

# Band 8-12

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## Program Overview

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### *Land Acknowledgement*

I would like to acknowledge that Guildford Park Secondary, where we work, play and learn, is on the shared, unceded traditional territory of the Katzie, Semiahmoo, and Kwantlen Nations.

### *Philosophy Statements*

**School:** Create a caring, accepting, learning community where students fulfill their potential individually and collectively, participate in quality learning experiences, recognize and celebrate their diversity and accomplishments, and prepare for a lifetime of challenges and opportunities. (<https://legacy.surreyschools.ca/schools/guildfordpark/Pages/default.aspx>)

**Personal:** My overarching mission across my music program is to help students develop and expand their relationship with music such that it endures in a meaningful way for the rest of their lives. I seek to achieve this through offering authentic musical experiences through listening, playing, creating, performing, and reflecting; honouring the musical views and experiences the students bring with them to class; encouraging students to strive for artistry at all levels; and modelling a lifelong relationship with music in my own life.

### *Provincial Guidelines*

BC does not have a curriculum for “Band”, and instead offers a curriculum guide for “Arts Education 8”, “Music 9”, and “Instrumental Music 10-12”, where teachers can design and offer a course to teach the “Core Competencies”, “Big Ideas”, and “Curricular Competencies” in a way of their choosing. Band remains a popular way to do this in most high schools. My curriculum aims to meet many of the items outlined in this curriculum guide over the course of 5 years of high school band.

<https://curriculum.gov.bc.ca/curriculum/arts-education>

Guildford Park is a grade 8-12 high school. The school is run in semesters, although band typically runs linearly through the year, alternating daily with another required course like P.E. This means students get band all year, 2-3 times per week for 70 minutes. This has not been the case over the pandemic, but the plan is to return to this model soon.

Band 8 is more or less “beginner band”. Usually around 2/3 of the students in band 8 had some kind of band 7 beginner band, but as the quality of those programs is inconsistent and as at least 1/3 of the students are new to band, we treat band 8 as a beginner ensemble and just move a little quicker as some of the kids have experience and can help their peers. I also give the students who did take band 7 the chance to try a new instrument so as to better balance the ensemble and give them a chance to learn something new alongside their beginner peers.

Between grade 8 and 12, the students have 3 band courses that are grouped slightly differently year to year based on enrollment. Typically, this means that we have two band 8 class, two band 9/10 class, and a band 11/12 class, but sometimes (as with this year) we have two band 8s, two band 9s, and band 10-12. Almost all the students enrolled in band borrow an instrument from the school, and we provide all consumables (ie reeds, valve oil, etc. See “Environmental Influence” below for more explanation.)

I’m dividing this curriculum up into 3 courses based on what I’ve had most often: band 8, band 9/10, and band 11/12, but it is adaptable and reproducible in almost any configuration of those grades.

Strengths	Weaknesses
<ul style="list-style-type: none"><li>- Community and relationship focused</li><li>- Taught by specialist</li><li>- Challenging and rewarding</li><li>- Develops lifelong skill and arts appreciation</li><li>- Supports school and personal educational philosophies</li><li>- Provides authentic music experiences</li></ul>	<ul style="list-style-type: none"><li>- Can be quite exclusive, especially for students who didn’t have the opportunity to start instrumental music when it was first offered to other students</li><li>- Colonial history; issues with representation</li><li>- Not connected to the prior musical relationships of most students</li><li>- Requires lots of expensive equipment and upkeep</li><li>- Requires purposefully designed space for both acoustics and storage</li></ul>
Opportunities	Threats
<ul style="list-style-type: none"><li>- Community engagements through performance</li><li>- Field experiences</li><li>- Advocacy opportunities built into performances</li><li>- Lots of flexibility for teacher to react to changing circumstances and interests of students</li><li>- Connections with the feeder schools</li></ul>	<ul style="list-style-type: none"><li>- Program funding</li><li>- Specialist teacher recruitment and retention</li><li>- Unsupportive administration</li><li>- Scheduling</li><li>- Requires a specialist</li><li>- Other elective choices</li></ul>

## *Reproducibility*

Band is a very adaptable course, especially in BC where there isn't a specialized band curriculum. It is really just a *music* course, which gives the teacher a lot of freedom to teach from a place of authenticity and passion. The students in the course start their instrumental music journey in grade 8, and each year the course becomes more focused and the expectations get higher. However, the nature of the course doesn't change. This coincides well with the students' natural growth as they mature as human beings and come to understand more of the world around them and their place in it. Furthermore, as the students stay in band year over year, it becomes one of the only classes in their high school career where they are with the same peers and teacher every year (as I am the sole band teacher at Guildford Park). What this means is that I get to know the students very well and can adapt and adjust portions of the course to best support the individuals in my classes. This was particularly evident over the pandemic, where I've been able to teach my students where they're at rather than forcing unrealistic expectations upon them based on things they were "supposed" to have learned in previous years. There is no expectation to reproduce the same course over and over or meet standardized targets, and I get to work with my students from a place of compassion and understanding (see: *Environmental influence*).

## *Relevance of chosen design model*

The primary design model of my curriculum is Jerome Bruner's spiral curriculum model. The idea is that the majority of the concepts and skills for musical artistry, autonomy, and creativity are introduced in band 8, the first year of the curriculum, and then gradually built upon year over year until grade 12. Band 8 has the most complete list of outcomes, with the subsequent years adding more detail and introducing more complex outcomes based on the understanding and skills acquired in previous years.

When beginning the process of developing this curriculum, I found myself drawn to the work of Hilda Taba and Ralph Tyler. Taba recommends starting with a "diagnosis of needs": beginning with the needs of the learners in mind. Tyler starts in a similar place, but he calls it the "objectives" of the course, which I base on a combination the wishes of the students coming into the course and what my experience and education have taught me to be the most important things students should walk out of the course understanding and being able to do. I find that this starting place connects with Jay McTighe & Grant Wiggins' "backwards design" model, starting with the end in mind. This allows me to start with my outcomes in mind, which then leads to choosing content, planning assessment strategies, and lastly to designing the learning experiences and instruction methods.

In Band 8-12, my outcomes are a combination of technical skill, music literacy, creativity, and artistry. (These outcomes are outlined below in the content section of the curriculum). From there, I loosely followed a combination Taba's 7 steps and the backwards design model. Knowing my desired outcomes made choosing and organizing the content and learning

experiences fairly straightforward, while leaving space to do what I call “pulling at threads”. I use this term to describe the flexibility required to diverge from the curriculum in order to more closely examine and learn about something that the students show curiosity about that may lay outside of what I’d originally planned. Often these “threads” pull me, as the teacher, outside of my knowledge and experience, creating a situation of shared learning between teacher and students that I think is essential to building relationships and creating an open, creative environment in the classroom. It also leaves room for me to have ideas in reaction to what I’m learning in my own life, as well as what is going on in our community, province, country, and wider world.

Guiding all of this behind the scenes are the work of Benjamin Bloom (Bloom’s Taxonomy), and Dale Lonis & Ardith Haley (4 Pillars, Value & Transfer). When choosing and organizing my content and learning experiences, I’m looking for ways to use my pedagogical expertise and educational philosophy to guide my learners towards “value & transfer”, employing the concept of the spiral curriculum to help students build on and connect with what they learned previously.

### *Environmental influence*

Guildford Park Secondary is located in the community of Guildford in Surrey, BC, in one of the lowest socioeconomic catchment areas in Surrey School District. According to 2016 census data, 50% of Guildford’s population are immigrants to Canada (<https://www.surrey.ca/sites/default/files/media/documents/Neighbourhood-Profile-Guildford.pdf>). Guildford Park Secondary itself has one of the highest refugee populations in the district as well. What this means is that our student population is extremely diverse, and for the most part our families have working parents with little money for extras. Very few of our students have or have had private music instruction before coming into our program, and a large portion of our students are unable to practice at home due to tight or chaotic living situations. Almost all students borrow an instrument from the school, leaving me to manage and care for an instrument library of over 100 wind and string instruments. Our music program is often the only structured exposure our students will ever get to music, so it is critical that we help them build a positive relationship with the art that will endure beyond their time at the school. Almost none of our students will be pursuing music in post-secondary, as the privilege level is simply not high enough for students to pursue education streams that don’t safely lead to a good paying job. There is often a lot of pressure on our students to help lift their families out of poverty. In many cases, the teachers at the school are the most stable adults in the lives of our students, and our job as role models and mentors is emphasized somewhat compared to other schools in the district. Building authentic relationships and creating safe, welcoming spaces for learning are the most important aspects of being a teacher at Guildford Park.

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# Content

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## Outcomes

Students can...

Band 8
... hold their instrument properly and stand/sit with good posture
... demonstrate care for their instrument/equipment in the room
... demonstrate correct breathing for wind instrument playing
... sight read rhythms in 4/4, 2/4, 3/4 using whole, half, quarter, eighth, and sixteenth notes; whole, half, quarter, and eighth rests; dotted half and quarter notes; basic syncopation
... identify pitches on the staff in the clef they use most often (treble or bass) and play them on their instrument
... demonstrate understanding and application of common western notation: time signatures (and conducting patterns), key signatures, accidentals, repeats, dynamics, phrase lines, tempo and tempo changes, etc
... copy simple rhythms and melodies by ear on their instrument
... play a one octave chromatic scale on their instrument
... play one octave Bb major, Eb major, Ab major, and F major scales on their instruments (adapted slightly based on instrument range); flam, multiple bounce, paradiddle, buzz roll
... demonstrate and apply understanding of dynamics on their instrument (pp to ff; crescendo/diminuendo)
... play and breathe with musical phrasing
... demonstrate and apply articulations on their instrument (tonguing, slurring, staccato, legato, accent, marcato, sforzando, etc)
... improvise musical ideas within defined boundaries
... notate simple rhythms by ear
... compose, notate, and perform simple rhythmic and melodic ideas
... perform repertoire with the ensemble (working towards In TONE In TUNE In TIME In TOUCH)
... self-diagnose errors in rehearsal
... react to the conductor's gestures
... demonstrate awareness of the roles of all the instruments in the ensemble
... demonstrate awareness of good tone/characteristic sound on their instrument
... work together to achieve a goal

... define the role the arts and artists play in our society
... respond to music they hear and play using musical terms
... practice effectively
... perform music with artistry; ~grade 0.5 – 1.5
... demonstrate musical autonomy and responsibility to the ensemble

<b>Band 9/10</b>
... demonstrate increasing sophistication/engagement with the outcomes in band 8
... blend with their section and balance to the band
... sight read rhythms with ties, dots, eighth note triplets
... make judgements about and adjustments around playing in tune
... play one and two octave major scales in 8 keys; chromatic scale across range
... build scales using tones and semitones
... make musical decisions that serve to communicate the intent of music we play
... effectively use a metronome in practice and rehearsal
... demonstrate awareness of the types of careers available to musicians
... combine musical ideas to create something new
... demonstrate understanding of musical form
... identify/complete generic intervals (notated) up to an octave
... identify key signatures we use most often (F, Bb, Eb, Ab)
... identify chord quality by ear
... notate simple melodic phrases by ear
... perform music with artistry; ~grade 2 – 3
... use a DAW to capture and create original music

<b>Band 11/12</b>
... demonstrate increasing sophistication/engagement with the outcomes in band 8-10
... sight read rhythms in compound meters; quarter note triplets; cut time
... play one and two octave major scales in 12 keys
... identify/complete specific intervals (notated) up to a M13
... identify intervals within an octave by ear
... build triads and seventh chords
... make mature artistic and aesthetic judgements
... perform and create music with artistry; ~grade 3 – 4+

## Examples of what to teach

### *Band 8*

For this course I use Essential Elements (referred to as EE below) book 1 as my main resource to help students get started. We don't follow the book in order, and instead I pick and choose items from it as needed. I also use <http://tonesavvy.com> for note identification drills, <http://sightreadingfactory.com> to generate rhythm reading examples that we do as a class, and <http://musictheory.net> for lessons on basic theory/notation.

Week 1
Intro/expectations Get to know you Instrument "petting zoo" Choosing instruments/Balancing the ensemble Rhythm games
Week 2
Putting together instruments, holding instruments Posture Breathing, tonguing / sticking Musictheory.net: The staff, clefs, and ledger lines; note duration Long tones / basic rhythms (EE pages 1-10) Ear training: copycat rhythms How to practice
Week 3
EE pages 1-10 (this becomes our warmup for the next few weeks) Hot Cross Buns, Mary Had a Little Lamb Musictheory.net: Measures and time signatures Sight reading factory - rhythms Tonesavvy.com note identification drills
Week 4
Sight reading in EE SRF and Tonesavvy EE pg 18 Call and response activities Hand out first grade 0.5 piece (ie <a href="#">Samba La Bamba</a> by William Owens) Assign first playing assignment (beginners: Mary Had a Little Lamb; advanced: EE pg 18)

From here it is a continuation of reinforcing and practicing the fundamental skills covered in this first month, while using repertoire to find meaningful lessons to support the outcomes listed above. How this looks will change from year to year as we work through different rep and follow the interests of the students. It is important that everything I teach is immediately relevant to what the students are trying to accomplish artistically, so I connect everything to the performance and creative goals we strive for as a class.

Band 8 students have 4 performances per year: The winter fine arts festival (December), Grade 7 Invitational Concert (February), the school district's grade 8 concert band revue (April), and the spring fine arts festival (June).

#### *Band 9/10 & Band 11/12*

For these courses I use "Foundations for Superior Performance" as my method book. It is a very well written book of ensemble exercises and chorales that we use for our warm ups (which is where I do most of my teaching about tone, tuning, balance, breathing, listening, etc), as well as scales and technical exercises in all keys.

I continue using [musictheory.net](http://musictheory.net), [tonesavvy.com](http://tonesavvy.com), and [sightreadingfactory.com](http://sightreadingfactory.com) as described in the Band 8 section, building on the concepts learned that year. As these are multigrade classes, students in Band 10 and Band 12 are tasked with mentoring and leading the younger students where appropriate.

The "what" of these courses is dictated mostly by the repertoire choices, looking for music that supports the outcomes listed above. In general, I look for a mixture of rhythmic pieces ("dance") and lyrical pieces ("chanson") across a variety of genres (see: *Resources*). Often, pieces will include a bit of both.

In addition to instrumental technique, theory, repertoire, and performance, in band 9-12 the students start using Garageband and/or Bandlab to apply what they've been learning in creative ways. The concepts of form, chords, intervals, melody, dynamics, phrasing, balance, blend, and so forth, become more concrete when students are given opportunities to apply those concepts in creative ways and in musical genres more closely connected to their lived musical experiences outside the classroom. Music technology provides an easy way for students to start "playing around" with being a composer, while getting immediate aural feedback on their ideas.

Band 9/10 students have 4 performances per year: District Grade 9-12 Concert Band Revue (November), Winter Fine Arts Festival (December), Spring Festival (band trip, April or May), Spring Fine Arts Festival (June).

Band 11/12 students have all the above performances as well as one at the Remembrance Day assembly (November).



Examples of formative assessment throughout course		
Early	Mid	Late
<ul style="list-style-type: none"> <li>• Autobiography in 3 songs</li> <li>• In class observation</li> <li>• Informal playing assignments with feedback</li> <li>• Music listening with discussion</li> <li>• Dictation assignments</li> <li>• Rubric co-construction</li> <li>• Classroom discussions</li> <li>• Tonesavvy exercises</li> <li>• Public performance</li> </ul>	<ul style="list-style-type: none"> <li>• In class observation</li> <li>• Informal playing assignments with feedback</li> <li>• Self-assessments</li> <li>• Music listening with discussion</li> <li>• Practice routine design</li> <li>• Rubric co-construction</li> <li>• Classroom discussions</li> <li>• Tonesavvy exercises</li> <li>• Composition assignments</li> <li>• Public performance</li> </ul>	<ul style="list-style-type: none"> <li>• In class observation</li> <li>• Music listening with discussion</li> <li>• Classroom discussions</li> <li>• Self-assessments</li> <li>• Tonesavvy exercises</li> <li>• Public performance</li> <li>• Composition assignments</li> </ul>

Examples of summative assessment throughout course		
Early	Mid	Late
n/a	<ul style="list-style-type: none"> <li>• Formal playing tests</li> <li>• Dictation tests</li> <li>• Growth summary</li> </ul>	<ul style="list-style-type: none"> <li>• Formal playing tests</li> <li>• Dictation tests</li> <li>• Growth summary</li> <li>• Composition assignments</li> </ul>

## Advocacy

Band is well established in our district and doesn't require convincing anyone to run it. At Guildford Park, we don't have the physical space or the staff to grow the program either, so the primary focus is on ensuring that future learners are aware of this option and choose to pursue it when they come to Guildford Park.

Prior to grade 8 course selection for students coming to Guildford Park the following year, hosting a grade 7 band night (we call it the Grade 7 Invitational) is the primary way to recruit musicians into the band program.

January: Visit all feeder schools to meet the band students, tell them what they have to look forward to if they join band at Guildford Park, and invite them to perform in February. Distribute sheet music to their band teachers.

Talking points:

- Fun!
- Trips/travel

- Build lifelong skills
- Forge lifelong friendships
- Safe community to belong to when coming to a new school (high school can be scary!)
- A different way to grow your brain
- A universal language you can use to express yourself

February: Band 7 students from all feeder schools come perform as a massed ensemble at Guildford Park and watch performances by our current grade 8s and Jazz Band. This allows them to get to know me and check out the school, and also gives my grade 8s a chance to be “big kids” for a night, and take some pride in how far they’ve come since they were in grade 7 one short year ago. The jazz band is our top performing ensemble, so it is inspirational and fun for the grade 7s (and the grade 8s too!) to see what is possible if they stick with music.

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## Resources

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### *Physical Space*

- Designated music room with chairs, music stands, and if possible, a sink; plenty of storage space for instruments
- Performance area with room for audience seating

### *Instrument inventory*

Winds
Flutes, clarinets, bass clarinets, alto, tenor, and baritone saxes, trumpets, trombones, French horns, baritones/euphoniums, tubas. While there are of course other wind instruments, this will be enough to get going. Next I would add oboe, bassoon, and piccolo flute.
Strings
Double basses, bows, electric basses, patch cables, amps
Percussion
Concert snare and bass drum, timpani, glockenspiel, xylophone, vibraphone, marimba (if possible), suspended cymbal, crash cymbals, bell tree, congas, bongos, drum set, wood block, temple block, assortment of auxiliary percussion (tambourine, shakers, claves, triangles, ratchet, vibraslap, etc), trap table, sticks and mallets

### *Other equipment*

- Projector and screen
- Portable computer with internet access
- Quality speaker system with Bluetooth
- Conductor podium and stand
- Baton
- Travel cases
- White board and dry erase markers
- Rolling carts for large instruments
- Brass mutes
- Drum key
- Extra neck straps and ligatures
- Instrument repair kit with small screwdrivers, mouthpiece puller, needle nose pliers, cork, pads, glue
- Photocopier
- Music folders
- Access to class set of iPads or notebook computers

### *Consumables*

- Reeds (2.0 – 3.5 strength for all single reed instruments)
- Valve oil, rotor oil, slide grease, slide cream, cork grease
- Bass rosin
- Sterisol sanitizer and paper towels

### *Library*

- Class sets of Essential Elements Book 1
- Class sets of Foundations for Superior Performance
- Diverse repertoire library, grade 0.5 to 4+ that includes:
  - Lyrical pieces
  - Transcriptions of classic orchestral rep
  - Classic wind band rep
  - Marches
  - Popular Music / Broadway / Movie themes
  - New/modern works
  - Works by under-represented voices in band literature (women, BIPOC, LGBTQ+)
  - Canadian Content
  - FLEX BAND arrangements