

## PREFACE

The course syllabus reflects the philosophical position stated in the Standards of Quality and the Course of Study approved as policy by the Clark County Board of School Trustees. The purpose of the syllabus is to establish minimum basic concepts for each course. **Teachers will use this syllabus in all High School Band classes.**

The **course scope and goals** are statements of broad direction and should facilitate the designing of a program that will meet the needs of students.

The **course structure** is an overview of the general concepts to be included in the major areas of emphasis. The numbers to the right of the structure refer to the performance objectives in the body of the syllabus.

The **performance objectives** are the minimum expectations of the completed course. They are organized statements which will be used to measure student achievement. Each objective statement includes the number of the course goal(s) to which the objective relates. The objectives reflect a variety of thinking levels which are designed to provide challenging instruction of all students.

The **suggestions** provide an extension to the regular classroom methodology. They offer additional approaches for translating the performance objectives into actual instructional activities.

The **suggested resources** section lists materials which may be useful in achieving the performance objectives.

This syllabus was developed by the Department of Curriculum and Professional Development using a teacher task force. Syllabi are in continuous revision. Teachers should recommend additions and changes as input to the Department of Curriculum and Professional Development.

### SYLLABUS KEY: (EXAMPLE)

Concept one .....	>>1.	<b>INSTRUMENTAL TECHNIQUE</b>
Concept one, objective one ...	>>1.1	<b>THE STUDENT WILL SELECT AND ACQUIRE AN INSTRUMENT APPROPRIATE TO HIS OR HER TALENT AND INTERESTS.</b>
Correlates to course goals.....	>>	<b>(1)</b>
Concept one, objective one, Suggestion one.....	>>1.1.A	<b>SUGGESTION: Have students participate in a demonstration of all the instruments available to him/her within the beginning band. If possible, the he/she is most interested.</b>

## THINKING LEVELS EXPLANATION

A useful system to classify questions is Sanders' Levels of Questioning, which is based on Bloom's Taxonomy. This classification system offers a framework for movement to higher-level student thinking. A brief description of the seven levels of question follows.

	LEVEL	DEFINITION
1.	MEMORY	The student recalls or recognizes information. The content may be particular facts, definitions, and generalizations.
2.	TRANSLATIONS	The student expresses the same idea in a different way. For example, a student may explain graphs, write a word problem in numerical notation, or change a statement in English to its Spanish equivalent.
3.	INTERPRETATION	The student relates facts, generalizations, definitions, values, and skills. To relate means to discover or use a relationship between two or more ideas. There are several types of interpretation: comparison, implication, inductive thinking, quantitative thinking, and cause and effect.
4.	APPLICATION	The student solves a problem that requires the use of generalizations, facts, values, and other types of thinking. A student is not told what information to use because, at this level, a student transfers skills to his/her own. Application calls for the transfer of learning to new situations.
5.	ANALYSIS	The student is expected to analyze elements and relationships. The student breaks down information into parts. The student is Able to see the relationship between parts, such as tracing a Statement made early in a novel to an event that occurs later in the novel. The student must be conscious of the intellectual Process he/she is performing and know the rules for reaching a valid and true conclusion.
6.	SYNTHESIS	The student uses original, imaginative thinking to solve a problem. The student has great freedom in deciding what is to be produced and how it is to be produced. A synthesis question never has one correct response.
7.	EVALUATION	The student makes judgments based on clearly defined standards. The student rates something as being good or bad, right or wrong, beautiful or ugly. An evaluation answer is never provable. The best that can be done is to present good supporting evidence.

From Classroom Questions - What kind? By Norris M. Sanders. Copyright © 1966 by Harper & Row, Publishers Inc. Used with permission from Harper & Row Publishers, Inc., San Francisco, CA.

## GRADUATE PROFILE CORRELATIONS

### GOALS FOR CLARK COUNTY SCHOOL DISTRICT INSTRUCTION

The following goals present learning outcomes expected in all courses for all Clark County School District students. These goals will be integrated in context with instruction within each content area in order for students to understand and apply the fundamentals of English, mathematics, science, civics and government, history, geography, economics, arts, and health and fitness.

1.     COMMUNICATION  
       READING  
  
       WRITING  
  
       SPEAKING  
  
       LISTENING  
  
       The student will locate, comprehend, and interpret written information. This will include, but not be limited to books, papers, manuals, graphs, and schedules. The student will organize, compose, proof. And edit written material appropriate to the course.  
       The student will organize, compose, and present materials orally.  
       The student will receive, interpret, and respond to oral Communications, taking into account both verbal and Nonverbal cues.
2.     RESOURCES/INFORMATION  
  
       The student will acquire, organize, interpret, and process information to make the maximum use of time, money, material, and personnel resources.
3.     SYSTEMS/TECHNOLOGY  
  
       The student will use appropriate technology to function effectively in various organizational systems.
4.     INTERPERSONAL SKILLS  
  
       The student will demonstrate effective interpersonal skills by cooperating in team situations; asserting leadership when appropriate; negotiating differences and appreciating diversity; and being willing to share skills, knowledge, and material with peers.
5.     PROBLEM SOLVING  
  
       The student will use analytical, logical, and creative thinking skills to solve problems, make decisions, make reasonable judgments, and generate new idea.
6.     PERSONAL INVENTORY  
  
       WHERE AM I?  
  
       WHERE DO I WANT TO GO?  
  
       HOW DO I GET THERE?  
  
       The student will evaluate career choices and long-term options based on personal criteria.  
       The student will assess his/her existing interests, aptitudes, knowledge, and skills. Personal qualities such as self-confidence, responsibility, integrity, and honesty will be a part of the self-assessment.  
       The student will explore a wide array of career options at all levels to formulate long-term goals.  
       The student will interrelate his/her present status with Personal long-term goals to determine the best Course of action to achieve the long-term goals.

## **BEGINNING HIGH SCHOOL BAND - 5520**

### Course Scope:

This one-year course is designed for any high school student who desires to develop the ability to play a wind or percussion instrument. The course involves applying the basic fundamentals of music reading to the particular technique of the instrument being studied. This course is considered a preparatory course for progression into Intermediate and Advanced Band. This course may be repeated for credit. This course will fulfill either one of the elective credits or one Arts/Humanities credit.

### Course Goals:

1. To select an instrument based on the individual characteristics of the student and demonstrate proper care and maintenance.
2. To produce a characteristic sound on an instrument through the use of correct embouchure, posture, and breath support.
3. To identify and interpret the note and rest values, meter signatures, and rhythmic patterns.
4. To recognize the note names and produce the appropriate pitches for the practical range of an instrument.
5. To demonstrate accurate playing of scales and literature.
6. To identify and interpret music terminology, tempo markings, and styles.
7. To develop an awareness and understanding of proper intonation.
8. To become aware of career opportunities in music.
9. To develop critical and analytical listening skills.
10. To develop an understanding of the relationships between music, the other arts, and disciplines outside the arts.
11. To develop improvisational and compositional skills.
12. To develop an understanding of music in relation to history and culture.
13. To utilize acquired musical skills in public performances.

## BEGINNING HIGH SCHOOL BAND - 5520

COURSE STRUCTURE	PERFORMANCE OBJECTIVES
1. INSTRUMENTAL TECHNIQUE	1.1 - 1.8
Instrument Selection and Acquisition Instrument Maintenance Tone Production Physical Considerations Articulation Fingering/Position/Sticking Accuracy Intonation Pulse Control	
2. MUSIC LITERACY	2.1 - 2.8
Note Identification Rhythmic Recognition Musical Terms and Symbols Repertoire Stylistic Considerations Improvisation Composition Scales	
3. AESTHETICS	3.1 - 3.7
Performance Analytical Listening Critical Listening Music in Relation to History and Culture Relationships Between Music, the Other Arts, and Disciplines Outside the Arts Careers	

**1. INSTRUMENTAL TECHNIQUE**

**1.1 THE STUDENT WILL SELECT AND ACQUIRE AN INSTRUMENT APPROPRIATE TO HIS OR HER TALENT AND INTERESTS.  
(1) (NS 2)**

1.1.A SUGGESTION: Have students participate in a demonstration of all the instruments available to him/her within the beginning band. If possible, the student should be given an opportunity to try those instruments in which he/she is most interested.

1.1.B SUGGESTION: Give students a list of music vendors and suggested prices for rental and purchase of instruments.

1.1.C SUGGESTION: Provide students with a list of school instruments and loan policies.

**1.2 THE STUDENT WILL DEMONSTRATE PROPER ASSEMBLY, CARE, AND MAINTENANCE OF HIS/HER INSTRUMENT.  
(1) (NS 2)**

1.2.A SUGGESTION: Have students demonstrate the correct assembly procedure for each instrument.

1.2.B SUGGESTION: Provide students with a list of necessary items for proper instrument maintenance (i.e., cork grease, cleaning swab, valve oil, etc.)

1.2.C SUGGESTION: Have students demonstrate proper cleaning technique for each instrument.

1.2.D SUGGESTION: Discuss an instrument maintenance schedule.

**1.3 THE STUDENT WILL PERFORM WITH A CHARACTERISTIC TONE.  
(2) (NS 2)**

1.3.A SUGGESTION: Expose students to good examples of proper tone for his/her instrument, utilizing both live performances and recorded samples.

1.3.B SUGGESTION: Have students demonstrate proper breathing technique.

1.3.C SUGGESTION: Have students demonstrate appropriate embouchure.

**1.4 THE STUDENT WILL DEMONSTRATE PROPER POSTURE, HAND POSITION, AND INSTRUMENT CARRIAGE WHILE PERFORMING.  
(2) (NS 2)**

1.4.A SUGGESTION: Have the students sit up straight, off the back of the chair, bringing the instrument into playing position without adjusting posture.

1.4.B SUGGESTION: Demonstrate the difference between proper and improper hand position.

**1.5 THE STUDENT WILL DEMONSTRATE A VARIETY OF ARTICULATIONS.  
(6) (NS 2)**

- 1.5.A SUGGESTION: Have students identify the musical symbols for legato, staccato, and marcato articulations.
- 1.5.B SUGGESTION: Have students identify legato, staccato, and marcato articulations when heard.
- 1.5.C SUGGESTION: Have students demonstrate legato, staccato, and marcato articulations.
- 1.5.D SUGGESTION: Consistently check that the student initiates the sound with tongue, rather with an air or glottal attack.
- 1.5.E SUGGESTION: Provide vocal models for proper articulation concepts (i.e., dah, tah, tah, etc.)

**1.6 THE STUDENT WILL DEMONSTRATE MEMORIZATION OF FINGERINGS.  
(4) (NS 2, 5)**

- 1.6.A SUGGESTION: Have students play by memory, scales in the concert keys of C, Bb, Eb, Ab, and Db, within the following ranges:

Flute/Oboe:	d below the staff to f above the staff
Clarinet:	e below the staff to c above the staff
Saxophone:	b flat below the staff to d above the staff
Trumpet:	g below the staff to g above the staff
Horn:	g below the staff to f above the staff
Trombone/Euphonium/Bassoon:	bottom line g to f above the staff
Tuba:	g below the staff to second space c

- 1.6.B SUGGESTION: Have students demonstrate the use of a fingering chart.
- 1.6.C SUGGESTION: Have students write in the fingerings for selected passages.
- 1.6.D SUGGESTION: Have percussion students write in the sticking for a selected passage.
- 1.6.E SUGGESTION: Have percussion students demonstrate proper sticking utilizing right hand lead on snare, as well as on the keyboard instruments.

**1.7 THE STUDENT WILL DEMONSTRATE AN AWARENESS OF VARIOUS TUNING PROCEDURES.  
(7) (NS 2, 6)**

- 1.7.A SUGGESTION: Have students demonstrate the difference between in tune and out of tune playing.
- 1.7.B SUGGESTION: Have students demonstrate the use of a tuning device.
- 1.7.C SUGGESTION: Have students demonstrate the specific notes on the instruments which are inherently out of tune (i.e., d on the trumpet).

**1.8 THE STUDENT WILL PERFORM WITH A STEADY BEAT.  
(3) (NS 2, 5)**

- 1.8.A SUGGESTION: Have students practice scales, exercises, and music with a metronome (or other audible beat device).
- 1.8.B SUGGESTION: Have students perform scales, exercises, and music without a metronome.

## **2. MUSIC LITERACY**

### **2.1 THE STUDENT WILL DEMONSTRATE KNOWLEDGE OF THE LETTER NAMES OF THE NOTES WITHIN THE PRACTICAL PLAYING RANGE. (4) (NS 5)**

- 2.1.A SUGGESTION: Have students identify the names of notes on a written test.
- 2.1.B SUGGESTION: Have students identify the names of the notes within a particular musical work.
- 2.1.C SUGGESTION: Have students demonstrate how their own instrument relates to concert pitch by asking them to play given concert pitches (e.g. F concert).
- 2.1.D SUGGESTION: Have students explain how to find concert pitch for each of the instruments in the band.

### **2.2 THE STUDENT WILL DEMONSTRATE THE ABILITY TO PLAY AND NOTATE SIMPLE RHYTHMS. (3) (NS 5)**

- 2.2.A SUGGESTION: Have students sight-read musical examples which incorporate whole, half, quarter, eighth, sixteenth, and dotted notes and rests in 2/4, 3/4, 4/4, and 6/8 meter signatures.
- 2.2.B SUGGESTION: Have students notate aurally and visually performed rhythmic patterns.

### **2.3 THE STUDENT WILL IDENTIFY AND DEFINE STANDARD NOTATION SYMBOLS AND TERMS. (6) (NS 5)**

- 2.3.A SUGGESTION: Have students identify and define standard notation symbols and terms for
- Pitch
  - Rhythm
  - Dynamics
  - Tempo
  - Articulation
  - Expression
- 2.3.B SUGGESTION: Have students maintain a vocabulary list of symbols and terms found within their music.
- 2.3.C SUGGESTION: Have students define terms within a new piece of music, demonstrating their knowledge through the performance.

### **2.4 THE STUDENT WILL PERFORM A VARIED MUSICAL REPERTOIRE WITH ACCURACY AND MUSICALITY. (5) (NS 2)**

- 2.4.A SUGGESTION: Have each student demonstrate his/her ability to play the specific part with accurate notes within literature with a level of 1-2.
- 2.4.B SUGGESTION: Have each student demonstrate his/her ability to play the specific part with appropriate expression within literature with a level of 1-2.



**2.5 THE STUDENT WILL DEMONSTRATE THE STYLISTIC MARKINGS AS INDICATED IN THE MUSIC.  
(6) (NS 2)**

2.5.A SUGGESTION: Have students define articulation markings such as accents, slurs, and legato markings.

2.5.B SUGGESTION: Have students perform articulation markings such as accents, slurs, and legato markings.

2.5.C SUGGESTION: Have students maintain a log of all articulation markings learned.

**2.6 THE STUDENT WILL PERFORM MELODIC AND/OR RHYTHMIC IMPROVISATIONS ON A GIVEN SET OF NOTES.  
(11) (NS 3)**

2.6.A SUGGESTION: Have students improvise a 2-measure rhythmic pattern in response to a 2-measure rhythmic pattern introduced by the teacher.

2.6.B SUGGESTION: Have students participate in "call and response" exercises where the teacher creates a melody using notes from a particular scale and the rest of the class repeats the figure starting on the tonic and moving in stepwise motion.

2.6.C SUGGESTION: Have students improvise a 2-measure melodic pattern in response to a 2-measure melodic pattern introduced by the teacher.

2.6.D SUGGESTION: Have students improvise a melodic line given the Bb pentatonic scale while the band performs a rhythmic ostinato pattern in accompaniment.

**2.7 STUDENTS WILL COMPOSE SHORT MELODIES.  
(11) (NS 4)**

2.7.A SUGGESTION: Have students compose a solo piece based on a 4-measure rhythmic motive.

2.7.B SUGGESTION: Have students compose a solo piece of at least 4 complete measures demonstrating accurate usage of musical symbols.

2.7.C SUGGESTION: Have students compose a short (i.e. 8-16 measures) piece designed to create a specific feeling or mood.

2.7.D SUGGESTION: Have students compose a short piece demonstrating the use of compositional devices below.

Phrase construction  
Repeated motives  
Chord progression/resolution

2.7.E SUGGESTION: Have students compose a work using non-standard sounds/notation symbols while demonstrating the use of compositional devices.

**2.8 THE STUDENT WILL PERFORM A VARIETY OF CONCERT PITCH SCALES FROM MEMORY.  
(5) (NS 2)**

2.8.A SUGGESTION: Have each student demonstrate his/her ability to play diatonic and chromatic scales in the keys of G, C, F, Bb, Eb, and Ab on a weekly basis.

- 2.8.B SUGGESTION: Have students demonstrate the ability to play diatonic and chromatic scales using a variety of articulations.
- 2.8.C SUGGESTION: Have students demonstrate the ability to play at least two octaves of diatonic and chromatic scales in the keys of G, C, F, Bb, Eb, and Ab at a regular tempo marking on a weekly basis.

### **3. AESTHETICS**

#### **3.1 THE STUDENT WILL PARTICIPATE IN A NUMBER OF VARIED PERFORMANCES THROUGHOUT THE YEAR. (13) (NS 2)**

- 3.1.A SUGGESTION: Have students participate in the district Solo and Ensemble Festival.
- 3.1.B SUGGESTION: Have students participate in a variety of performance venues and settings.
- 3.1.C SUGGESTION: Have students perform for each other at least once each semester.

#### **3.2 THE STUDENT WILL ANALYZE A PARTICULAR WORK IN TERMS OF THE ELEMENTS OF MUSIC INCLUDING INSTRUMENTATION, TEXTURE AND STYLISTIC CONSIDERATIONS. (9) (NS 6)**

- 3.2.A SUGGESTION: Have students analyze each of the musical selections in the band folder using a Music Analysis Sheet (see appendix).
- 3.2.B SUGGESTION: Upon listening to a particular work, have [the] students list the instruments they heard.
- 3.2.C SUGGESTION: Have students indicate/discuss how instrumentation affects both texture and style.
- 3.2.D SUGGESTION: Have students listen to a different instrumentation of the piece used in 3.2.B, and indicate how the different instruments change the effect of the music (e.g. texture, style).  
EX: Pachelbel's Canon

#### **3.3 THE STUDENT WILL CRITIQUE A VARIETY OF PERFORMANCES. (9) (NS 7)**

- 3.3.A SUGGESTION: While listening to a tape of their own performance, have students differentiate between correct and incorrect notes and rhythms.
- 3.3.B SUGGESTION: Have students list the characteristics of a musical performance.
- 3.3.C SUGGESTION: Have students list both the positive and negative qualities of a performance by evaluating either a taped performance or a performance of another section within the band.

#### **3.4 THE STUDENT WILL PERFORM MUSIC REPRESENTING A VARIETY OF MUSICAL PERIODS AND CULTURES. (12) (NS 9)**

- 3.4.A SUGGESTION: Have students perform music written by male and female composers from at least three different periods.
- 3.4.B SUGGESTION: Have students write a biographical paragraph on each of the composers in 3.4.A.
- 3.4.C SUGGESTION: Have students perform music from at least three different cultures using authentic, characteristic instruments.
- 3.4.D SUGGESTION: Have students write comprehensive program notes to address the cultural background/perspective of one of the three selections referred to in 3.4.C.

**3.5 THE STUDENT WILL DISPLAY A KNOWLEDGE OF THE HISTORICAL AND CULTURAL CONTEXT OF THE MUSIC BEING PERFORMED.  
(12) (NS 9)**

- 3.5.A SUGGESTION: Have students create a bulletin board based on a “Composer of the Month” including information on the period, nationality, and works composed.
- 3.5.B SUGGESTION: Have students give introductory remarks before the playing of each selection at a public concert including information on the following:
  - Composer
  - Historical period
  - Cultural context

**3.6 THE STUDENT WILL DEMONSTRATE AN UNDERSTANDING OF THE RELATIONSHIPS BETWEEN MUSIC, THE OTHER ARTS, AND DISCIPLINES OUTSIDE THE ARTS.  
(10) (NS 8)**

- 3.6.A SUGGESTION: Have the students relate fractions to time signatures.
- 3.6.B SUGGESTION: Have the students create visual pictures depicting what a composition portrays.
- 3.6.C SUGGESTION: Have the students learn musical terms in foreign languages.
- 3.6.D SUGGESTION: Lead the students to understand the physics of sound production and acoustics.
- 3.6.E SUGGESTION: Have students present and discuss samples of art and architecture from the same period as the music being performed.

**3.7 THE STUDENT WILL BE AWARE OF CAREER CHOICES AVAILABLE IN MUSIC.  
(8) (NS 9)**

- 3.7.A SUGGESTION: Invite members of various music professions to present information to the band about their careers in music.
- 3.7.B SUGGESTION: Have students help with administrative duties, library duties, or peer mentoring to sample varied aspects of the music industry and teaching professions.
- 3.7.C SUGGESTION: Have appropriate students serve as student conductors.
- 3.7.D SUGGESTION: Have students view the film “Career Choices in Music” available at all High School Career Centers.