 - Did not achieve your goal
- 2 - Made improvement towards your goal
- 3 - Met the goal set
- 4 - Met the goal quicker than you expected
- 5 - Exceeded your goal *

1	2	3	4	5
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9. Why did you pick the number above?

Justify your answer with at least two sentences. *

10. What is your practice goal for next week? *

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 Microsoft Forms

Figure 6.2 7th Grade Practice Reflection Page 2

From Student page I

I. Warm-Up

1. Stretching and Breathing (For percussionist: stretch the arms, wrists and fingers)

2. Interval Studies

a.

From Flute book

From Percussion book (S.D.)

R R R R L L L L R R R R L L L L L L L L R R R R L L L L R R R R L L L L

b.

R R R R L L L L R R R R R R R R L L L L R R R R L L L L L L L L R R R R R R R R L L L L L L L L R

c.

R R R R L L L L R R L L R R L L L L L R R R L L R R R R R L L L R R L L R R L L R R L L R R L L R R L L R

d.

R R L L R R L L R L R L R L R L

R R L L R R L L R L R L R L R L R L R L R R L L R R L L R

e.

R L R L R L L R L R R L L L L

R L R R L L L L R

Figure 6.3 Exercises “B” & “D” from *Habits of a successful middle school musician* (2016)

From Student page 9 - Continued

6. Lip Slur Exercises

a.  From Flute book

From Percussion book (S.D.)

b. 

c. 

Figure 6.4 Lip Slur “B” from *Habits of a successful middle school musician* (2016)

From Student page 10

d.  Musical score for exercise d. It consists of two systems of staves. The first system has a treble staff with a melodic line and a bass staff with a rhythmic line. The second system has a treble staff with a melodic line and a bass staff with a rhythmic line. The rhythmic line includes letters R and L indicating right and left hand patterns.

e.  Musical score for exercise e. It consists of two systems of staves. The first system has a treble staff with a melodic line and a bass staff with a rhythmic line. The second system has a treble staff with a melodic line and a bass staff with a rhythmic line. The rhythmic line includes letters R and L indicating right and left hand patterns.

f.  Exercises f. through i.: The brass play lip slurs while the woodwinds play chromatic scale patterns.
 From Flute book
 From Brass books (concert pitch)
 From Percussion book (S.D.)
 Musical score for exercise f. It consists of four systems of staves. The first system has a treble staff with a melodic line and a bass staff with a rhythmic line. The second system has a treble staff with a melodic line and a bass staff with a rhythmic line. The third system has a treble staff with a melodic line and a bass staff with a rhythmic line. The fourth system has a treble staff with a melodic line and a bass staff with a rhythmic line. The rhythmic line includes letters R and L indicating right and left hand patterns.

g.  Musical score for exercise g. It consists of two systems of staves. The first system has a treble staff with a melodic line and a bass staff with a rhythmic line. The second system has a treble staff with a melodic line and a bass staff with a rhythmic line. The rhythmic line includes letters R and L indicating right and left hand patterns.

Figure 6.5 Lip Slur “F” from *Habits of a successful middle school musician* (2016)

From Student page 11 - Continued

7. Articulation Exercises

a. From Flute book

From Percussion book (Timpani)

TUNING: B♭-F

b. TUNING: B♭-F

c. TUNING: B♭-F

d. TUNING: B♭-F

From Student page 12

e. TUNING: B♭-F

f. TUNING: B♭-F

g. TUNING: B♭-F

Figure 6.7 Articulation Exercises from *Habits of a successful middle school musician* (2016)

Concert Performance Assessment

While waiting your turn to complete your playing assessment, complete the worksheet below. The answers that you share today will be used later, so take time to think through your best answer!

Student First Name: _____

Student Last Name: _____

Your Instrument: flute

What is "Concert Performance Assessment" (CPA)? where the whole band goes and performs in front of judges and do tasks we are not used to do.

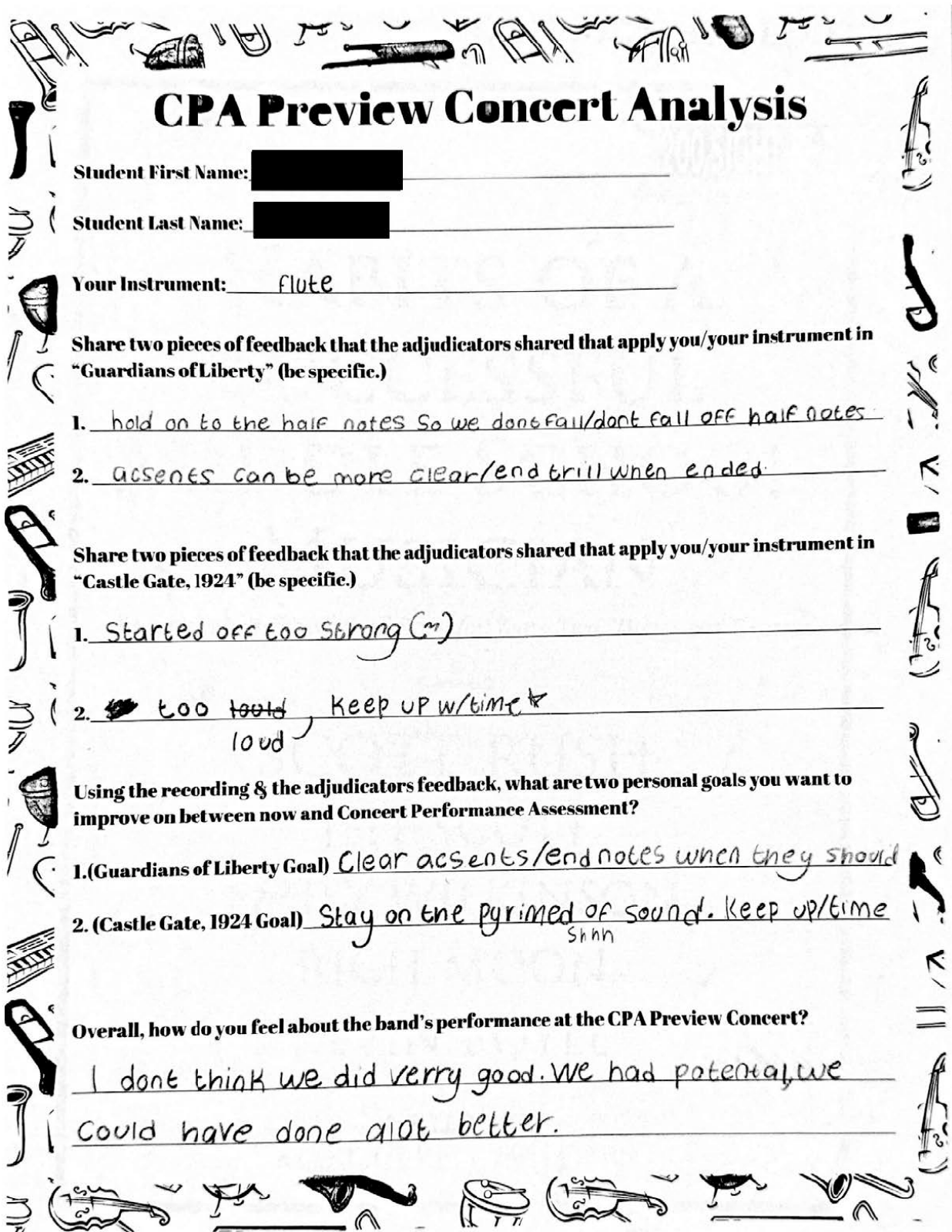
Why do you think the band is participating in CPA? So we can see how good we are and see what we need to work on.

Are you nervous or excited for CPA? Why? Nervous Since I'm not used to perform in front of judges and it's scary to be judged.

Share 1 Personal goal that you have for CPA: To make as less mistakes as I can. And to not run out of breath so fast.

Share 1 Group Goal (the entire band) that you have for CPA: for all of us to make less mistakes and make it sound right.

Figure 6.8 Flute "Concert Performance Assessment"



CPA Preview Concert Analysis

Student First Name: [REDACTED]

Student Last Name: [REDACTED]

Your Instrument: flute

Share two pieces of feedback that the adjudicators shared that apply you/your instrument in "Guardians of Liberty" (be specific.)

1. hold on to the half notes so we dont fall/dont fall off half notes
2. accents can be more clear/end breath when ended

Share two pieces of feedback that the adjudicators shared that apply you/your instrument in "Castle Gate, 1924" (be specific.)

1. Started off too strong (m)
2. ~~too loud~~ keep up w/time
loud

Using the recording & the adjudicators feedback, what are two personal goals you want to improve on between now and Concert Performance Assessment?

1. (Guardians of Liberty Goal) Clear accents/end notes when they should
2. (Castle Gate, 1924 Goal) Stay on the pyrimed of sound. keep up/time
shhh

Overall, how do you feel about the band's performance at the CPA Preview Concert?

I dont think we did verry good. we had potentia, we
could have done alot better.

Figure 6.9 Flute "CPA Preview Analysis"

CPA Performance Analysis

Student First Name: _____

Student Last Name: _____

Your Instrument: flute

Share one piece of feedback that the adjudicators shared that applies to you/your instrument in "Guardians of Liberty" (be specific.)

1. "think more connected" is what he said to everyone.

Share one piece of feedback that the adjudicators shared that applies to you/your instrument in "Castle Gate, 1924" (be specific.)

1. "I couldn't hear the low instruments more than the high notes"

Overall, how do you feel about the band's performance at CPA?

I think we were good and had potential, but the pyramid of sound died out

Now that you've done it, why do you think the band participates to CPA?

To see what their music weakness and strength.

Thinking back to January, did you meet the goals that you set for CPA?

for myself, yes

What is one thing you learned through preparing for CPA?

how to not stand out when I'm playing and how to hold onto my notes.

If you could talk to next year's 7th grade band about CPA, what would you want to tell them?

that we were the 1st 7th grade band to do this and we set an "amazing" example.

Figure 6.10 Flute "CPA Performance Analysis"

Concert Performance Assessment

While waiting your turn to complete your playing assessment, complete the worksheet below. The answers that you share today will be used later, so take time to think through your best answer!

Student First Name: _____

Student Last Name: _____

Your Instrument: clarinet

What is "Concert Performance Assessment" (CPA)? A very big playing test to see how good you are as a band.

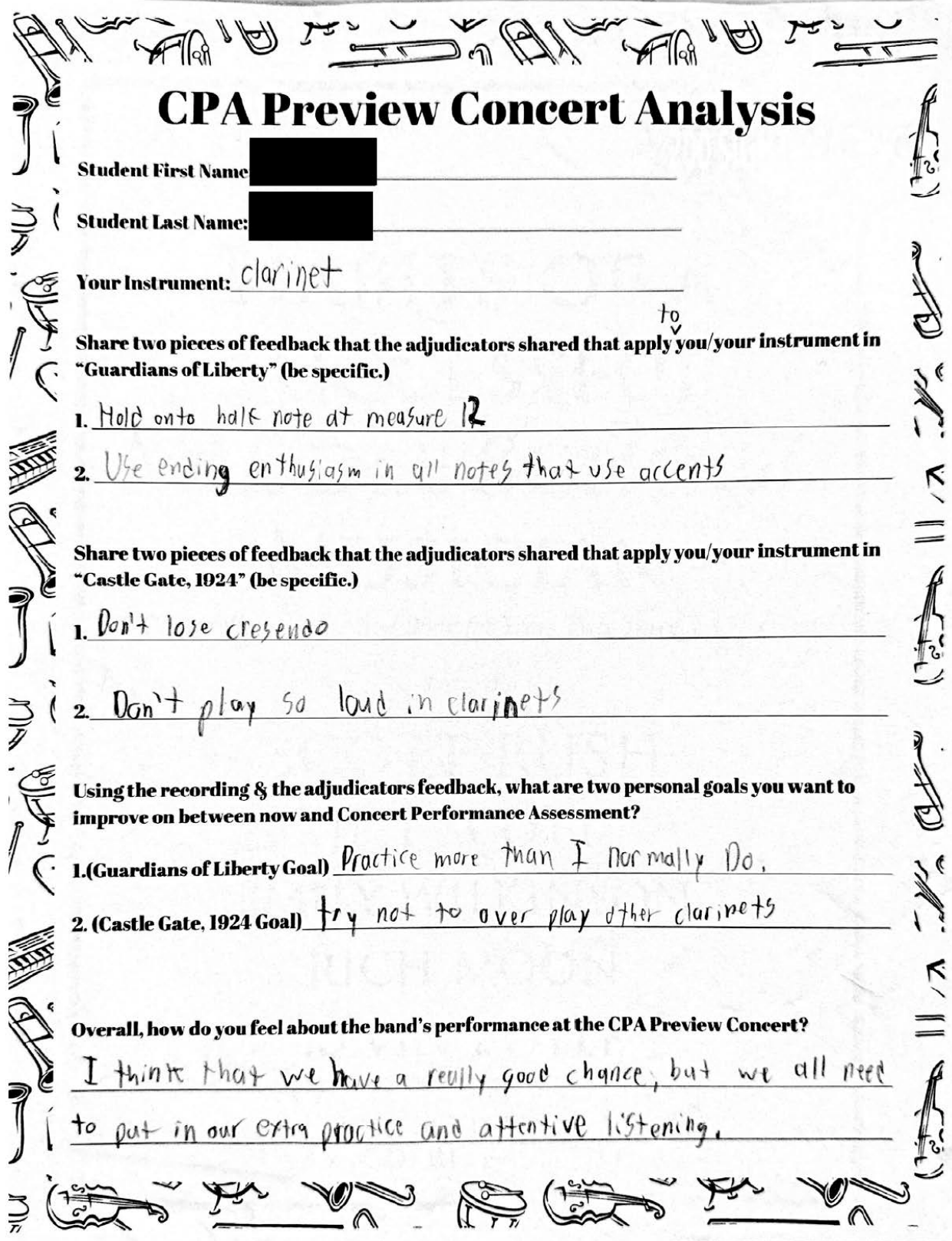
Why do you think the band is participating in CPA? To see where we are as a band, and to get better as a band.

Are you nervous or excited for CPA? Why? I'm both nervous and excited. This is because it will be fun, but a little nerve racking.

Share 1 Personal goal that you have for CPA: To get through it, and practice to get a lot better.

Share 1 Group Goal (the entire band) that you have for CPA: To get through it with the band, and do the best we can.

Figure 6.11 Clarinet "Concert Performance Assessment"



CPA Preview Concert Analysis

Student First Name: [REDACTED]

Student Last Name: [REDACTED]

Your Instrument: clarinet

Share two pieces of feedback that the adjudicators shared that apply ^{to} you/your instrument in "Guardians of Liberty" (be specific.)

1. Hold onto half note at measure 12
2. Use ending enthusiasm in all notes that use accents

Share two pieces of feedback that the adjudicators shared that apply you/your instrument in "Castle Gate, 1924" (be specific.)

1. Don't lose crescendo
2. Don't play so loud in clarinets

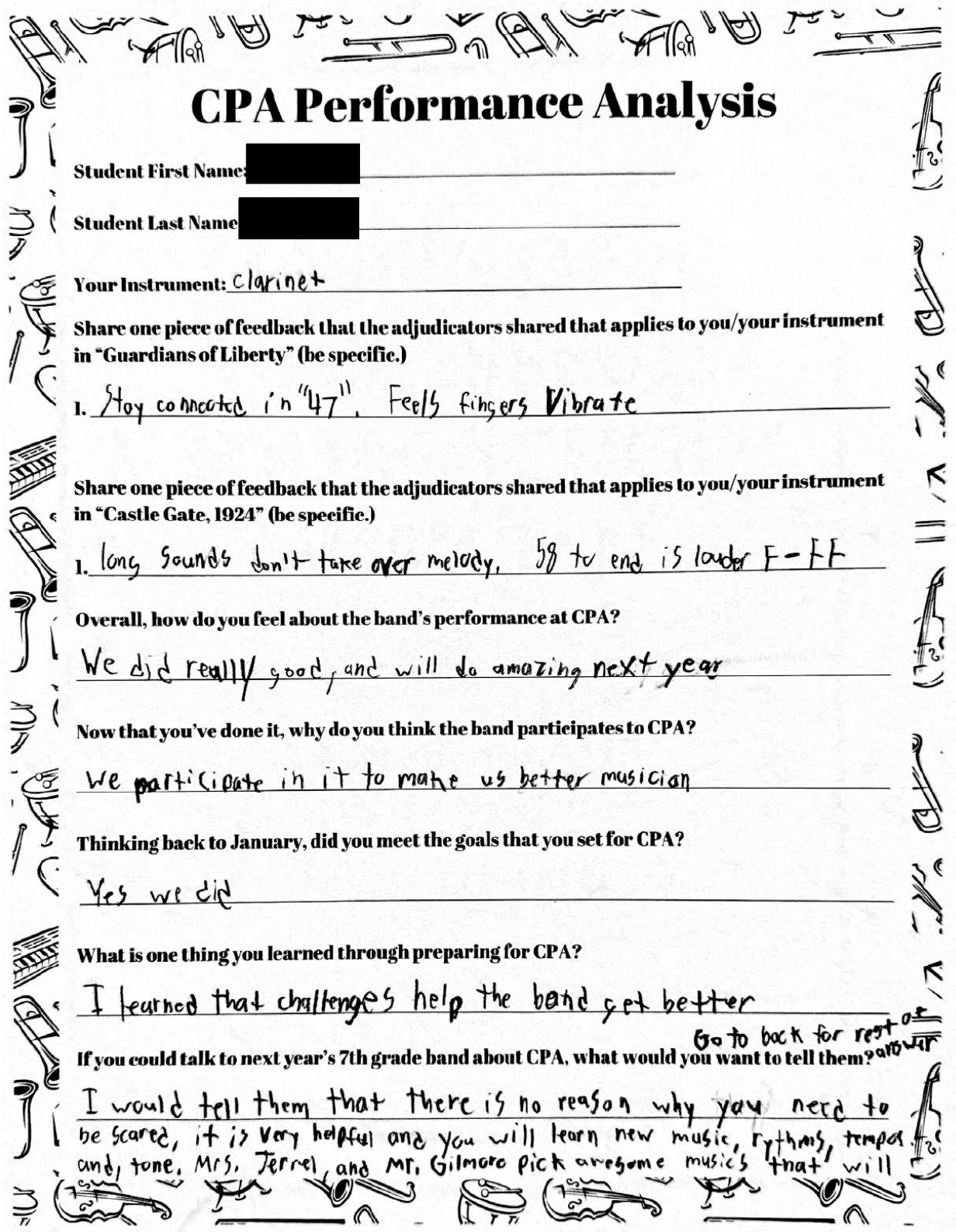
Using the recording & the adjudicators feedback, what are two personal goals you want to improve on between now and Concert Performance Assessment?

1. (Guardians of Liberty Goal) Practice more than I normally do.
2. (Castle Gate, 1924 Goal) try not to over play other clarinets

Overall, how do you feel about the band's performance at the CPA Preview Concert?

I think that we have a really good chance, but we all need to put in our extra practice and attentive listening.

Figure 6.12 Clarinet "CPA Preview Concert Analysis"



CPA Performance Analysis

Student First Name: _____

Student Last Name: _____

Your Instrument: clarinet

Share one piece of feedback that the adjudicators shared that applies to you/your instrument in "Guardians of Liberty" (be specific.)

1. Stay connected in "47". Feels fingers Vibrate

Share one piece of feedback that the adjudicators shared that applies to you/your instrument in "Castle Gate, 1924" (be specific.)

1. long sounds don't take over melody, 58 to end is louder F-FF

Overall, how do you feel about the band's performance at CPA?

We did really good, and will do amazing next year

Now that you've done it, why do you think the band participates to CPA?

We participate in it to make us better musician

Thinking back to January, did you meet the goals that you set for CPA?

Yes we did

What is one thing you learned through preparing for CPA?

I learned that challenges help the band get better

If you could talk to next year's 7th grade band about CPA, what would you want to tell them?

I would tell them that there is no reason why you need to be scared, it is very helpful and you will learn new music, rhythms, tempo and, tone. Mrs. Terrel and Mr. Gilmore pick awesome music that will

Go to back for rest or answer

Figure 6.13 Clarinet "CPA Performance Analysis"

Concert Performance Assessment

While waiting your turn to complete your playing assessment, complete the worksheet below. The answers that you share today will be used later, so take time to think through your best answer!

Student First Name: _____

Student Last Name: _____

Your Instrument: Alto Saxophone

What is "Concert Performance Assessment" (CPA)? CPA is when a whole band plays for a judge.

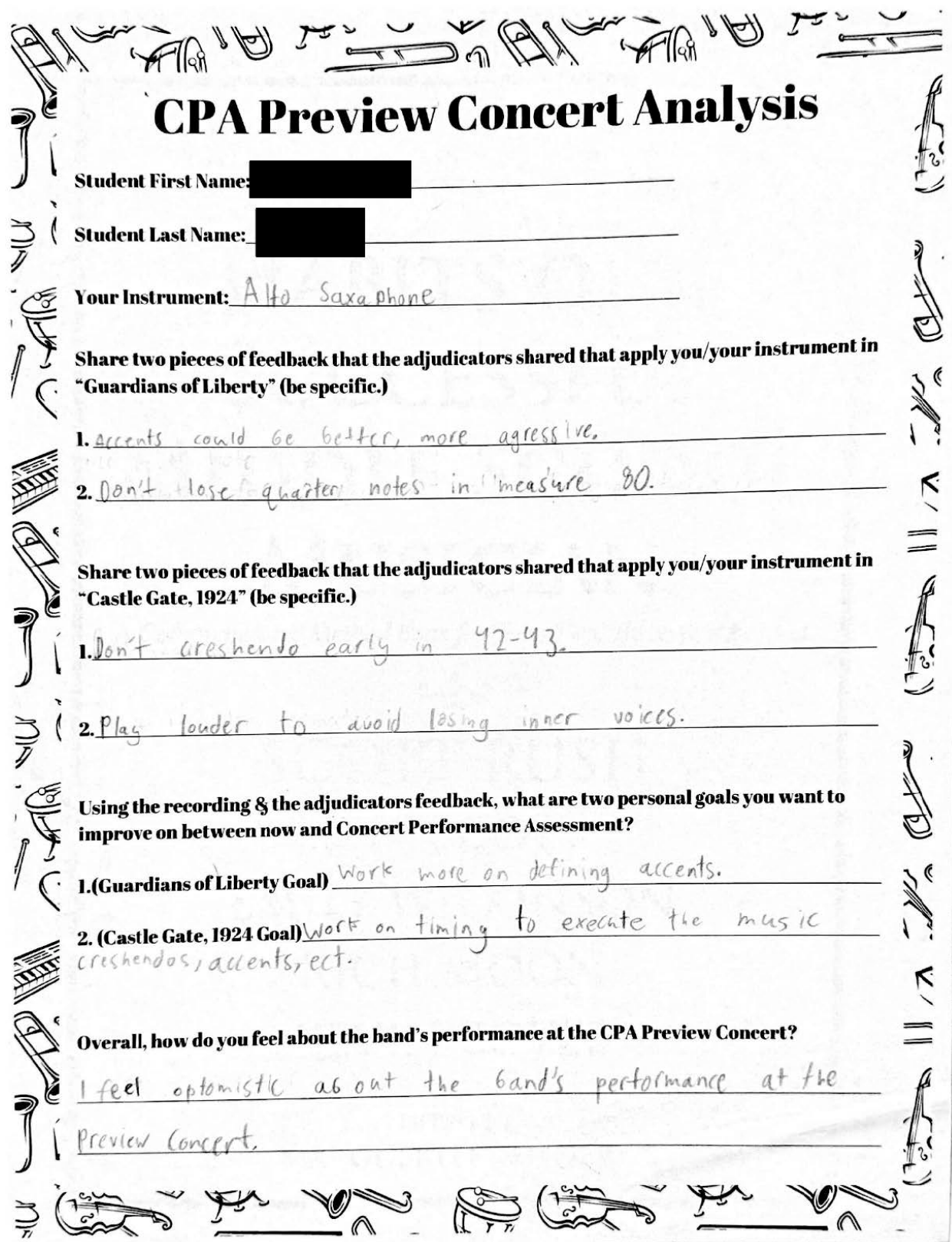
Why do you think the band is participating in CPA? To determine what the band needs to work on, and how good the band played.

Are you nervous or excited for CPA? Why? I am nervous because this is the first time I had to play

Share 1 Personal goal that you have for CPA: To play well in CPA and to play my notes correctly during it.

Share 1 Group Goal (the entire band) that you have for CPA: To get a good score on the CPA.

Figure 6.14 Alto Saxophone "Concert Performance Assessment



CPA Preview Concert Analysis

Student First Name: _____

Student Last Name: _____

Your Instrument: Alto Saxophone

Share two pieces of feedback that the adjudicators shared that apply you/your instrument in "Guardians of Liberty" (be specific.)

1. accents could be better, more aggressive.
2. Don't lose quarter notes in measure 80.

Share two pieces of feedback that the adjudicators shared that apply you/your instrument in "Castle Gate, 1924" (be specific.)

1. Don't crescendo early in 42-43.
2. Play louder to avoid losing inner voices.

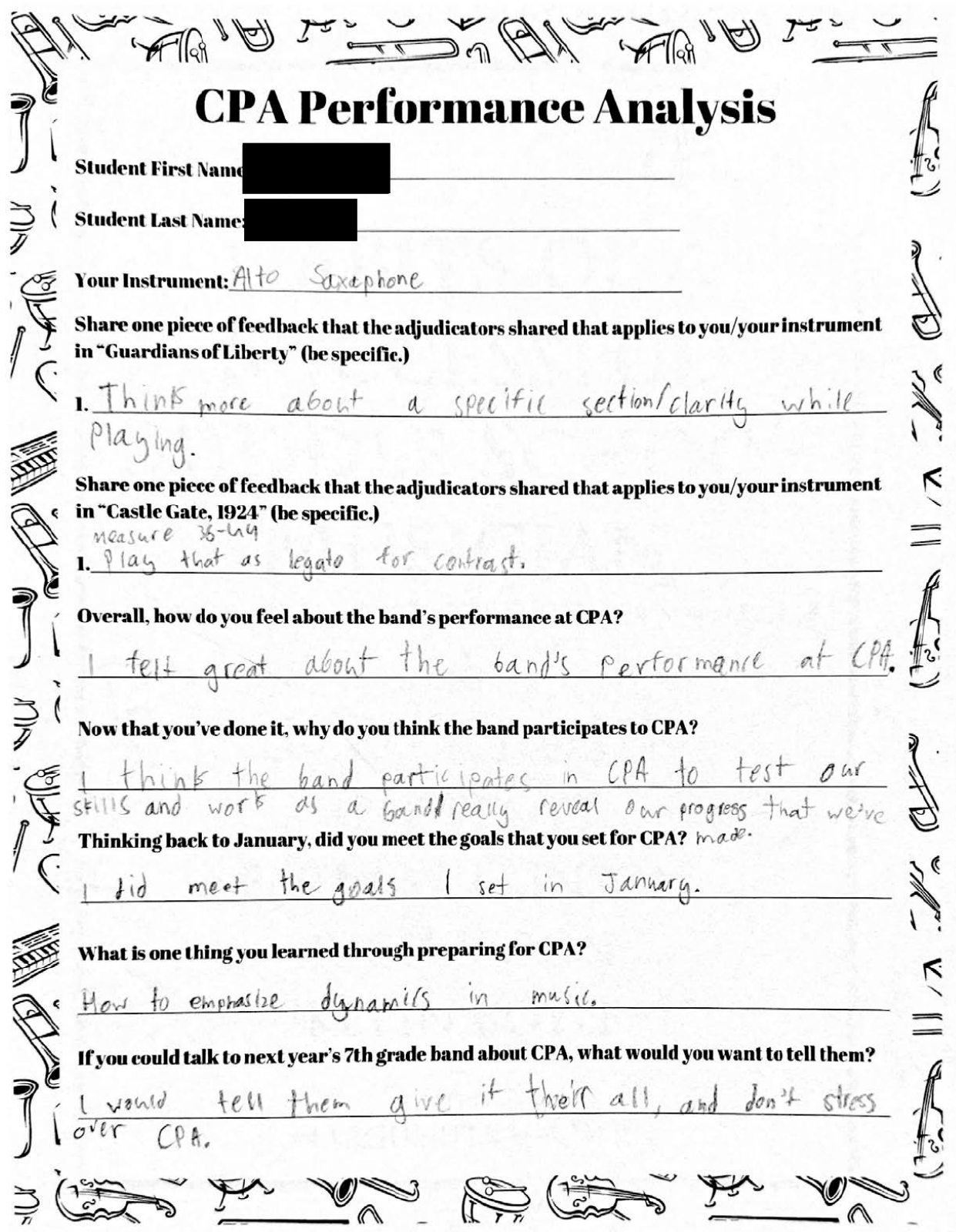
Using the recording & the adjudicators feedback, what are two personal goals you want to improve on between now and Concert Performance Assessment?

1. **(Guardians of Liberty Goal)** Work more on defining accents.
2. **(Castle Gate, 1924 Goal)** Work on timing to execute the music crescendos, accents, ect.

Overall, how do you feel about the band's performance at the CPA Preview Concert?

I feel optimistic about the band's performance at the
Preview Concert.

Figure 6.15 Alto Saxophone "CPA Preview Concert Analysis"



The form is titled "CPA Performance Analysis" and is decorated with musical instrument icons around the border. It contains several sections for student feedback and reflection, with handwritten responses in cursive.

CPA Performance Analysis

Student First Name: [Redacted]

Student Last Name: [Redacted]

Your Instrument: Alto Saxophone

Share one piece of feedback that the adjudicators shared that applies to you/your instrument in "Guardians of Liberty" (be specific.)

1. Think more about a specific section/clarity while playing.

Share one piece of feedback that the adjudicators shared that applies to you/your instrument in "Castle Gate, 1924" (be specific.)

measure 36-44

1. Play that as legato for contrast.

Overall, how do you feel about the band's performance at CPA?

I felt great about the band's performance at CPA.

Now that you've done it, why do you think the band participates to CPA?

I think the band participates in CPA to test our skills and work as a band & really reveal our progress that we've made.

Thinking back to January, did you meet the goals that you set for CPA?

I did meet the goals I set in January.

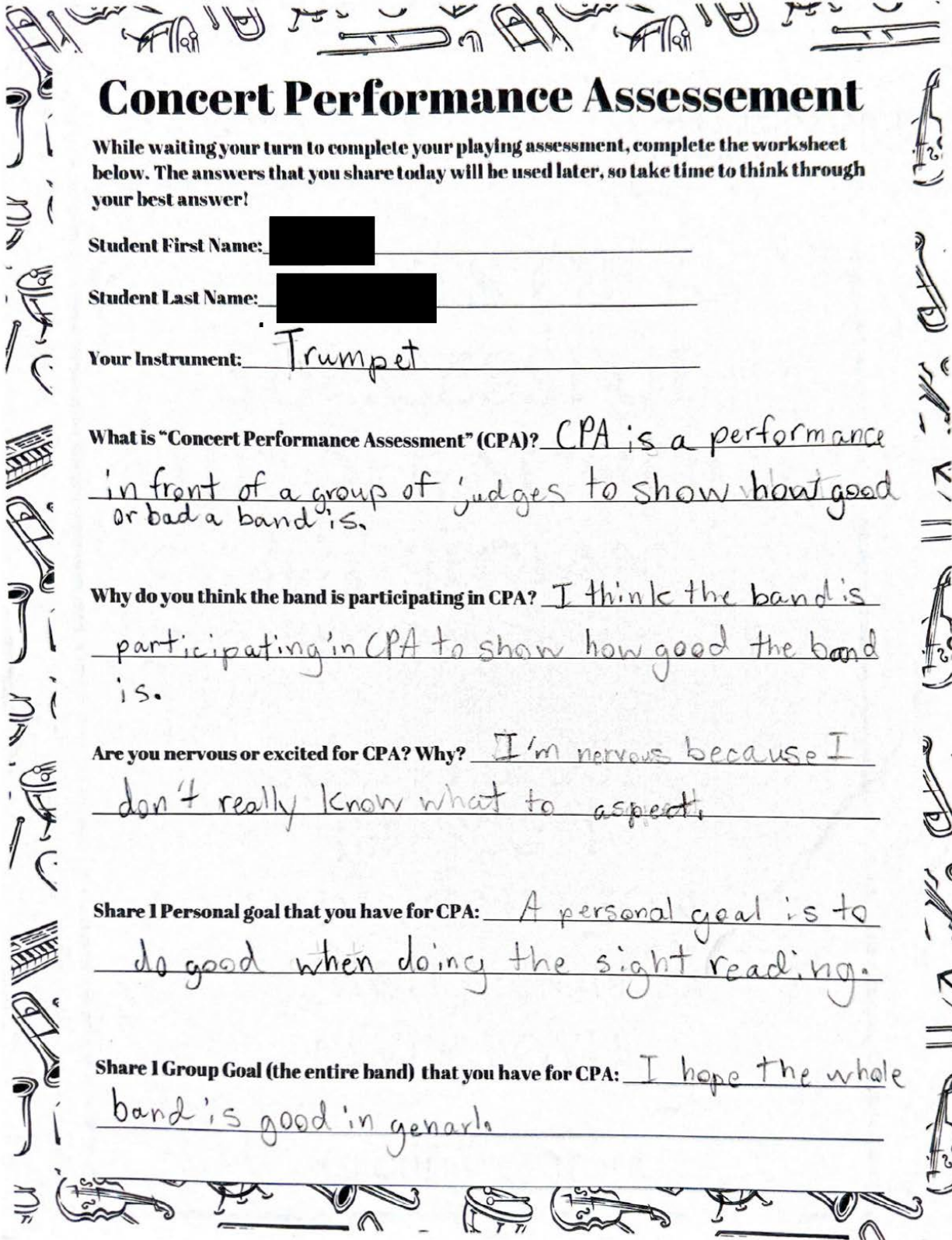
What is one thing you learned through preparing for CPA?

How to emphasize dynamics in music.

If you could talk to next year's 7th grade band about CPA, what would you want to tell them?

I would tell them give it their all, and don't stress over CPA.

Figure 6.16 Alto Saxophone "CPA Performance Analysis"

The worksheet is framed by a decorative border of hand-drawn musical instruments. At the top, there are various brass instruments like trumpets and tubas. On the left side, there are woodwinds like saxophones and flutes. On the right side, there are strings like violins and cellos. At the bottom, there are more brass instruments and a drum.

Concert Performance Assessment

While waiting your turn to complete your playing assessment, complete the worksheet below. The answers that you share today will be used later, so take time to think through your best answer!

Student First Name: _____

Student Last Name: _____

Your Instrument: Trumpet

What is "Concert Performance Assessment" (CPA)? CPA is a performance in front of a group of judges to show how good or bad a band is.

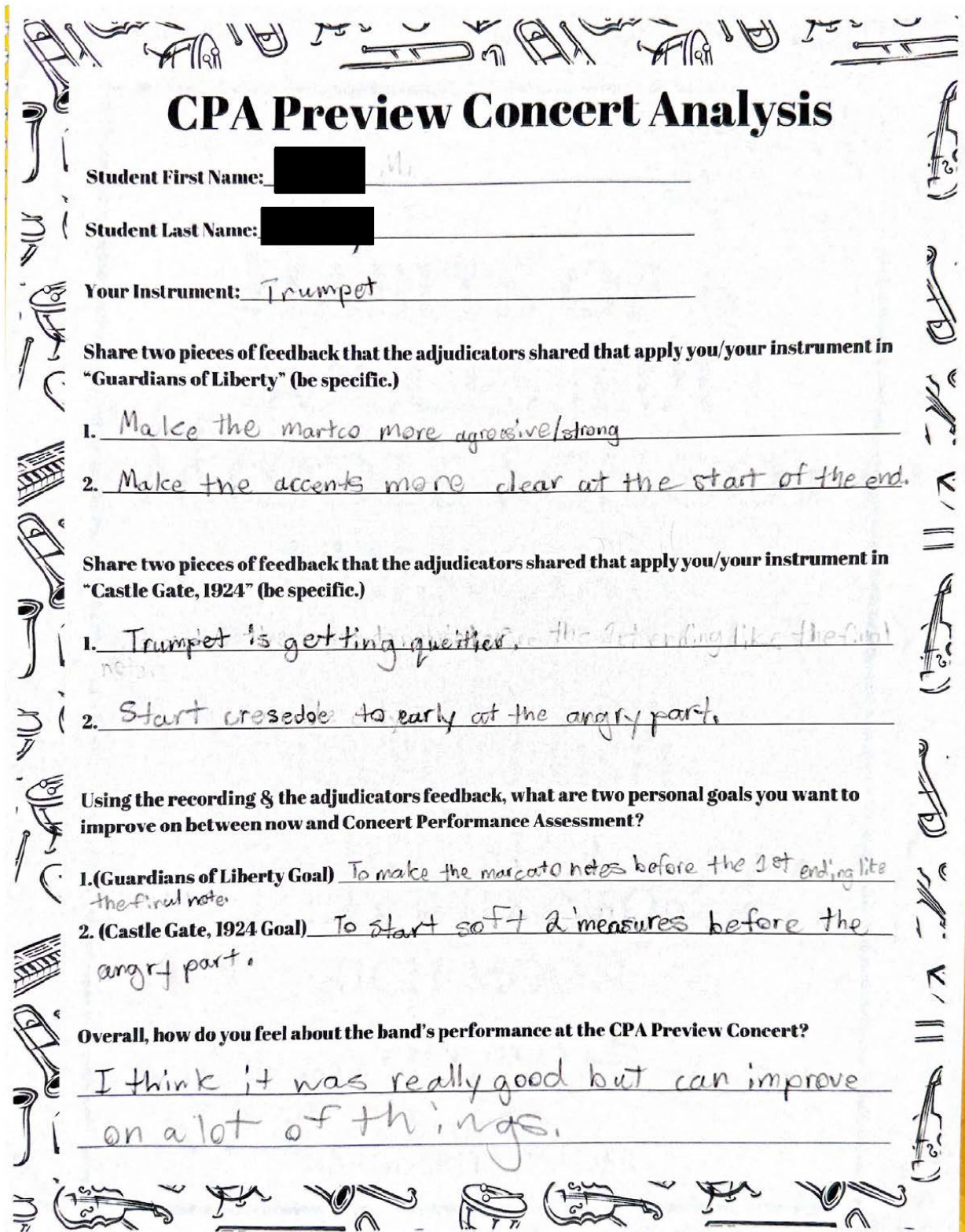
Why do you think the band is participating in CPA? I think the band is participating in CPA to show how good the band is.

Are you nervous or excited for CPA? Why? I'm nervous because I don't really know what to expect.

Share 1 Personal goal that you have for CPA: A personal goal is to do good when doing the sight reading.

Share 1 Group Goal (the entire band) that you have for CPA: I hope the whole band is good in general.

Figure 6.17 Trumpet "Concert Performance Assessment"



CPA Preview Concert Analysis

Student First Name: _____

Student Last Name: _____

Your Instrument: Trumpet

Share two pieces of feedback that the adjudicators shared that apply you/your instrument in "Guardians of Liberty" (be specific.)

1. Make the marcato more aggressive/strong
2. Make the accents more clear at the start of the end.

Share two pieces of feedback that the adjudicators shared that apply you/your instrument in "Castle Gate, 1924" (be specific.)

1. Trumpet is getting quieter, the ending like the final note.
2. Start crescendo too early at the angry part.

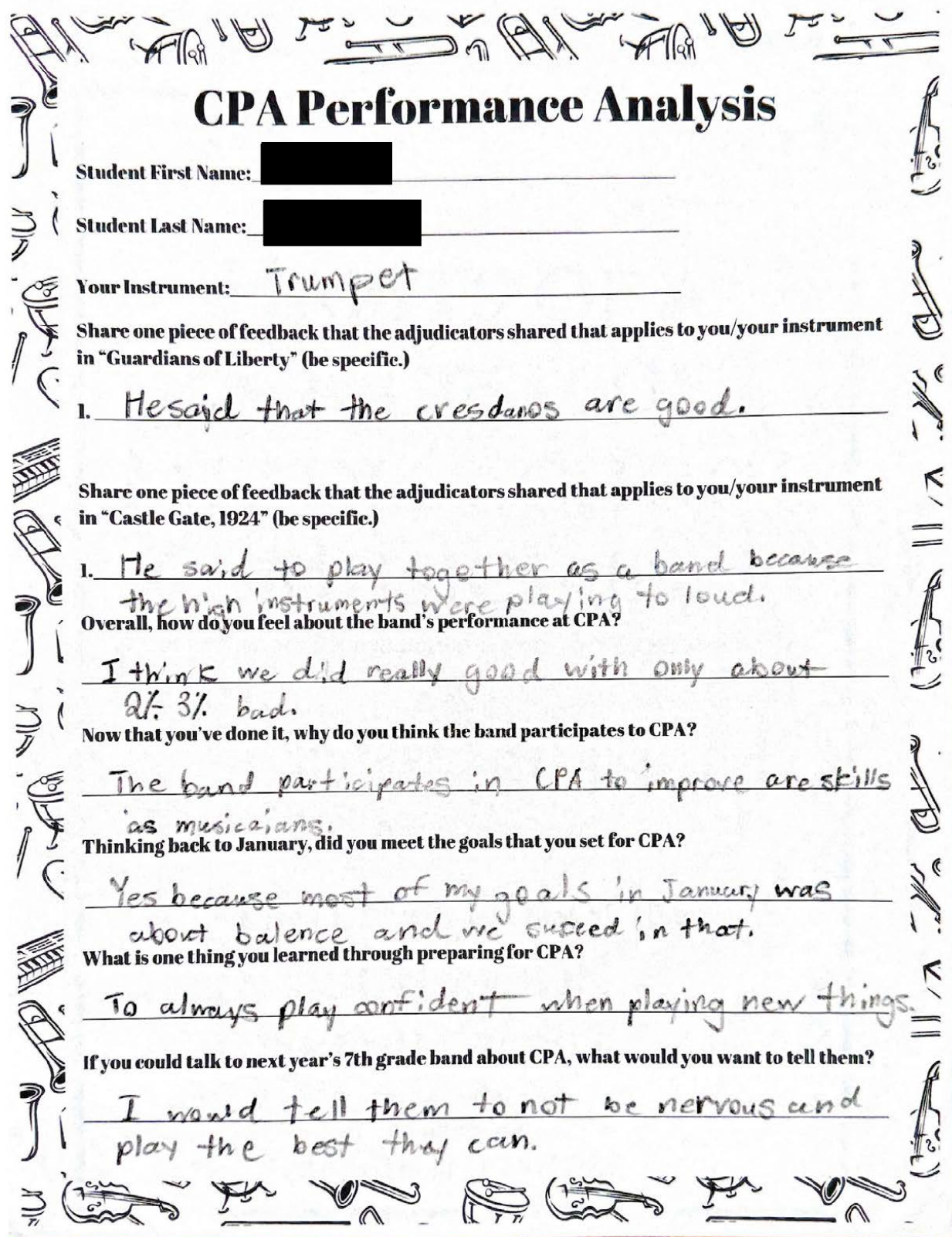
Using the recording & the adjudicators feedback, what are two personal goals you want to improve on between now and Concert Performance Assessment?

1. (Guardians of Liberty Goal) To make the marcato notes before the 1st ending like the final note.
2. (Castle Gate, 1924 Goal) To start soft 2 measures before the angry part.

Overall, how do you feel about the band's performance at the CPA Preview Concert?

I think it was really good but can improve on a lot of things.

Figure 6.18 Trumpet "CPA Preview Concert Analysis"

The form is decorated with hand-drawn illustrations of various musical instruments. Along the top edge, there are drawings of a trumpet, saxophone, clarinet, and other wind instruments. Along the left and right edges, there are drawings of a trumpet, saxophone, and other instruments. At the bottom edge, there are drawings of a trumpet, saxophone, and other instruments.

CPA Performance Analysis

Student First Name: _____

Student Last Name: _____

Your Instrument: Trumpet

Share one piece of feedback that the adjudicators shared that applies to you/your instrument in "Guardians of Liberty" (be specific.)

1. He said that the crescendos are good.

Share one piece of feedback that the adjudicators shared that applies to you/your instrument in "Castle Gate, 1924" (be specific.)

1. He said to play together as a band because the high instruments were playing too loud.

Overall, how do you feel about the band's performance at CPA?

I think we did really good with only about 2% 3% bad.

Now that you've done it, why do you think the band participates to CPA?

The band participates in CPA to improve our skills as musicians.

Thinking back to January, did you meet the goals that you set for CPA?

Yes because most of my goals in January was about balance and we succeed in that.

What is one thing you learned through preparing for CPA?

To always play confident when playing new things.

If you could talk to next year's 7th grade band about CPA, what would you want to tell them?

I would tell them to not be nervous and play the best they can.

Figure 6.19 Trumpet "CPA Performance Analysis"

1/23/24

Concert Performance Assessment

While waiting your turn to complete your playing assessment, complete the worksheet below. The answers that you share today will be used later, so take time to think through your best answer!

Student First Name: _____

Student Last Name: _____

Your Instrument: French Horn

What is "Concert Performance Assessment" (CPA)? A test to see each individual student's capabilities so we all understand and can play well together.

Why do you think the band is participating in CPA? To make sure each student is prepared for the concert and understands the music.

Are you nervous or excited for CPA? Why? Nervous, although I have been practicing I am still having problems every now and then due to my braces.

Share 1 Personal goal that you have for CPA: To better understand accents and practice staccatos more often.

Share 1 Group Goal (the entire band) that you have for CPA: For everyone to be able to play well and sound great all together.

Figure 6.20 French Horn "Concert Performance Assessment"

musical alignment-precision

CPA Preview Concert Analysis

Student First Name: [Redacted] {Lillian}

Student Last Name: [Redacted]

Your Instrument: French Horn

Share two pieces of feedback that the adjudicators shared that apply you/your instrument in "Guardians of Liberty" (be specific.)

1. Holding on to the end of Crescendos (as in title, piano, mezzo, etc.)
2. Separation and emphasis on accents/staccatos/marcatos

Share two pieces of feedback that the adjudicators shared that apply you/your instrument in "Castle Gate, 1924" (be specific.)

1. Use inner voices - (flipped pyramid in a sense) - make sure voices/melody are heard
2. Play music in right time - ex. No early crescendos

Using the recording & the adjudicators feedback, what are two personal goals you want to improve on between now and Concert Performance Assessment?

1. (Guardians of Liberty Goal) keep up energy along with emphasis on accents/staccatos/marcatos
2. (Castle Gate, 1924 Goal) Be louder! Play out more with full, audible sound (French horn)

Overall, how do you feel about the band's performance at the CPA Preview Concert?

Overall, I believe we did pretty good for an intermediate band, but we definitely have a lot to work on and room to improve.

Figure 6.21 French Horn "CPA Preview Concert Analysis"

3/19/24 5 days before first 7th

point in the process

Sepa Cpa #8

CPA Performance Analysis

Student First Name: [REDACTED]

Student Last Name: [REDACTED]

green

Your Instrument: French Horn

Share one piece of feedback that the adjudicators shared that applies to you/your instrument in "Guardians of Liberty" (be specific.)

1. Seperate articulations and maintain sound (Such as in decelerandos)

Hold on to whole notes • Balance • Tone over Volume

Share one piece of feedback that the adjudicators shared that applies to you/your instrument in "Castle Gate, 1924" (be specific.)

1. Careful to not let non-melody parts overtake center main melody-pyramid

Overall, how do you feel about the band's performance at CPA?

I feel we did great overall, and ofcourse we could improve, but we did good.

Now that you've done it, why do you think the band participates to CPA?

To see the band's growth, improvement, and performance as a band and not just as individuals.

Thinking back to January, did you meet the goals that you set for CPA?

Generally, yes I did. Although, I feel slightly, {only slightly}, that I could've done better in castle gate.

What is one thing you learned through preparing for CPA?

I've learned that I can overcome challenges, first of all, and that I've been able to grow in a short amount of time which I am proud of!

If you could talk to next year's 7th grade band about CPA, what would you want to tell them?

There's no reason to be nervous, they're going to be great, learn, and grow.

tone & volume OVER volume

Figure 6.22 French Horn "CPA Performance Analysis"

Concert Performance Assessment

While waiting your turn to complete your playing assessment, complete the worksheet below. The answers that you share today will be used later, so take time to think through your best answer!

Student First Name: _____

Student Last Name: _____

Your Instrument: Trombone

What is "Concert Performance Assessment" (CPA)? CPA is when a band plays in front of judges and they judge the band.

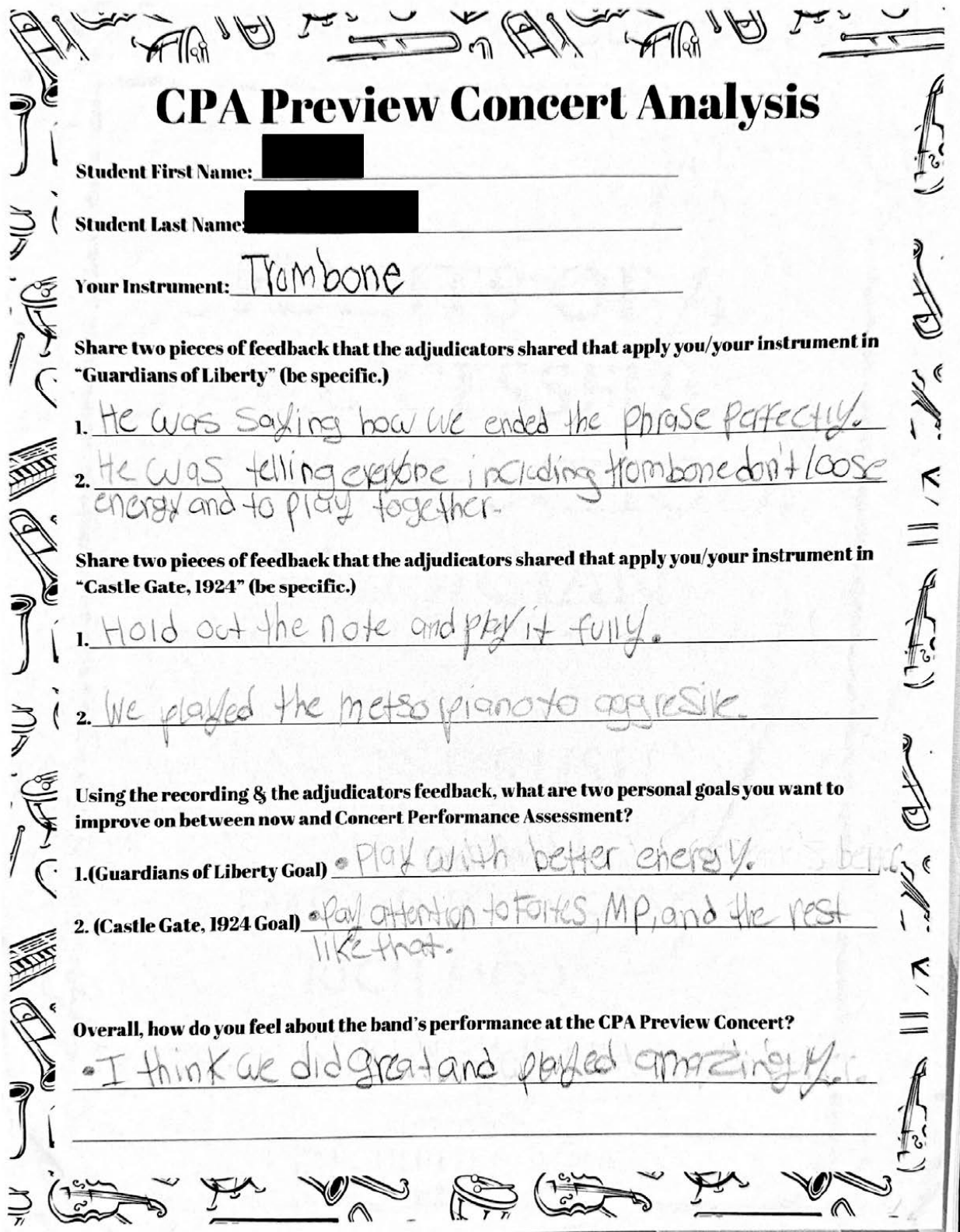
Why do you think the band is participating in CPA? I think the band is participating because so we can see if we mastered the things we learned.

Are you nervous or excited for CPA? Why? Excited because I feel like I know the things that I learned and am confident that the band is going to get 1st place.

Share 1 Personal goal that you have for CPA: My personal goal for CPA is to play every note the best that I can and to play together.

Share 1 Group Goal (the entire band) that you have for CPA: One group goal for CPA is to play together good and pay attention to articulation.

Figure 6.23 Trombone "Concert Performance Assessment"



CPA Preview Concert Analysis

Student First Name: _____

Student Last Name: _____

Your Instrument: Trombone

Share two pieces of feedback that the adjudicators shared that apply you/your instrument in "Guardians of Liberty" (be specific.)

1. He was saying how we ended the phrase perfectly.
2. He was telling everyone including trombone don't lose energy and to play together.

Share two pieces of feedback that the adjudicators shared that apply you/your instrument in "Castle Gate, 1924" (be specific.)

1. Hold out the note and play it fully.
2. We played the mezzo piano to aggressive.

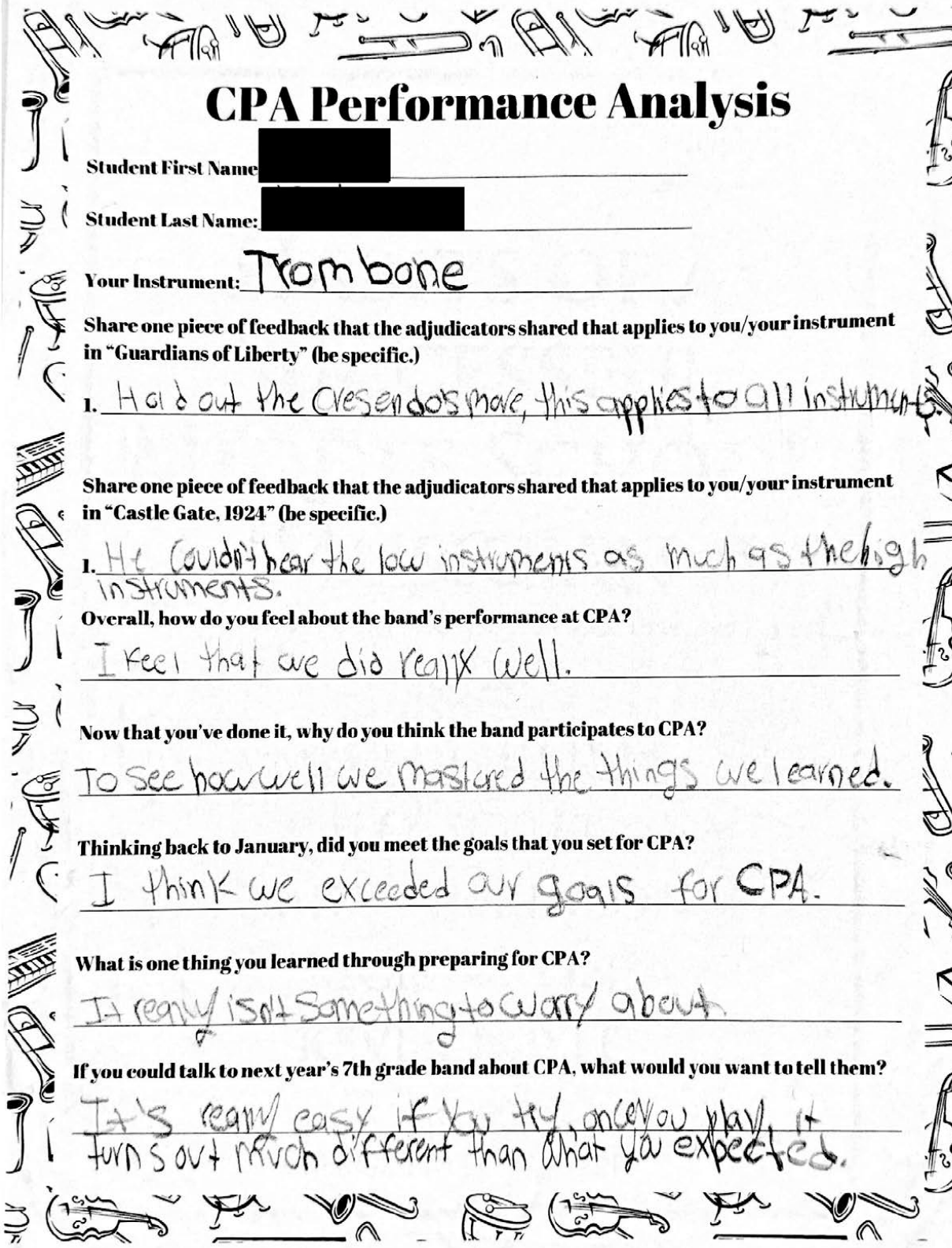
Using the recording & the adjudicators feedback, what are two personal goals you want to improve on between now and Concert Performance Assessment?

1. (Guardians of Liberty Goal) • Play with better energy.
2. (Castle Gate, 1924 Goal) • Pay attention to Fortes, MP, and the rest like that.

Overall, how do you feel about the band's performance at the CPA Preview Concert?

• I think we did great and played amazingly.

Figure 6.24 Trombone "CPA Preview Concert"



CPA Performance Analysis

Student First Name: _____

Student Last Name: _____

Your Instrument: Trombone

Share one piece of feedback that the adjudicators shared that applies to you/your instrument in "Guardians of Liberty" (be specific.)

1. Hold out the Cresendos more, this applies to all instruments

Share one piece of feedback that the adjudicators shared that applies to you/your instrument in "Castle Gate, 1924" (be specific.)

1. He couldn't hear the low instruments as much as the high instruments.

Overall, how do you feel about the band's performance at CPA?

I feel that we did really well.

Now that you've done it, why do you think the band participates to CPA?

To see how well we mastered the things we learned.

Thinking back to January, did you meet the goals that you set for CPA?

I think we exceeded our goals for CPA.

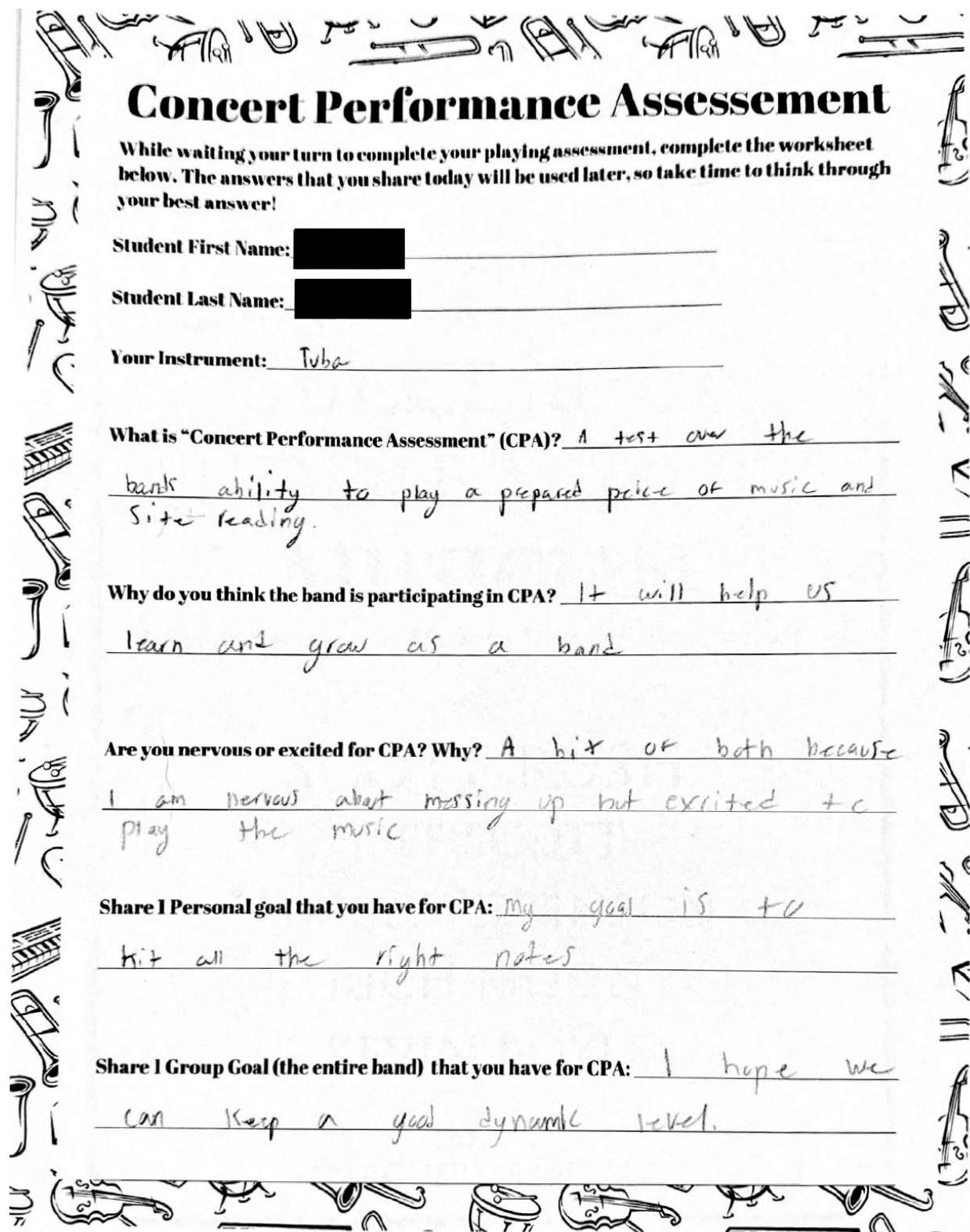
What is one thing you learned through preparing for CPA?

It really isn't something to worry about

If you could talk to next year's 7th grade band about CPA, what would you want to tell them?

It's really easy if you try, once you play it turns out much different than what you expected.

Figure 6.25 Trombone "CPA Performance Analysis"

The worksheet is framed by a decorative border of hand-drawn musical instruments. At the top, there are various brass instruments like tubas and euphoniums. On the left side, there are woodwinds like flutes and clarinets. On the right side, there are strings like violins and cellos. At the bottom, there are more brass instruments and a drum.

Concert Performance Assessment

While waiting your turn to complete your playing assessment, complete the worksheet below. The answers that you share today will be used later, so take time to think through your best answer!

Student First Name: _____

Student Last Name: _____

Your Instrument: Tuba

What is "Concert Performance Assessment" (CPA)? A test over the
band's ability to play a prepared piece of music and
site reading.

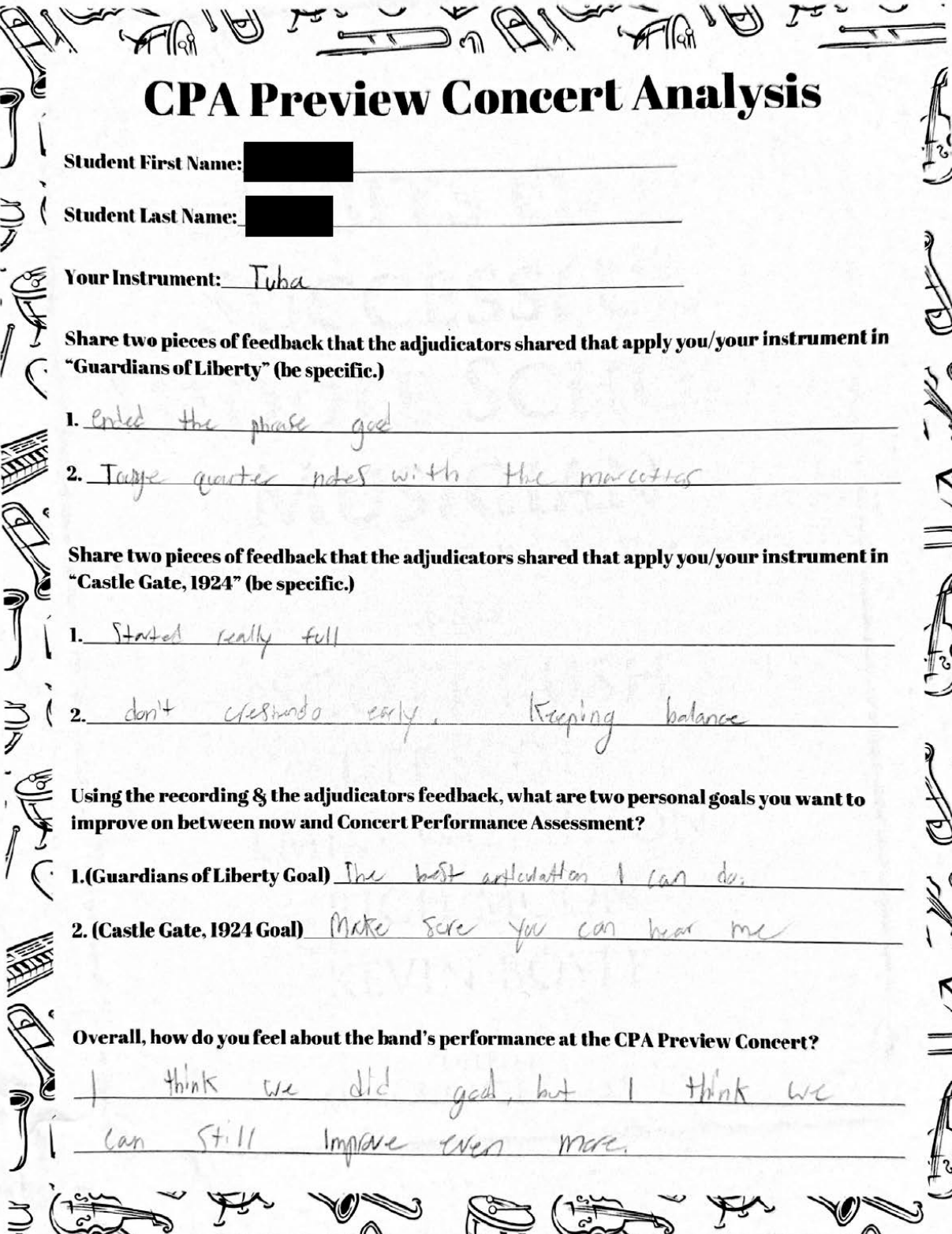
Why do you think the band is participating in CPA? It will help us
learn and grow as a band

Are you nervous or excited for CPA? Why? A bit of both because
I am nervous about messing up but excited to
play the music

Share 1 Personal goal that you have for CPA: My goal is to
hit all the right notes

Share 1 Group Goal (the entire band) that you have for CPA: I hope we
can keep a good dynamic level.

Figure 6.26 Tuba "Concert Performance Assessment"



CPA Preview Concert Analysis

Student First Name: [REDACTED]

Student Last Name: [REDACTED]

Your Instrument: Tuba

Share two pieces of feedback that the adjudicators shared that apply you/your instrument in "Guardians of Liberty" (be specific.)

1. ended the phrase good
2. Large quarter notes with the marcettas

Share two pieces of feedback that the adjudicators shared that apply you/your instrument in "Castle Gate, 1924" (be specific.)

1. Started really full
2. don't crescendo early. Keeping balance

Using the recording & the adjudicators feedback, what are two personal goals you want to improve on between now and Concert Performance Assessment?

1. (Guardians of Liberty Goal) The best articulation I can do.
2. (Castle Gate, 1924 Goal) Make sure you can hear me

Overall, how do you feel about the band's performance at the CPA Preview Concert?

I think we did good, but I think we
can still improve even more.

Figure 6.27 Tuba "CPA Preview Concert Analysis"

CPA Performance Analysis

Student First Name: [REDACTED]

Student Last Name: [REDACTED]

Your Instrument: Tuba

Share one piece of feedback that the adjudicators shared that applies to you/your instrument in "Guardians of Liberty" (be specific.)

1. Short and Separated. Emphasize the dynamics.

Share one piece of feedback that the adjudicators shared that applies to you/your instrument in "Castle Gate, 1924" (be specific.)

1. More confident ^{at beginning} (louder/more sound), Pyramid of Sound with crescendos.

Overall, how do you feel about the band's performance at CPA?

I think we did good. We were confident and did our best.

Now that you've done it, why do you think the band participates to CPA?

It gives us a goal and challenges us to meet that goal.

Thinking back to January, did you meet the goals that you set for CPA?

I think we met some of the goals but can still improve

What is one thing you learned through preparing for CPA?

I learned how to improve different techniques.

If you could talk to next year's 7th grade band about CPA, what would you want to tell them?

Don't stress. If you do your best and do what you have learned, you will do just fine.

Figure 6.28 Tuba "CPA Performance Analysis"

Concert Performance Assessment

While waiting your turn to complete your playing assessment, complete the worksheet below. The answers that you share today will be used later, so take time to think through your best answer!

Student First Name: _____

Student Last Name: _____

Your Instrument: percussion

What is "Concert Performance Assessment" (CPA)? CPA is a judged assessment including sight reading and practiced pieces.

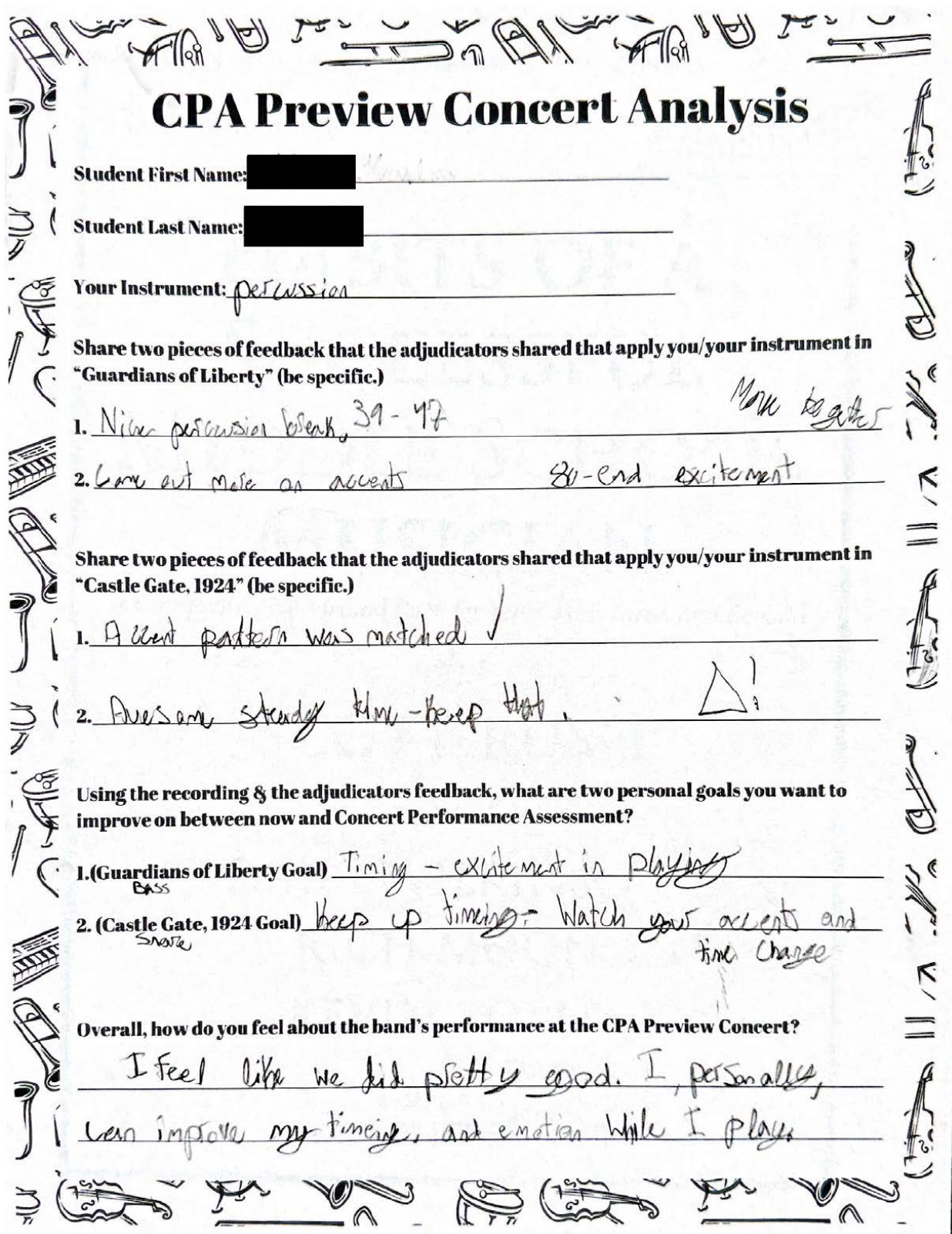
Why do you think the band is participating in CPA? I believe the band is participating for two reasons, one is to see where we are as a band, and to gain the experience of being judged.

Are you nervous or excited for CPA? Why? Quite honestly I feel both nervous and excited. I'm nervous that I will mess up, yet I'm excited just to overall do it.

Share 1 Personal goal that you have for CPA: My goal is to get better at sight reading.

Share 1 Group Goal (the entire band) that you have for CPA: That we can work together and sound good.

Figure 6.29 Percussion "Concert Performance Assessment"



CPA Preview Concert Analysis

Student First Name: _____

Student Last Name: _____

Your Instrument: percussion

Share two pieces of feedback that the adjudicators shared that apply you/your instrument in "Guardians of Liberty" (be specific.)

1. Nice percussion work, 39-47 More together

2. Came out more on accents 80-end excitement

Share two pieces of feedback that the adjudicators shared that apply you/your instrument in "Castle Gate, 1924" (be specific.)

1. Accent pattern was matched ✓

2. Awesome steady time-keep that. Δ!

Using the recording & the adjudicators feedback, what are two personal goals you want to improve on between now and Concert Performance Assessment?

1. (Guardians of Liberty Goal) Timing - excitement in playing

2. (Castle Gate, 1924 Goal) keep up timing - Watch your accents and time change

Overall, how do you feel about the band's performance at the CPA Preview Concert?

I feel like we did pretty good. I, personally,

can improve my timing, and emotion while I play.

Figure 6.30 Percussion "CPA Preview Concert Analysis"

CPA Performance Analysis

Student First Name: _____

Student Last Name: _____

Your Instrument: percussion

Share one piece of feedback that the adjudicators shared that applies to you/your instrument in "Guardians of Liberty" (be specific.)

1. Express the descenders. Great Job percussion. Legato
when it says legato

Share one piece of feedback that the adjudicators shared that applies to you/your instrument in "Castle Gate, 1924" (be specific.)

1. pyramid Accents - not dismissed - Leader at the end / balanced
44-56 ish. don't overstate for 58-63 volume

Overall, how do you feel about the band's performance at CPA?

I feel that we have done really good. Mr. Lobbie used the
Pyramid of Sound more than

Now that you've done it, why do you think the band participates to CPA?

We do it so we can get opinions of people who don't
hear us every day. And we can play in front of other people

Thinking back to January, did you meet the goals that you set for CPA?

Yes. I performed decently, and didn't make
as many mistakes as I thought I'd make.
Without being so scared.

What is one thing you learned through preparing for CPA?

That when I play, I can't think too hard about it
I just have to play the way I've been taught and I'll be fine

If you could talk to next year's 7th grade band about CPA, what would you want to tell them?

I would tell them that they shouldn't be so worried. It's a fun
experience. Be confident, and don't overthink during CPA
it's professional, but we are a family so have fun with it!

Figure 6.31 Percussion "CPA Performance Assessment"



Middle Tennessee School Band & Orchestra Association

Concert Performance Assessment Handbook

Participation Fees

1. All entries must be pre-registered by the MTSBOA member director by the deadline date. All entry fees that are not postmarked by the deadline stated will be assessed a late registration fee per school, as listed in the current Fee Chart.
2. The participation fee for all ensembles regardless of size, grade level and classification shall be the same and listed in the current Fee Chart. This fee will include a professional audio recording of the stage performance.

Classification

1. Classification of bands and orchestras shall be determined by the grade level of the music chosen from the latest revision of the Tennessee Bandmasters Association Graded Music list or the latest revision of the MTSBOA Orchestra Music list.
2. Directors who wish to add a piece to the TBA or MTSBOA Music list, may submit scores to the MTSBOA Score Grading Committee.
3. The Score Grading form, found in the appendix, must be included with submitted scores or scores will not be considered.
4. Band scores will be graded during Mid-State Band event and orchestra scores will be graded during Mid-State Orchestra and Jazz event in January.
5. Music not receiving the grade level desired by the submitting director may be re-submitted at a future meeting of the Score Grading Committee; music already listed may be re-submitted to be re-graded.

Music Requirements

1. Each performing ensemble will perform two or three selections.
2. The first selection performed may be any work chosen by the director; however, it is expected to be appropriate concert literature.
3. The second selection must be listed in a graded music list as outlined in Classification Section above; this will determine the classification of the performing organization. The third selection may be any work chosen by the director; however, it is expected to be appropriate concert literature.
4. All selections will be adjudicated by the panel of judges.
5. If a director wishes to omit a movement or section of a selection from the graded list, that request must be submitted in writing to the Score Grading Committee before the committee meets in January. Some such omissions have already been approved and are so indicated on the graded music lists.
6. Bands and Orchestras may program music of any grade level chosen by the Director.

Figure 6.32 MTSBOA CPA Music Requirements Page 1

7. Directors must furnish three (3) original scores for each selection to be performed; measures shall be numbered consecutively and the name of the school shall be written on each score.
8. Only full or condensed scores will be accepted.
9. Photocopied scores will not be accepted without a letter of permission from the publisher or other documentation verifying copyright law compliance. (If you are using an E-Print score, please provide proof of purchase.)
10. A musical selection may not be used by the same organization more than once in three years.
11. Organizations performing for comments only shall follow all MTSBOA music requirements and procedures regarding selection of music.

Figure 6.33 MTSBOA CPA Music Requirements Page 2

Sight-Reading

1. Middle School and High School Bands and Orchestras shall sight-read for a rating. Middle School ensembles may request in writing to the Executive Committee by the entry date to sight-read for comments only.
2. Each organization will report to the sight-reading event immediately following concert performance.
3. Sight-Reading Guidelines and Procedures:
 - a. Chairs and stands in the sight-reading room should not be moved excessively.
 - b. Only one director can instruct the students in the sight-reading room; any other directors may only stand and observe.
 - c. Directors in Grade I - IV will have six (6) minutes to prepare the ensemble to perform the sight-reading music; Grades V – VI will have seven (7) minutes; directors must stay within the time limit.
 - d. Directors will receive two (2) minutes to study the score before the preparation time. This will take place while music is being passed out to the students.
 - e. Students are not to take the music out of the folders until so instructed.
 - f. During the preparation time, the director may:
 1. Call students' attention to key signatures, repeat signs or other peculiarities of the music.
 2. Sing phrases to illustrate how specific rhythms should be played.
 3. Answer questions from individual players.
 4. Use the time in any manner the director wishes, including have students sing, clap, tap or otherwise interpret the music so long as they do not play their instruments.
 - g. At the end of the preparation time, the ensemble will perform the selection. Once the sight-reading performance begins, the director on the podium may call out rehearsal numbers; other directors may not assist in any form or fashion.
 - h. Directors and students should consider the sight-reading demonstration as a performance rather than a rehearsal.
 - i. At the conclusion of the reading, members of the ensemble will replace the music in the envelopes and remain seated until all music has been handed in; students should be cautioned to look under and around chairs, to take their own music and any other personal items when they leave, and to not take anything that does not belong to them, particularly percussion equipment; the director will be given a few seconds to give instructions to the students.
 - j. A limited number of non-participants, such as administrators or parents, may be admitted, at the director's discretion, to observe the sight-reading event, dependent upon the suitability of the facility to accommodate them without creating a distraction for the students, director or judge.
4. Sight-Reading Music Criteria are based on the Texas UIL system. Bands and Orchestras will sight-read the level of music that matches the grade level of their stage performance. For example, a group performing in Grade IV on stage will sight-read UIL Level IV music.
<http://www.uil texas.org/music/concert-sight-reading/band-sight-reading-criteria>
<http://www.uil texas.org/music/concert-sight-reading/orchestra-sight-reading-criteria>

Figure 6.34 MTSBOA CPA Sight-Reading Requirements

MTSBOA SCORE APPROVAL FORM RATING FOR BAND

ASSIGNED

☐

Title _____ Director _____

Composer/Arr. _____ Publisher _____

School _____ School Address _____

Work Ph. _____

REQUESTED RATING _____

Attach a completed form to each score you request the Grading Committee review. Any score that does not have a form will not be reviewed. Complete the rationale section thoroughly to give the Committee a clear idea as to why you think the selection should receive the rating you request. The Committee reserves the right to deem any particular selection as “not suitable” for Concert Performance Assessment. If you disagree with the Committee, you may re-submit any selection for reconsideration.

***Note: The Association does not grade marches.**

Members present – initial and enter grade recommended:

_____	Grade _____	_____	Grade _____
_____	Grade _____	_____	Grade _____
_____	Grade _____	_____	Grade _____

Figure 6.35 MTSBOA Score Approval Form Page 1

MTSBOA SCORE APPROVAL FORM RATING FOR BAND

Place an X in the box that most fits the composition.

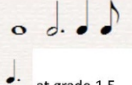
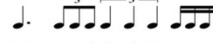
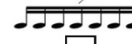
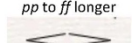
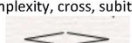
Grade	2	3	4	5	6
Meter	Simple: 2 3 4  4 4 4 Very minimal meter change ☐	Add: 6 minimal use of 5 6 8 Simple  Easy duple time meter changes ☐	Add: 9 12 3 4 6 7 8 8 2 2 2 4 Easy meter change in compound and duple meter ☐	Add: 3 5 7 11 10 9 8 8 8 8 4 4 Asymmetrical meter changes ☐	All meters, frequent and complex changes ☐
Key Signature	Bb, Eb, F- relative minor and modes, minimal accidentals ☐	Bb, Eb, F, Ab – relative minor and modes, simple chromatic alterations and key changes ☐	Up to 5 flats*, incl. C increased use of chromatic alterations and key changes ☐	Up to 6 flats* & 2 sharps limited polytonalities, increased dissonance ☐	Any key-within reason, frequent chromatic alterations. Expanded use of polytonalities. ☐
Tempo (beats per minute)	Andante-Moderato 72-120 simple <i>ritard.</i> Minimal changes. ☐	Andante-Allegro 60-132 <i>ritard., accel.</i> ☐	Largo-Allegro 56-144 <i>ritard., accel., rall., allarg., molto rit.</i> ☐	Largo-Presto 40-168 All tempo descriptors* ☐	Largo-Prestissimo 40-208 Frequent tempo changes ☐
Note/Rest Value	 at grade 1.5 ☐	Add: easy 16 th note groups:  Begin extended techniques ☐	Add: easy groups of:  Very minimal use ☐	All values in duple All values in compound More use of asymmetrical groupings  ☐	More complex use of duple and compound ☐
Rhythm	Basic duple rhythms Dotted rhythms and simple ties at 1+. 2-part independence ☐	Basic rhythms in duple, very simple compound simple eighth-note syncopation, up to 3-part independence ☐	More use of compound rhythm more use of syncopation up to 4-part independence ☐	All rhythms except complex compound or complex 16 th syncopation up to 5-part independence ☐	Add complex subdivision and syncopation, frequent changes, multiple part independence ☐
Dynamics	<i>p</i> to <i>f</i>  short ☐	<i>pp</i> to <i>ff</i>  simple <i>fp</i> 4 bar phrases ☐	<i>pp</i> to <i>ff</i> longer  some subito changes, cross dynamics, more use of <i>pf</i> ☐	<i>ppp</i> to <i>fff</i>  more complex subito changes, cross dynamics ☐	All dynamics, emphasis on complexity, cross, subito  long ☐
Articulation	Basic attack and release (TAH-DAH), slur & accent, minimal use of staccato ☐	Add: tenuto, staccato, legato 2 articulations simultaneously ☐	Add: marcato. <i>sfz</i> , <i>sffz</i> 3 articulations simultaneously ☐	Increased style demands: secco, leggiero, pesante, portato, flutter tongue. 4 articulations simultaneously ☐	Frequent changes, multiple tonguing, multiple articulations simultaneously ☐
Ornaments	None ☐	Simple trills and single grace notes ☐	Trills with entry or exit grace notes, double or triple note figures ☐	Any length of grace note figures, trills, turns, mordents. Notate turns and mordents ☐	Add: increased complexity with frequent use ☐

Figure 6.36 MTSBOA Score Approval Form Page 2

MTSBOA SCORE APPROVAL FORM RATING FOR BAND

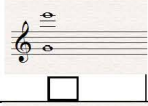
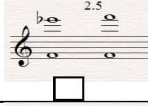
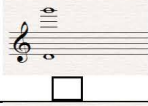
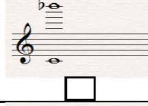
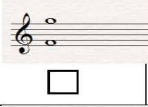
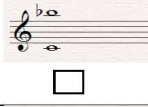
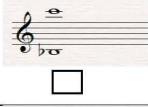
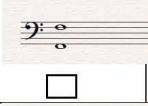
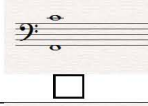
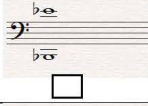
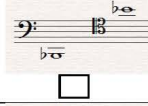
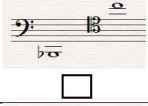
Grade	2	3	4	5	6
Scoring	Reduced instrumentation. Limited section exposure. Part distribution by like families or like registers. Voicing changes at phrase points. ☐	Reduced instrumentation. Limited solos for: fl, cl, tpt, a.sax. Section division and independence. More exposed percussion. Solos cross-cued. Begins use of contemporary notation. ☐	Expands instrumentation. Limited solos ob/hn/bar. Part division within sections, more independence. Solos cross-cued. More exposed percussion, includes piano ☐	Full range of instrumentation. Exposed parts for any instrument. Increased variety of timbre combinations. More use of the piano as instrumental color. ☐	Multiple solos, transparent textures, independent counterpoint. More exposure of Eb clarinet, eng hn., and other auxiliary instruments. ☐
Musical Substance	Emphasis on fundamental concepts. Clever use of basic elements. ☐	Continued emphasis on developing reading and performance skills. Content varies in style & requires expressive response in performance. ☐	Adds new musical concepts, requires recognition of form, style, and composer intent through performance interpretation. Musical meaning not immediately obvious. ☐	Adds more complex musical challenges, requires a constant aural awareness and alertness to the musical architecture and meaning ☐	Demands an understanding of a wide range of styles, requires alertness to form, creative originality, emotional context & contrast, and provokes intellectual satisfaction. Frequent changes in both sound and silence ☐
Considerations	Avoid awkward leaps, tutti scoring from beginning to end and clarinets crossing the break ☐	Well placed rest for endurance. Includes clever counter lines. Keep players in their best range. Avoid frequent changes. ☐	*minimal use of C, D, increased use of tempo, fluctuation. Avoid extreme ranges for players. ☐	*increased use of rubato and sudden changes, minimal use of 6 flats *baritone saxophone with low A key ☐	Content is both musically and technically demanding, frequent changes ☐
Percussion Usage	Timpani optional, no pitch changes. No snare drum rolls, single flams ok, sus. cym. Rolls ok, rhythms may be one level more advanced than wind parts ☐	2 timpani, allow time for simple pitch changes. Simple rolls on snare drum, rolls on tambourine, triangle, bass drum ok ☐	4 timpani, two hand mallets, more exotic effects, coin scrapes, brushes ☐	4 hand mallets, more exotic effects, bowed vibraphone or crotales, multiple mallet part ☐	All techniques within reason ☐
Flute	 ☐	 ☐	 ☐	 ☐	 ☐
Oboe	 ☐	 ☐	 ☐	 ☐	 ☐
Bassoon	 ☐	 ☐	 ☐	 ☐	 ☐
Clarinet	 ☐	 ☐	 ☐	 ☐	 ☐

Figure 6.37 MTSBOA Score Approval Form Page 3

MTSBOA SCORE APPROVAL FORM RATING FOR BAND

Grade	2	3	4	5	6
Alto Clarinet Bass Clarinet	 ☐	 ☐	 ☐	 ☐	 ☐
Alto, Tenor, Baritone Sax	 ☐	 ☐	 ☐	 ☐	 ☐
Trumpet	 ☐	 ☐	 ☐	 ☐	 ☐
Horn	 ☐	 ☐	 ☐	 ☐	 ☐
Trombone/ Baritone	 ☐	 ☐	 ☐	 ☐	 ☐
Tuba	 ☐	 ☐	 ☐	 ☐	 ☐
Percussion Instruments	Snare drum, bass drum, sus. Cymbal, crash cymbal, finger cymbal, bells, xylophone, two timpani (26", 29"), triangle, woodblock, tambourine, claves, maracas, cowbell, sleigh bells, temple blocks ☐	Add: tom-toms, timbales, gong, tam-tam, chimes, guiro, castanets, shaker, ratchet, vibraslap, mark tree, wind chimes, flexatone ☐	Add: piano, vibraphone, 2 timpani (23", 32"), conga, tenor drum, whip, marimba, lion's roar, cabasa ☐	Add: crotales, harp, celesta, (synthesizer), variety of sizes: membranes, cymbals, triangles, woodblocks, tam-tams for special effects ☐	All percussion instruments, including wide ranges of special effects ☐

Chart input & layout-Angel McDonald © Moonworks 2001

Taken from:

Blocker, Larry, Eugene Migliaro Corporon, Ray Cramer, Tim Lautzenheiser, Edward S Lisk, and Richard Miles.
Teaching Music Through Performance Volume 7. Chicago: GIA Publications, INC, 2009.

Figure 6.38 MTSBOA Score Approval Form Page 4

Tennessee Music Education Association
CONCERT BAND AND ORCHESTRA
Music Evaluation Form



DATE _____ ORDER OF APPEARANCE _____ FESTIVAL / CONTEST LOCATION _____

ENSEMBLE NAME – SCHOOL – CITY – STATE _____

DIRECTOR _____ DIVISION _____ CLASSIFICATION _____ ADJ. STATUS _____ ENSEMBLE SIZE _____

SELECTIONS – Titles and Composers _____

RATING	AREAS OF REVIEW			COMMENTS	
	+ Good	- Needs Improvement	Blank = OK		
SOUND QUALITY					
	Tone Quality ☐ Characteristic (for this age group) ☐ Free of tension ☐ Vibrant – energy without harshness ☒ Control ☐ at all dynamics ☐ in all ranges				
	Blend and Balance ☒ Blend ☐ Sectional ☐ Full Ensemble ☒ Balance ☐ Sectional ☐ Full Ensemble ☐ Chordal Balance ☐ Melody to harmony and rhythm ☒ Clarity ☐ inner voices ☐ solos ☐ lower voices				
	Pitch / Intonation ☐ Horizontal – unison & like instruments ☐ Vertical – Octaves & section to section ☐ Chords ☐ Melodic passages passed between sections				
TECHNICAL ACCURACY					
	Technique ☐ Attacks ☐ Releases ☐ Precision of melodic and technical elements ☐ Clarity of articulation ☐ Missed notes				
	Rhythm ☐ Accuracy ☐ Steady Pulse ☐ Tempi ☐ Proper Inflection ☐ Precision of rhythmic figures				
MUSICALITY					
	Interpretation ☐ Correct style application including all markings ☐ Full Range of Dynamics ☐ Dynamic Subtleties ☐ Phrasing ☐ Carefully planned and executed				
	Musicianship ☐ Artistry ☐ Nuances ☐ Expressivity ☐ Sense of Ensemble ☐ Melodic Direction and Inflection				
PROFESSIONALISM					
	☐ Appropriate Repertoire ☐ Conductor / Ensemble Interaction ☐ Posture / Playing Position ☐ Confidence ☐ Appearance ☐ Stage Deportment				

ADJUDICATION SCALE – By Rating: I – Superior II – Excellent III – Good IV – Fair V – Needs Improvement

Evaluators – The Final Rating is an average of the eight ratings. Scores of 1.5 round to II, etc.

Do Not use plus (+) or minus (-) in any rating.

Adjudicator (print) _____

Adjudicator (sign) _____

FINAL RATING

Figure 6.39 TMEA Music Evaluation Form

**Tennessee Music Education Association
CONCERT BAND AND ORCHESTRA –
Sight Reading Evaluation Form**



DATE _____ ORDER OF APPEARANCE _____ FESTIVAL/CONTEST LOCATION _____

ENSEMBLE NAME – SCHOOL – CITY – STATE _____

DIVISION

CLASSIFICATION

ADJ STATUS

ENSEMBLE SIZE

DIRECTOR _____

SELECTIONS - Title(s) and Composer(s) _____

RATING	AREAS OF REVIEW (+ Good/ - Needs Improvement/ blank = OK)	COMMENTS	
SOUND QUALITY			
☐	Tone Quality ☐ Natural (<i>for this age group</i>) ☐ Blend ☐ Control	Evaluators - The Final Rating is to be an average of the ratings given to each performance area. Please <u>avoid</u> ratings of I- or II+ by entering performance area ratings that will lead to a clear cut Final Rating. Be prepared to justify these ratings with appropriate written and recorded commentary. <i>(Cont. on back)</i>	
	Pitch ☐ Accuracy ☐ Intonation		
	Balance ☐ Ensemble ☐ Sectional		
TECHNICAL ACCURACY			
☐	Technique ☐ Correct notes, key signatures ☐ Articulation/Bowing		
	Rhythm ☐ Correct note values/rhythmic figures ☐ Steady Pulse ☐ Tempi		
	MUSICALITY		
☐	☐ Correct and Uniform Style Application ☐ Dynamics ☐ Expressivity		
☐	COMMUNICATION ☐ Sense of Ensemble ☐ Response to Conductor ☐ Consistency and Recovery		Final Rating
	DEPORTMENT		
	☐	☐ Attitude ☐ Appearance ☐ Positive Use of Preparation Time	_____ Adjudicator (print) _____ Adjudicator (sign)

ADJUDICATION SCALE – By Rating: I = (Superior) II = (Excellent) III = (Good/Average) IV = (Fair) V = (Needs Improvement)

This form is developed in partnership with MENC: The National Association for Music Education

Figure 6.40 TMEA Sight Reading Evaluation Form