

SECONDARY CURRICULUM

COURSE SYLLABUS

Jazz Band I - 5550

Curriculum & Professional Development Division

3950 S. Pecos-McLeod
Las Vegas, NV 89121

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Developed 1990, Revised June 1991, February 1992
CPD-ISSA/SFA-S5550

PREFACE

The course syllabus reflects the philosophical position stated in the Elements 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 JAZZ BAND I-5550 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 **benchmarks** provide a correlation of the syllabus objectives to Nevada State Content and Performance Standards. They also provide the scope and instructional timeline for each quarter of the school year.

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 Bloom's Taxonomy and the Nevada content standard(s) to which the objective relates.

Suggestions and **suggested resources** provide classroom methodology and offer additional approaches for translating the performance objectives into actual instructional activities.

The Curriculum and Professional Development Division, using a teacher task force, developed this syllabus. Syllabi are in continuous revision. Teachers should recommend additions or revisions to the appropriate department of the Curriculum and Professional Development Division.

SYLLABUS KEY:		
Concept one	1.	INTRODUCTION
Concept one, Objective one	1.1	THE STUDENT WILL DEMONSTRATE PROPER EMBOUCHURE WHILE PLAYING.
Correlation to course goal and Nevada state standard		(1)
Concept one, Objective one, Suggestion A	1.1.A	SUGGESTION: Establish long-tone study as a part of the daily warm-up procedure for all students in the band.

COMPONENTS OF AN EFFECTIVE LESSON

INTRODUCTION

- Set the stage for the lesson. Examples of introductory activities may include note-taking, group activities, predicting, etc.

DAILY REVIEWS

- Provide review for short-term memory of recently taught material.
 - Provide immediate and meaningful feedback when correcting homework.
 - Keep reviews and homework checks brief.

DAILY OBJECTIVE

- State and post the objective(s) before introducing the lesson.
- Have students record the objective(s).

CONCEPT AND SKILL DEVELOPMENT AND APPLICATION

- Teach the big concepts.
- Provide the “why” for rules.
- Link concepts to previously learned material and/or real-world experiences.
- Use a variety of techniques to address student needs, including oral recitation, note-taking, and activities.
- Hold students accountable for taking notes and keeping records.
- Use ongoing, formative assessment to make instructional decisions.

GUIDED / INDEPENDENT / GROUP PRACTICE

- Conduct practice at different times throughout the lesson to help students’ process information.
- Use a variety of activities and groupings to address student learning needs.
- Structure classroom time for student reflection, inquiry, discovery, discussion, problem-solving, and analysis.

HOMEWORK

- Assign homework that aligns with curriculum objectives and reinforces skills and concepts taught.
- Include a variety of activities and assessment items.

CLOSURE

- Review the skills and/or concepts taught.
- Provide a variety of ways for students to explain what they have learned and how to apply the concepts.

LONG-TERM REVIEW

- Integrate ongoing, periodic review into lessons to maintain student skills, address deficiencies, build conceptual understanding, and prepare for high stakes tests.

TEACHER EXPECTANCIES

Success on Success Model	Teach students how to study effectively and efficiently. Determine if students are visual, auditory, or kinesthetic learners and use instructional strategies that support each of these learning styles.
Student -Teacher Relationships	Encourage students to learn and to stay in school by communicating positively with them.
Use Simple Straight-Forward Examples	Use simple, straight-forward examples in initial teaching which help students focus on the big idea.
Assessment	Assess the progress of students throughout the lesson, and adapt the lesson according to student performance. Assessment should be balanced.
Note-Taking	Require and accommodate student note-taking. Notes include vocabulary, notation, concept development (pictures), pattern development, explanations for “tricks,” as well as problems.
Vocabulary	Emphasize vocabulary, and require students to use appropriate vocabulary to describe their learning.
Reading	Assign reading for daily lessons, explicitly introduce vocabulary, preview reading, make connections, check for understanding, and provide correction as needed.
Writing	Assign writing that causes students to think, reflect, organize their thoughts, and be able to express their knowledge.
Facts and Procedures	Provide students the “why” for rules and procedures.
Technology Implementation	Demonstrate the use of technology, and require students to use technology to build on concepts and skills.
Problem Solving Process	Model and utilize a variety of problem solving techniques.
Memory Aids	Use devices such as mnemonics, oral classroom recitation, linking, and note-taking.
Questioning Strategies	Incorporate different types of questions into daily lessons that include higher level questioning techniques; require students to think and discuss their understanding. Use effective wait time for student responses.

BLOOM'S TAXONOMY

<u>TAXONOMY LEVEL</u>	<u>OPERATIONAL DEFINITION</u>	<u>ILLUSTRATIVE BEHAVIORAL TERMS</u>
KNOWLEDGE	<ul style="list-style-type: none"> • Refers to the ability to remember previously learned material • Recalls a wide range of material, from specific facts to complete theories • Brings to mind the appropriate information • Represents the lower level of learning outcomes in cognitive domain 	Defines, describes, identifies, labels, lists, matches, names, reproduces, states
COMPREHENSION	<ul style="list-style-type: none"> • Refers to the ability to grasp the meaning of material • Translates material from one form to another (words to numbers); interpret material (explain or summarize) • Goes one step beyond simple recall 	Converts, explains, extends, generalizes, gives examples, infers, paraphrases, rewrites, summarizes
APPLICATION	<ul style="list-style-type: none"> • Refers to the ability to use learned material in new and concrete situations • Includes the application of such things as rules, methods, concepts, principles, laws, and theories • Requires a higher level of understanding than those under comprehension 	Changes, computes, demonstrates, discovers, manipulates, operates, prepares, produces, relates, shows, solves, uses
ANALYSIS	<ul style="list-style-type: none"> • Refers to the ability to break down material into its components so that organizational structures may be understood • Includes identification of parts, analysis of relationships between parts, and recognition of organizational principles involved • Represents a higher intellection level than comprehension and application because they require an understanding of both content and structural form of the material 	Breaks down, diagrams, differentiated, discriminates, distinguishes, outlines, points out, relates, selects, separates, sub-divides
SYNTHESIS	<ul style="list-style-type: none"> • Refers to the ability to put parts together to form a new whole • Involves the production of a unique communication (theme of speech), a plan of operations (research proposal), or set of abstract relations (scheme for classifying information) • Stresses creative behaviors, major emphasis on formulation of new patterns or structures 	Combines, compiles, composes, creates, devises, designs, generates, modifies, organizes, plans, rearranges, reconstructs, reorganizes, revises, rewrites, writes
EVALUATION	<ul style="list-style-type: none"> • Involves the ability to judge the value of the material (statement, novel, poem, research report) for a given purpose • Bases judgments on definite criteria such as internal criteria (organization) or external criteria (relevant to the purpose); determines the criteria to be given • Ranks highest in the cognitive hierarchy because they contain elements of all of the other categories, plus conscious value judgments based on clearly defined criteria 	Compares, concludes, contrasts, criticizes, describes, discriminates, explains, justifies, interprets, relates, summarizes: <u>All of the foregoing with supportive evidence</u>

REPRODUCTION OF COPYRIGHTED WORKS BY EDUCATORS

Administrators, teachers, librarians, and other District personnel must comply with the United States copyright laws and congressional guidelines. The following are select provisions from the United States Copyright Office *Circular 21, Reproduction of Copyrighted Works by Educators and Librarians*. [Library of Congress, Copyright Office] The internal numbering/sequence is taken directly from *Circular 21*. Administrators, teachers, and librarians should also review the entire text of *Circular 21* at <http://www.copyright.gov/circs/circ21.pdf>.

FAIR USE IN GENERAL

In determining whether the use made of a work in any particular case is a fair use the factors to be considered shall include –

- (1) the purpose and character of the use, including whether such use is of a commercial nature or is for nonprofit educational purposes;
- (2) the nature of the copyrighted work;
- (3) the amount and substantiality of the portion used in relation to the copyrighted work as a whole; and
- (4) the effect of the use upon the potential market for or value of the copyrighted work.

BOOKS AND PERIODICALS

Guidelines

I. Single Copying for Teachers

A single copy may be made of any of the following by or for a teacher at his or her individual request for his or her scholarly research or use in teaching or preparation to teach a class:

- A. A chapter from a book;
- B. An article from a periodical or newspaper;
- C. A short story, short essay or short poem, whether or not from a collective work;
- D. A chart, graph, diagram, drawing, cartoon or picture from a book, periodical, or newspaper;

II. Multiple Copies for Classroom Use

Multiple copies (not to exceed in any event more than one copy per pupil in a course) may be made by or for the teacher giving the course for classroom use or discussion; provided that:

- A. The copying meets the tests of brevity and spontaneity as defined below; and,
- B. Meets the cumulative effect test as defined below; and,
- C. Each copy includes a notice of copyright

Definitions

Brevity

- (i) Poetry: (a) A complete poem if less than 250 words and if printed on not more than two pages or, (b) from a longer poem, an excerpt of not more than 250 words.
- (ii) Prose: (a) Either a complete article, story or essay of less than 2,500 words, or (b) an excerpt from any prose work of not more than 1,000 words or 10% of the work, whichever is less, but in any event a minimum of 500 words.

[Each of the numerical limits stated in “i” and “ii” above may be expanded to permit the

completion of an unfinished line of a poem or of an unfinished prose paragraph.]

- (iii) Illustration: One chart, graph, diagram, drawing, cartoon or picture per book or per periodical issue.
- (iv) "Special" works: Certain works in poetry, prose or in "poetic prose" which often combine language with illustrations and which are intended sometimes for children and at other times for a more general audience fall short of 2,500 words in their entirety. Paragraph "ii" above notwithstanding such "special works" may not be reproduced in their entirety; however, an excerpt comprising not more than two of the published pages of such special work and containing not more than 10% of the words found in the text thereof, may be reproduced.

Spontaneity

- (i) The copying is at the instance and inspiration of the individual teacher, and
- (ii) The inspiration and decision to use the work and the moment of its use for maximum teaching effectiveness are so close in time that it would be unreasonable to expect a timely reply to a request for permission.

Cumulative Effect

- (i) The copying of the material is for only one course in the school in which the copies are made.
- (ii) Not more than one short poem, article, story, essay or two excerpts may be copied from the same author, nor more than three from the same collective work or periodical volume during one class term.
- (iii) There shall not be more than nine instances of such multiple copying for one course during one class term.

[The limitations stated in "ii" and "iii" above shall not apply to current news periodicals and newspapers and current news sections of other periodicals.]

III. Prohibitions as to I and II Above

Notwithstanding any of the above, the following shall be prohibited:

- (A) Copying shall not be used to create or to replace or substitute for anthologies, compilations or collective works. Such replacement or substitution may occur whether copies of various works or excerpts there from are accumulated or reproduced and used separately.
- (B) There shall be no copying of or from works intended to be "consumable" in the course of study or of teaching. These include workbooks, exercises, standardized tests and test booklets and answer sheets and like consumable material.
- (C) Copying shall not:
 - (a) substitute for the purchase of books, publishers' reprints or periodicals;
 - (b) be directed by higher authority;
 - (c) be repeated with respect to the same item by the same teacher from term to term.
- (D) No charge shall be made to the student beyond the actual cost of the photocopying.

MUSIC

A. Permissible Uses

1. Emergency copying to replace purchased copies which for any reason are not available for an imminent performance provided purchased replacement copies shall be substituted in due course.
2. For academic purposes other than performance, single or multiple copies of excerpts of works may be made, provided that the excerpts do not comprise a part of the whole which would constitute a performable unit such as a section*, movement or aria, but in no case more than 10 percent of the whole work. The number of copies shall not exceed one copy per pupil.
3. Printed copies which have been purchased may be edited or simplified provided that the fundamental character of the work is not distorted or the lyrics, if any, altered or lyrics added if none exist.
4. A single copy of recordings of performances by students may be made for evaluation or rehearsal purposes and may be retained by the educational institution or individual teacher.
5. A single copy of a sound recording (such as a tape, disc or cassette) of copyrighted music may be made from sound recordings owned by an educational institution or an individual teacher for the purpose of constructing aural exercises or examinations and may be retained by the educational institution or individual teacher. (This pertains only to the copyright of the music itself and not to any copyright which may exist in the sound recording.)

B. Prohibitions

1. Copying to create or replace or substitute for anthologies, compilations or collective works.
2. Copying of or from works intended to be “consumable” in the course of study or of teaching such as workbooks, exercises, standardized tests and answer sheets and like material.
3. Copying for the purpose of performance, except as in A(1) above.
4. Copying for the purpose of substituting for the purchase of music, except as in A(1) and A(2) above.
5. Copying without inclusion of the copyright notice which appears on the printed copy.

BROADCAST PROGRAMMING

- (1) The guidelines were developed to apply only to off-air recording by non-profit educational institutions.
- (2) A broadcast program may be recorded off-air simultaneously with broadcast transmission (including simultaneous cable transmission) and retained by a non-profit educational institution for a period not to exceed the first forty-five (45) consecutive calendar days after date of recording. Upon conclusion of such retention period, all off-air recordings must be erased or destroyed immediately. “Broadcast programs” are television programs transmitted by television stations for reception by the general public without charge.
- (3) Off-air recordings may be used once by individual teachers in the course of relevant teaching activities, and repeated once only when instructional reinforcement is necessary, in classrooms and similar places devoted to instruction within a single building, cluster, or campus, as well as in the homes of students receiving formalized home instruction, during the first ten (10) consecutive school days in the forty-five (45) day calendar day retention period. “School days” are school session days—not counting weekends, holidays, vacations, examination periods, or other scheduled interruptions—within the forty-five (45) calendar day retention period.

- (4) Off-air recordings may be made only at the request of, and used by, individual teachers, and may not be regularly recorded in anticipation of requests. No broadcast program may be recorded off-air more than once at the request of the same teacher, regardless of the number of times the program may be broadcast.
- (5) A limited number of copies may be reproduced from each off-air recording to meet the legitimate needs of teachers under these guidelines. Each such additional copy shall be subject to all provisions governing the original recording.
- (6) After the first ten (10) consecutive school days, off-air recording may be used up to the end of the forty-five (45) calendar day retention period only for teacher evaluation purposes, i.e., to determine whether or not to include the broadcast program in the teaching curriculum, and may not be used in the recording institution for student exhibition or any other non-evaluation purpose without authorization.
- (7) Off-air recordings need not be used in their entirety, but the recorded programs may not be altered from their original content. Off-air recordings may not be physically or electronically combined or merged to constitute teaching anthologies or compilations.
- (8) All copies of off-air recordings must include the copyright notice on the broadcast program as recorded.
- (9) Educational institutions are expected to establish appropriate control procedures to maintain the integrity of these guidelines.

GRADUATE PROFILE CORRELATIONS

GOALS FOR CLARK COUNTY SCHOOL DISTRICT INSTRUCTION

The following goals represent 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 fitness.

1. COMMUNICATION

READING

The student will locate, comprehend, and interpret written information. This will include, but not be limited to books, papers, manuals, graphs, and schedules.

WRITING

The student will organize, compose, proof, and edit written materials appropriate to the course.

SPEAKING

The student will organize, compose, and present material orally.

LISTENING

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 ideas.

6. PERSONAL INVENTORY

The student will evaluate career choices and long-term options based on personal criteria.

WHERE AM I?

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.

WHERE DO I WANT TO GO?

The student will explore a wide array of career options at all levels to formulate long-term goals.

HOW DO I GET THERE?

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.

GRADUATE PROFILE SYLLABUS CORRELATION

JAZZ BAND I-5550

The following correlation shows a sampling of objectives that meet the various goals of the Graduate Profile.

GRADUATE PROFILE GOAL	SYLLABUS OBJECTIVE MEETING THE GOAL
1. COMMUNICATION	
2. RESOURCES/INFORMATION	
3. SYSTEMS/TECHNOLOGY	
4. INTERPERSONAL SKILLS	
5. PROBLEM SOLVING	
6. PERSONAL INVENTORY	

The above listing is not intended to be an exhaustive correlation for every objective within the syllabus. There are many other objectives within the syllabus that fulfill one or more of the Graduate Profile Goals. In addition to the specific objective correlations, the Graduate Profile Goals can be met through using a variety of teaching strategies that reinforce communication skills, encourage the gathering and utilization of resources and information, require the use of various systems and technologies, and enhance the development of interpersonal skills and problem-solving skills. Personal inventories should be an integral aspect of the teaching strategies regularly employed by the teacher.

JAZZ BAND I– 5550

Course Scope:

This one-year course is designed to introduce the instrumental music student to contemporary jazz band literature and techniques. A student will receive direction in solving interpretation problems and will be given an opportunity to experiment in the area of improvisation. The importance of sustained effort and practice is stressed for technical proficiency. A variety of performing experiences will be provided. This course may be repeated.

Course Goals:

1. To continue the development of skills that are common to both Varsity Band and Stage Band.
2. To interpret jazz rhythms, phrasing, and stylistic markings.
3. To produce a variety of ensemble sounds characteristic of contemporary stage band literature.
4. To utilize electronic equipment effectively in conjunction with the total ensemble.
5. To identify and perform basic chord and scale structure.
6. To experience improvisation.
7. To utilize required musical skills through public performances.
8. To recognize the possibility of continued involvement in music throughout one's life.

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COURSE STRUCTURE

JAZZ BAND I-5550

COURSE STRUCTURE

1. Physical Considerations
2. Interpretation
3. Tone Quality
4. Electronics
5. Scale/Chord Structure
6. Improvisation
7. Performance
8. Lifetime Participation

PERFORMANCE OBJECTIVES

- 1.1 – 1.4
- 2.1 – 2.4
- 3.1 – 3.3
- 4.1 – 4.2
- 5.1 – 5.3
- 6.1 – 6.3
- 7.1 – 7.3
- 8.1 – 8.3

1. PHYSICAL CONSIDERATIONS

1.1 THE STUDENT WILL DEMONSTRATE PROPER EMBOUCHURE WHILE PLAYING. (1, 4)

1.1.A SUGGESTION: Establish long-tone study as a part of the daily warm-up procedure for all students in the band.

1.1.B SUGGESTION: Explain, demonstrate, and have brass students practice lip slur exercises as presented in various band method books.

1.2 THE STUDENT WILL DEMONSTRATE PROPER HAND POSITION WHILE PLAYING. (1, 4)

1.3 THE STUDENT WILL DEMONSTRATE PROPER POSTURE WHILE PLAYING. (1, 4)

1.3.A SUGGESTION: Insist that students use correct posture and instrument placement to facilitate proper breath support.

2. INTERPRETATION

2.1 THE STUDENT WILL CORRECTLY IDENTIFY THE INTERPRETIVE MARKINGS FOUND IN STAGE BAND LITERATURE. (1, 4)

2.1.A SUGGESTION: Demonstrate for students the meanings of the following markings:

- | | | |
|----------|----------|--------------|
| a. Dolt | c. Bend | e. Glissando |
| b. Falls | d. Scoop | |

2.2 THE STUDENT WILL CORRECTLY PLAY THE INTERPRETIVE MARKINGS FOUND IN STAGE BAND LITERATURE. (1, 2, 3, 4, 5)

2.3 THE STUDENT WILL PLAY SWING, JAZZ-WALTZ, BALLADS, AND JAZZ-ROCK LITERATURE USING CORRECT INTERPRETATIONS. (1, 2, 3, 4, 5)

2.3.A SUGGESTION: Demonstrate the interpretation of eighth note figures as in the following examples:

- a. Swing
- b. Ballad
- c. Rock

2.4 THE STUDENT IN THE RHYTHM SECTION WILL DEVELOP THE NECESSARY TECHNIQUES TO ALLOW THE BAND TO PLAY A VARIETY OF STAGE BAND STYLES. (1, 2, 3, 4, 5)

2.4.A SUGGESTION: Encourage the rhythm section to listen and imitate the styles of various artists through recordings and live performances.

2.4.B SUGGESTION: Have the rhythm section pay particular attention to the dynamics and rhythmic figures in order to compliment the horn sections.

3. TONE QUALITY

- 3.1 THE STUDENT WILL DEMONSTRATE GOOD TONE QUALITY ON HIS/HER INSTRUMENT.
(1, 4)
- 3.2 THE STUDENT IN THE WIND SECTION WILL DEMONSTRATE A VIBRATO PROPER TO THE MUSIC BEING PLAYED.
(1, 4)
- 3.3 THE STUDENT WILL PLAY IN PROPER BALANCE TO THE REST OF THE ENSEMBLE.
(1, 4, 7)

4. ELECTRONICS

- 4.1 THE STUDENT WILL EMPLOY THE (ELECTRONIC) INSTRUMENT TO THE FULL EXTENT OF ITS TOTAL NUANCE.
(1, 4)

4.1.A SUGGESTION: Require students to be thoroughly knowledgeable with the manufacturer operational manual.

4.1.B SUGGESTION: Encourage student experimentation in order to increase player flexibility.

- 4.2 THE STUDENT WILL ADJUST THE DYNAMIC LEVELS TO THE ENSEMBLE.
(1, 4, 7)

4.2.A SUGGESTION: Have students listen carefully to the dynamic level of the ensemble and/or soloist.

5. SCALE/CHORD STRUCTURE

- 5.1 THE STUDENT WILL CONSTRUCT VARIOUS SCALES IN THE INDICATED KEYS.
(1, 2, 3, 4, 5)

5.1.A SUGGESTION: Show construction of each type of scale in various keys.

Examples:

- | | |
|------------------------------------|------------------------------------|
| a. Blues: G, C, F, B, E, A, D | e. Locrian: F, B, E, A, D, G, C |
| b. Dorian: A, D, G, C, F, B, E | f. Whole Tone: C, D |
| c. Mixolydian: D, G, C, F, B, E, A | g. Phrygian: B, E, A, D, G, C, F |
| d. Lydian: C, F, B, E, A, D, G | h. Pentatonic: G, C, F, B, E, A, D |

5.1.B SUGGESTION: Have students write out the scales in remaining keys.

- 5.2 THE STUDENT WILL PLAY VARIOUS SCALES.
(1, 2, 3, 4, 5)

- 5.3 THE STUDENT WILL PLAY THE VARIOUS CHORDS IN ARPEGGIATED FORM IN THE INDICATED KEYS.
(1, 2, 3, 4, 5)

5.3.A SUGGESTION: Have students play the following chords in the indicated keys:

- | | |
|--|--|
| a. Major Triad: G, C, F, B, E, A, D | e. Dominant Seventh: G, C, F, B, E, A, D |
| b. Minor Triad: A, D, G, C, F, B, E | f. Minor Seventh: A, D, G, C, F, B, E |
| c. Diminished Triad: F, B, E, A, D, G, C | g. Minor Seven (5): F, B, E, A, D, G, C |
| d. Major Seventh: G, C, B, E, A, D | |

5.3.B SUGGESTION: Show construction of each chord and the representative chord symbols for one key.

5.3.C SUGGESTION: Have students write out the chords in the remaining keys.

6. IMPROVISATION

6.1 THE STUDENT WILL PLAY AN IMPROVISED SOLO IN EITHER LARGE OR SMALL ENSEMBLES. (1, 2, 3, 4, 5)

6.1.A SUGGESTION: Have students improvise on a daily basis the chord changes which employ scales and chords being studied in class.

6.1.B SUGGESTION: Record student solos and play them back so that students can evaluate their playing.

6.1.C SUGGESTION: Use published recordings of a rhythm section playing chord changes so that students may practice outside of class time.

6.2 THE STUDENT WILL IDENTIFY BLUES CHANGES AND BASIC PROGRESSIONS THAT ARE COMMON TO STAGE BAND LITERATURE. (7)

6.3 THE STUDENT WILL EMPLOY A VARIETY OF RHYTHMS COMMON TO STAGE BAND LITERATURE. (1, 2, 3, 4, 5, 6)

6.3.A SUGGESTION: Present rhythms common to stage band literature, showing how they might be used in solos.

6.3.B SUGGESTION: Have students play short phrases (four parts) on one pitch using rhythms common to contemporary literature.

7. PERFORMANCE

7.1 THE STUDENT WILL DEMONSTRATE ACCEPTED PERFORMANCE ETIQUETTE. (1,2,3,4,5,6,7,8,9)

7.1.A SUGGESTION: Discuss proper expressions of appreciation.

7.1.B SUGGESTION: Discuss polite concert etiquette, including entering and leaving between numbers, and attentive listening.

7.2 THE STUDENT WILL WORK IN COOPERATION WITH THE DIRECTOR AND OTHER STUDENTS DURING REHEARSAL TO PRODUCE THE DESIRED MUSICAL SOUND. (1, 2, 3, 4, 5, 6, 7, 8, 9, 10)

7.2.A SUGGESTION: Make students aware of the importance of performance duration by considering limited endurance of performers, lack of adequate performance facilities, and attention span of the audience.

7.3 THE STUDENT WILL RESOLVE TECHNICAL PROBLEMS THROUGH HOME PRACTICE. (3)

8. LIFETIME PARTICIPATION

**8.1 THE STUDENT WILL GIVE EXAMPLES OF CONTINUED OPPORTUNITIES FOR MUSICAL PARTICIPATION.
(1, 2)**

8.1.A SUGGESTION: Discuss scholarship opportunities for participants of college performing organizations.

8.1.B SUGGESTION: Have guest speakers from the community performing organizations.

**8.2 THE STUDENT WILL IDENTIFY VARIOUS CAREER OPPORTUNITIES IN THE FIELD OF MUSIC PERFORMANCE.
(1, 2)**

8.2.A SUGGESTION: Discuss a variety of careers, including performance opportunities, teaching opportunities, and related fields of composing and engineering.

**8.3 THE STUDENT WILL RECOGNIZE HIS/HER ROLE AS A CONSUMER OF MUSIC.
(1, 2)**