

HIGH SCHOOL INTERMEDIATE BAND - 5530

Course Scope:

This one-year course is designed for students who have achieved beyond the beginning band level. It includes guidance and direction in solving psychomotor problems related to instruments and the techniques for producing and evaluating pitch, tone, rhythmic patterns, and dynamic levels within a variety of musical styles. The importance of sustained effort and practice is stressed for technical proficiency. Emphasis will be placed on providing each student with a variety of performing experiences. This course may be repeated for credit.

Course Goals:

1. To demonstrate proper care and maintenance of the student's instrument.
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 correct 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 relationship 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.

INTERMEDIATE HIGH SCHOOL BAND - 5530

COURSE STRUCTURE

PERFORMANCE OBJECTIVES

1. INSTRUMENTAL TECHNIQUE

1.1 - 1.7

- 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 - 3.6

- Performance
- Analytical Listening
- Critical Listening
- Music in Relation to History and Culture
- Relationship Between Music, the Other Arts, and Disciplines Outside the Arts
- Careers

1. INSTRUMENTAL TECHNIQUE

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

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

1.1.B SUGGESTION: Have students provide a list of necessary items for proper instrument maintenance, i.e., cork grease, cleaning swab, valve oil, etc.

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

1.1.D SUGGESTION: Have students discuss instrument maintenance schedule.

**1.2 THE STUDENT WILL PERFORM WITH A MORE REFINED CHARACTERISTIC TONE.
(2) (NS 2)**

1.2.A SUGGESTION: Using appropriate recordings of performances of other middle school bands, have students rate the tone demonstrated on a 1-5 festival-type scale (i.e. superior, excellent, good, fair, and poor)

1.2.B SUGGESTION: Have students demonstrate proper breathing technique over elongated passages.

1.2.C SUGGESTION: Have students play long tones during the warm-up period.

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

1.3.A SUGGESTION: Have the students explain how posture affects playing position.

1.3.B SUGGESTION: Have the students demonstrate proper hand position consistently.

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

1.4.A SUGGESTION: Have students demonstrate simple legato, staccato, and marcato articulations while performing.

1.4.B SUGGESTION: Consistently check that the sound is being initiated appropriately.

1.4.C SUGGESTION: Have students provide vocal models for proper articulation concepts (i.e., dah, tah, tah, etc.)

**1.5 THE STUDENT WILL DEMONSTRATE MEMORIZATION OF THE FINGERINGS FOR ALL NOTES AND TRILLS WITHIN THE PRACTICAL RANGE OF THE INSTRUMENT.
(4) (NS 2, 5)**

1.5.A SUGGESTION: Have students memorize and play appropriate solo scales weekly.

- 1.5.B SUGGESTION: Have students demonstrate alternate fingerings and standard trill fingerings.
- 1.5.C SUGGESTION: Have students demonstrate their ability to use alternate fingerings while playing solo scales.
- 1.5.D SUGGESTION: Have students demonstrate appropriate trill fingerings.
- 1.5.E SUGGESTION: Have percussion students demonstrate proper sticking utilizing right hand lead on snare, as well as on the keyboard instruments.

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

- 1.6.A SUGGESTION: Have students compose tuning exercises for their own section.
- 1.6.B SUGGESTION: Have students practice scales and arpeggios by first humming or singing each note to center on the pitch.
- 1.6.C SUGGESTION: Have students match pitches, eliminating beats within their own section and with other instruments. (Use long tones at first to give students sufficient time to hear and correct any problems.)
- 1.6.D SUGGESTION: Have the band play unisons starting with the lowest sounding instruments, adding progressively higher pitched sections one at a time.
- 1.6.E SUGGESTION: Have students practice exercises using various books designed for unison and chordal intonation training such as Treasury of Scales or Sixteen Bach Chorales.
- 1.6.F SUGGESTION: Have students identify the intonation tendencies of his/her own particular instrument.
- 1.6.G SUGGESTION: Have students use an electronic tuner with and chart his/her particular intonation problems.
- 1.6.H SUGGESTION: Have students demonstrate the ability to adjust tones when necessary due to the nature to the instrument, harmonic series, and/or chordal structure.

**1.7 THE STUDENT WILL PERFORM SCALES, EXERCISES, AND MUSIC WITH A STEADY BEAT.
(3) (NS 2, 5)**

- 1.7.A SUGGESTION: Have students practice a more complex variety of scales, exercises, and music with a metronome (or other audible beat device).
- 1.7.B SUGGESTION: Have students perform scales, exercises, and music without a metronome, while demonstrating the ability to maintain a steady pulse.

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 the notes within and outside of the practical playing range on a written test.
- 2.1.B SUGGESTION: Have students continue to identify the names of the notes from their specific part within a particular musical work.
- 2.1. C SUGGESTION: Have students explain how to find the concert pitch for each individual instrument.
- 2.1.D SUGGESTION: Ask students to explain how their instrument relates to concert pitch by asking them to play given concert pitches (e.g. F concert is requested).

**2.2 THE STUDENT WILL DEMONSTRATE THE ABILITY TO PLAY, NOTATE, AND SIGHT-READ SIMPLE RHYTHMS.
(3) (NS 5)**

- 2.2.A SUGGESTION: Have students demonstrate the ability to 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 a variety of rhythmic combinations.

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

- 2.3.A SUGGESTION: Have students define standard notation symbols and terms for
 - Pitch
 - Rhythm
 - Dynamics
 - Tempo
 - Articulation
 - Expression
- 2.3.B SUGGESTION: Have students continue to expand their vocabulary list of symbols and terms found within their music.
- 2.3.C SUGGESTION: Have students continue to expand define additional terms as found within a new piece of music.

**2.4 THE STUDENT WILL PERFORM A VARIED MUSICAL REPERTOIRE.
(5) (NS 2)**

- 2.4.A SUGGESTION: Have each student demonstrate his/her ability to play the specific part with accurate notes in literature with a level of 3-4.
- 2.4.B SUGGESTION: Have each student demonstrate his/her ability to play the specific part with appropriate expression in literature with a level of 3-4.

**2.5 THE STUDENT WILL PERFORM STYLISTIC MARKINGS AS LISTED ON 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 STUDENTS 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 (or student) 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 . Improvisations of this nature should move in stepwise motion and should start on the tonic note of the specified key.
- 2.6.C SUGGESTION: Have students improvise a 4-8 measure melodic pattern in response to a 4-8 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 MELODIES. (11) (NS 4)**
- 2.7.A SUGGESTION: Have students compose a piece that is based on a short rhythmic motive.
- 2.7.B SUGGESTION: Have students compose a 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 that is designed to create a specific feeling or mood.
- 2.7.D SUGGESTION: Have students compose a short piece (i.e. 8-16 measures) 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. (see 2.7.D)
- 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 each student demonstrate his/her ability to play diatonic and chromatic scales in the keys of G, F, Bb, Eb, and Ab on a weekly basis demonstrating a variety of articulations.

- 2.8.C SUGGESTION: Have students demonstrate the ability to play _____ octaves of diatonic and chromatic scales in the keys of G, C, F, Bb, Eb, and Ab at varying tempi 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 play a solo or participate in a chamber ensemble in the district High School Solo and Ensemble Festival.
- 3.1.B SUGGESTION: Have students participate in a variety of chamber performance venues and settings within and outside of the school (i.e. faculty meetings, special school functions [PTA gatherings], nursing homes, libraries, etc).
- 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 students list the instruments heard and in what combinations are they used.
- 3.2.C SUGGESTION: Have students indicate how instrumentation affects both texture and style.
- 3.2.D SUGGESTION: Upon listening to a different instrumentation of the piece used in 3.2.B, have students indicate how the different instruments change the effect of the music (e.g. texture, style). EX: Pachelbel's Canon [The same work that was used in 3.2.A should be played using a different instrumentation. Explore how this changes the music. Does it change the texture? Style? (Pachelbel's Canon).]

3.3 THE STUDENT WILL CRITIQUE A VARIETY OF PERFORMANCES FOR INTONATION, NOTE AND RHYTHMIC ACCURACY, AND MUSICALITY. (9) (NS 7)

- 3.3.A SUGGESTION: While listening to a recording 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 through written evaluation. (Students can evaluate either a taped performance or a performance of another section within the band.)
- 3.3.D SUGGESTION: Have students indicate how the performance of the ensemble could be improved and record this information along with 3.3.C.

**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 and cultures.

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 at least one work representing the non-Western tradition 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.

3.4.E SUGGESTION: Have students create a bulletin board based on a "Composer of the Month" including information on the period, nationality, and works composed.

3.4.F SUGGESTION: Have students give introductory remarks before the playing of each selection at a public concert including information on the following:

- a. Composer
- b. Historical period
- c. Cultural context

3.4.G SUGGESTION: Have students compare, in several cultures of the world, the functions music serves, the roles of musicians, and the conditions under which the music is typically performed.

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

3.5.A SUGGESTION: Have the students use fractions to understand time signatures.

3.5.B SUGGESTION: Have the students create visual pictures depicting what a composition portrays.

3.5.C SUGGESTION: Have the students learn musical terms in foreign languages.

3.5.D SUGGESTION: Help the students to understand the physics of sound production.

3.5.E SUGGESTION: When performing a piece from a specific time period or representing a given culture, present art and architecture from that period and discuss similarities.

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

3.6.A SUGGESTION: Invite members of various music professions to present information about their careers in music.

3.6.B SUGGESTION: Have students help with administrative duties, library duties, or peer mentoring opportunities to sample varied aspects of the music industry and teaching professions.

3.6.C SUGGESTION: Have appropriate students serve as student conductors.

3.6.D SUGGESTION: Have students view the film "Career Choices in Music" available at all High School Career Centers.