المدرسة الأمريكية الدولية
American International School

# HIGH SCHOOL

International Baccalaureate®
Baccalauréat International
Bachillerato Internacional

## BAND SCOPE AND SEQUENCE | AY 2026–27

Course targets: Grade 9 builds toward HSI; Grade 10 consolidates HSI; Grades 11–12 develop HSII. Grade 9 may use E.8 entry scaffolds after baseline assessment.

| STRAND | STANDARDS / SKILLS<br>New York State Music | 9th<br>Instrumental Music | 10th<br>Instrumental Music | 11th<br>Advanced Instrumental | 12th<br>Advanced Instrumental |
|---|---|---|---|---|---|
| Creating | Anchor 1 • Generate ideas<br>EU: Musical ideas arise from varied experiences and sources.<br>EQ: How can rehearsal material inspire original music?<br>Timing: S1 U2; extend S2 U6. | MU:Cr1.1.E.HSI<br>I → P: Generate guided contrasting rhythmic or melodic phrases using familiar scales.<br>Evidence: short phrase sketches. | MU:Cr1.1.E.HSI<br>P → A: Create contrasting phrases with purposeful rhythm, melody and timbre.<br>Evidence: annotated idea bank. | MU:Cr1.1.E.HSII<br>I → P: Generate related ideas for a complete passage using studied harmonic material.<br>Evidence: passage plan. | MU:Cr1.1.E.HSII<br>P → A: Generate and justify ideas for a coherent passage with clear expressive intent.<br>Evidence: independent passage plan. |
| | Anchor 2 • Develop and document<br>EU: Creative choices reflect musical knowledge, context and intent.<br>EQ: How do musicians shape and preserve ideas?<br>Timing: S1 U2–3; S2 U6. | MU:Cr2.1.E.HSI<br>I → P: Develop two contrasting phrases; save notation and a recording with support.<br>Evidence: draft score and audio. | MU:Cr2.1.E.HSI<br>P → A: Develop contrasting phrases with clear structure; preserve notation and audio.<br>Evidence: draft score and audio. | MU:Cr2.1.E.HSII<br>I → P: Develop a complete passage, applying chord tones and melodic continuity.<br>Evidence: score and recording. | MU:Cr2.1.E.HSII<br>P → A: Independently develop a complete passage; document compositional decisions.<br>Evidence: score, audio and rationale. |
| | Anchor 3 • Refine and share<br>EU: Feedback and revision improve creative communication.<br>EQ: What changes make a musical idea ready to share?<br>Timing: S1 U3; S2 U6–8.<br>Cr3.1: refine; Cr3.2: present. | MU:Cr3.1.E.HSI<br>MU:Cr3.2.E.HSI<br>I → P: Use guided criteria to revise phrases, then share them with peers.<br>Evidence: before/after drafts and sharing. | MU:Cr3.1.E.HSI<br>MU:Cr3.2.E.HSI<br>P → A: Evaluate, revise and present contrasting phrases; explain one improvement.<br>Evidence: revision log and performance. | MU:Cr3.1.E.HSII<br>MU:Cr3.2.E.HSII<br>I → P: Refine a complete passage through feedback; present individually or in ensemble.<br>Evidence: revised passage and recording. | MU:Cr3.1.E.HSII<br>MU:Cr3.2.E.HSII<br>P → A: Independently evaluate and refine a passage; lead its rehearsal and sharing.<br>Evidence: revision rationale and recording. |

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Core progression retained: technique and literacy → sight-reading and interpretation → concert repertoire → feedback and transfer. Technical demands are instrument-appropriate.

| STRAND | STANDARDS / SKILLS<br>New York State Music | 9th<br>Instrumental Music | 10th<br>Instrumental Music | 11th<br>Advanced Instrumental | 12th<br>Advanced Instrumental |
|---|---|---|---|---|---|
| Performing | Anchor 4 • Select, analyze, interpret<br>EU: Repertoire choices and interpretation draw on skill, musical structure and context.<br>EQ: How do score and context inform performance?<br>Timing: U3–4 and U7–8; selection begins in U2.<br>Pr4.1 / Pr4.2 / Pr4.3. | MU:Pr4.1.E.HSI<br>MU:Pr4.2.E.HSI<br>MU:Pr4.3.E.HSI<br>I → P: Select from suitable options; identify key, meter, phrases and expressive markings.<br>Evidence: annotated score; selection reason. | MU:Pr4.1.E.HSI<br>MU:Pr4.2.E.HSI<br>MU:Pr4.3.E.HSI<br>P → A: Explain repertoire choice and phrase structure; apply dynamics and articulation.<br>Evidence: score annotations; interpretation. | MU:Pr4.1.E.HSII<br>MU:Pr4.2.E.HSII<br>MU:Pr4.3.E.HSII<br>I → P: Justify repertoire using structure, demands and purpose; relate analysis to style.<br>Evidence: selection rationale; score study. | MU:Pr4.1.E.HSII<br>MU:Pr4.2.E.HSII<br>MU:Pr4.3.E.HSII<br>P → A: Independently justify repertoire and defend interpretive choices in rehearsal.<br>Evidence: comparative score study. |
| | Anchor 5 • Rehearse and refine<br>EU: Focused practice and feedback improve performance over time.<br>EQ: Which rehearsal strategies solve musical challenges?<br>Timing: U2–4 and U5–8; revisit every rehearsal. | MU:Pr5.1.E.HSI<br>I → P: Develop tone, breath/support or stroke control, scales and rhythm; use feedback and cues.<br>Evidence: playing checks; practice log. | MU:Pr5.1.E.HSI<br>P → A: Choose practice strategies for technical and expressive problems; identify needed cues.<br>Evidence: recorded progress and reflection. | MU:Pr5.1.E.HSII<br>I → P: Apply and evaluate strategies for advanced technique, blend and intonation; initiate cues.<br>Evidence: sectional log; playing checks. | MU:Pr5.1.E.HSII<br>P → A: Lead sectional problem-solving, evaluate its effect and transfer strategies to new music.<br>Evidence: before/after recordings. |
| | Anchor 6 • Perform expressively<br>EU: Effective performance combines accuracy, expression and awareness of audience and context.<br>EQ: How do we communicate musical intent?<br>Timing: U4 and U8; checkpoints U3 and U7. | MU:Pr6.1.E.HSI<br>I → P: Perform prepared music accurately with developing tone, phrasing and ensemble awareness.<br>Evidence: individual and ensemble rubric. | MU:Pr6.1.E.HSI<br>P → A: Sustain accuracy and expression across varied repertoire, including tempo changes.<br>Evidence: concert and individual recording. | MU:Pr6.1.E.HSII<br>I → P: Meet advanced technical and expressive demands across varied styles and contexts.<br>Evidence: concert; individual excerpt. | MU:Pr6.1.E.HSII<br>P → A: Sustain secure, expressive performance with independence and ensemble leadership.<br>Evidence: concert; unfamiliar transfer task. |

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|---|---|---|---|---|---|
| Responding | Anchor 7 • Select and analyze responses<br>EU: Listening choices reflect interests and purpose; musical structure and context shape responses.<br>EQ: Why choose this music, and what do we hear?<br>Timing: U2–4 and U6–8.<br>Re7.1: select; Re7.2: analyze. | MU:Re7.1.E.HSI<br>MU:Re7.2.E.HSI<br>I → P: Apply guided listening criteria; identify repetition, contrast and context in studied works.<br>Evidence: listening notes and examples. | MU:Re7.1.E.HSI<br>MU:Re7.2.E.HSI<br>P → A: Apply selection criteria for a purpose; explain how structure and context affect response.<br>Evidence: comparative listening response. | MU:Re7.1.E.HSII<br>MU:Re7.2.E.HSII<br>I → P: Justify choices for varied purposes; compare structural and contextual features.<br>Evidence: listening comparison. | MU:Re7.1.E.HSII<br>MU:Re7.2.E.HSII<br>P → A: Independently justify listening choices and support analysis with musical evidence.<br>Evidence: curated listening rationale. |
| | Anchor 8 • Interpret meaning<br>EU: Musical elements and structure offer evidence of expressive intent.<br>EQ: What supports our interpretation?<br>Timing: U3–4 and U7–8. | MU:Re8.1.E.HSI<br>I → P: Explain an interpretation using dynamics, articulation, tempo or phrase shape.<br>Evidence: short written or oral response. | MU:Re8.1.E.HSI<br>P → A: Support interpretations with specific score and contextual evidence.<br>Evidence: annotated listening response. | MU:Re8.1.E.HSII<br>I → P: Use musical evidence and contextual research to support interpretation.<br>Evidence: sourced interpretation notes. | MU:Re8.1.E.HSII<br>P → A: Defend an interpretation by weighing musical evidence and relevant research.<br>Evidence: comparative interpretation. |
| | Anchor 9 • Evaluate work<br>EU: Evaluation draws on analysis, interpretation and meaningful criteria.<br>EQ: What evidence supports a judgment of quality?<br>Timing: U3–4 and U7–8; after each performance. | MU:Re9.1.E.HSI<br>I → P: Use shared criteria to evaluate a recording and set one specific improvement goal.<br>Evidence: rubric and next step. | MU:Re9.1.E.HSI<br>P → A: Develop or adapt criteria; evaluate structure, context and performance choices.<br>Evidence: self/peer review and goal. | MU:Re9.1.E.HSII<br>I → P: Combine research and agreed criteria to evaluate works and performances.<br>Evidence: evidence-based critique. | MU:Re9.1.E.HSII<br>P → A: Independently evaluate competing interpretations and test an improvement strategy.<br>Evidence: critique and follow-up recording. |

## BAND SCOPE AND SEQUENCE | AY 2026–27

The four strands remain integrated. Community contribution may use an existing approved performance or in-school sharing opportunity; it does not require a new event.

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|---|---|---|---|---|---|
| Connecting | Anchor 10 • Personal connections<br>EU: Experience, interests and collaboration inform musical identity and creative work.<br>EQ: How can music deepen self-understanding and serve others?<br>Timing: U1 and U5 goals; U4 and U8 reflection. | MU:Cn10.1.E.HSI<br>I → P: Reflect on musical interests and influences; choose a learning goal and new area to explore.<br>Evidence: baseline goal and reflection. | MU:Cn10.1.E.HSI<br>P → A: Explain changes in musical interests and achievement; plan a purposeful next step.<br>Evidence: musical learning portfolio. | MU:Cn10.1.E.HSII<br>I → P: Plan and undertake a feasible way to use music to serve others; reflect on its effect.<br>Evidence: service purpose and reflection. | MU:Cn10.1.E.HSII<br>P → A: Take responsibility for a contribution that uses music to serve others; evaluate its effect.<br>Evidence: contribution record and reflection. |
| | Anchor 11 • Culture, history and society<br>EU: Music reflects and influences social and cultural life.<br>EQ: How do music, communities and history shape one another?<br>Timing: U3–4 and U7–8. | MU:Cn11.1.E.HSI<br>I → P: Describe music's role in a social or historical event; explore beliefs behind a studied work.<br>Evidence: brief contextual response. | MU:Cn11.1.E.HSI<br>P → A: Explain how community ideas and cultural perspectives shape studied repertoire.<br>Evidence: researched program note. | MU:Cn11.1.E.HSII<br>I → P: Investigate a musician's social influence and a music vocation's role in society.<br>Evidence: sourced inquiry and presentation. | MU:Cn11.1.E.HSII<br>P → A: Appraise a musician's influence and contributing factors; explain a music vocation.<br>Evidence: comparative inquiry and reflection. |

**Reading the progression**

I = Introduced; P = Practiced; A = Applied. Arrows show planned development within 2026–27. M = Mastered is recorded only after rubric evidence confirms the standard at the stated course level; it is not assumed from grade placement. HSI and HSII are proficiency levels, not grade labels. The proposed Grade 11/12 distinction increases independence within the shared Advanced Instrumental course.

Standards notation: the semester maps abbreviate codes to their stems; use the full course-level E.HSI or E.HSII references in the grade matrix. Outcomes are local curriculum summaries, not verbatim standards. Added tasks and differentiated targets require teacher moderation before Atlas entry.

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## 2026–27 LEARNING SEQUENCE | SEMESTER 1

Proposed unit windows use the AIS 2026–27 staff calendar (updated May 21, 2026). Semester 1: Aug 23–Jan 14. Actual contact lessons and later calendar changes require band-team confirmation.

| UNIT / WINDOW | COMMON LEARNING | GRADE 9 → GRADE 10 | ADVANCED • GRADES 11–12 | EVIDENCE / ALIGNMENT |
|---|---|---|---|---|
| U1<br>Aug 23–27 | Course expectations, instrument care, ensemble routines and musical interests. Add baseline playing and literacy checks. | G9: identify entry skills and set a guided goal.<br>G10: review prior learning and set an independent target. | Diagnose technique, literacy and ensemble needs. Grade 12 identifies an additional leadership target. | Baseline recording, literacy check, learning goal.<br>Pr5.1; Cn10.1. |
| U2<br>Aug 30–Sept 17 | Scales, key/time signatures, tone production and rhythmic notation. Add short creative phrase work and purposeful listening. | G9: supported accuracy and steady pulse.<br>G10: greater fluency, expressive control and contrasting phrases. | Advanced technique and intonation. Generate and develop ideas for a complete passage; adjust demands by instrument. | Playing check, rhythm/key quiz, phrase or passage draft.<br>Pr5.1; Cr1.1; Cr2.1; Re7.1–7.2. |
| U3<br>Sept 20–Oct 8 | Sight-reading: scan key/meter, maintain pulse, recover from errors, apply phrasing, dynamics and articulation. Revise and share creative drafts. | G9: guided score scan and short unfamiliar excerpts.<br>G10: independent scan, expressive reading and justified choices. | Analyze structure and context; use rehearsal strategies on unfamiliar music. Grade 12 leads a sectional. | Individual sight-reading, annotated score, revised creative work.<br>Pr4.1–4.3; Pr5.1; Cr3.1–3.2; Re8.1. |
| U4<br>Oct 11–Jan 14 | Selected concert literature; ensemble balance, blend, intonation and cues. Context study, performance and post-concert reflection. | G9: secure own part with support.<br>G10: sustained accuracy and expression; evaluate against criteria. | Perform varied repertoire at HSII demand; justify interpretation. Plan a feasible contribution through music. | Concert and individual excerpt; critique; context note; goal review.<br>Pr6.1; Re9.1; Cn10.1; Cn11.1. |

Calendar anchors: Winter Band Concert Nov 25; Fall Break Oct 25–29; Winter Break Dec 20–Jan 3; return Jan 4; Semester 1 ends Jan 14. Begin concert repertoire in U2 alongside technique. After Nov 25, consolidate, reflect and apply skills to unfamiliar music through Jan 14. Allow for shortened days and conferences.

## 2026–27 LEARNING SEQUENCE | SEMESTER 2

Proposed windows: Semester 2 begins Jan 17; students finish June 9. U5–U8 correspond to Semester 2 Units 1–4 in Grade 9/10 and Units 5–8 in Advanced. Adjust for contact lessons and tentative holidays.

| UNIT / WINDOW | COMMON LEARNING | GRADE 9 → GRADE 10 | ADVANCED • GRADES 11–12 | EVIDENCE / ALIGNMENT |
|---|---|---|---|---|
| U5<br>Jan 17–21 | Reassess retained technique, tone and rhythm; review goals. Provide orientation and a baseline for new entrants where applicable. | G9: target identified gaps.<br>G10: compare current performance with Semester 1 evidence. | Review retention and set advanced technique/ensemble goals; revisit leadership responsibilities. | Baseline comparison and revised practice goal.<br>Pr5.1; Cn10.1. |
| U6<br>Jan 24–Feb 18 | Extend scales, rhythm and tone. G9/10: add a structured phrase project. Advanced: retain technique, chords, extensions and melody composition. | G9: develop contrasting phrases with scaffolds.<br>G10: independently refine, notate and record contrasting phrases. | Develop, revise and share a complete passage. Grade 12 justifies harmonic and expressive choices with greater independence. | Playing test; score and recording; revision evidence.<br>Pr5.1; Cr1.1; Cr2.1; Cr3.1–3.2. |
| U7<br>Feb 21–Mar 9 | Transfer sight-reading, score analysis and expression to unfamiliar repertoire; use feedback and listening comparisons. | G9: improve continuity and accuracy.<br>G10: sustain interpretation while reading and diagnose errors. | Evaluate rehearsal strategies and interpretation using evidence and relevant context research. | Sight-reading check; score analysis; listening response.<br>Pr4.1–4.3; Pr5.1; Re7.1–7.2; Re8.1. |
| U8<br>Mar 21–June 9 | Rehearse and present selected literature; evaluate performances. Complete context inquiry, creative sharing and final portfolio reflection. | G9: demonstrate progress toward HSI outcomes.<br>G10: apply HSI skills with independence and set a next-course goal. | Demonstrate HSII outcomes. Grade 12 independently leads and evaluates a musical contribution. | Concert/individual evidence; sourced inquiry; final portfolio.<br>Pr6.1; Re9.1; Cn10.1; Cn11.1. |

Calendar anchors: Spring Band Concert Apr 21; Spring Break Mar 14–18; Easter Mar 28. Ramadan from Feb 7, Eid Al Fitr Mar 10–11 and Eid Al Adha May 18–20 are tentative. After Apr 21, use May–June for creative sharing, context inquiry, transfer assessments and portfolio reflection. Plan Grade 12 evidence around DP exams. Assess individual learning alongside ensemble performance.