

## HIGH SCHOOL ADVANCED BAND - 5540

### 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 beyond the intermediate level. The course involves applying the fundamental skills of music reading to the particular technique of the instrument being studied. This course may be repeated for credit and is considered to be the most advanced course available within the traditional band program. 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 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 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.

## HIGH SCHOOL ADVANCED BAND - 5540

### COURSE STRUCTURE

### PERFORMANCE OBJECTIVES

1. INSTRUMENTAL TECHNIQUE

1.1 - 1.8

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  
Careers  
Relationship Between Music, the Other Arts, and Disciplines Outside the Arts

**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 demonstrate that they possess the 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: Discuss an instrument maintenance schedule.

**1.2 THE STUDENT WILL PERFORM WITH A 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) and explain their choices.

1.2.B SUGGESTION: Have students demonstrate proper breathing technique over elongated passages with more advanced note and rhythmic patterns.

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

1.2.D SUGGESTION: Have students demonstrate appropriate use of vibrato where applicable.

1.2.E SUGGESTION: Have students listen to professional performers or master teachers to provide aural examples and instruction on the appropriate use of vibrato.

1.2.F SUGGESTION: Have players on instruments where vibrato is appropriate demonstrate measured and unmeasured vibrato.

**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 demonstrate the ability to bring the instrument into playing position without adjusting posture.

1.3.B SUGGESTION: Have the students demonstrate the difference between proper and improper hand position.

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

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

1.4.B SUGGESTION: Have students demonstrate the ability to initiate the sound appropriately.

- 1.4.C SUGGESTION: Have students provide vocal models for more advanced proper articulation concepts.
- 1.5 THE STUDENT WILL DEMONSTRATE MEMORIZATION OF THE FINGERINGS.  
(4) (NS 2, 5)**
- 1.5.A SUGGESTION: Have students play and, subsequently memorize, 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
- 1.5.B SUGGESTION: Have students explain the use of a fingering chart.
- 1.5.C SUGGESTION: Have students experiment with alternative fingerings for selected passages and explain their choices.
- 1.5.D SUGGESTION: Have percussion students will demonstrate proper sticking utilizing right hand lead on snare, as well as on the keyboard instruments.
- 1.5.E SUGGESTION: Have students experiment with alternative sticking patterns for selected passages and explain their choices.
- 1.5.F SUGGESTION: Have students demonstrate alternate fingerings and standard trill fingerings necessary for scale exercises and music performed.
- 1.6 THE STUDENT WILL ENHANCE HIS/HER AWARENESS OF VARIOUS TUNING PROCEDURES.  
(7) (NS 2, 6)**
- 1.6.A SUGGESTION: Have students demonstrate the difference between in tune and out of tune.
- 1.6.B SUGGESTION: Encourage students to purchase their own tuning device and use it independently.
- 1.6.C SUGGESTION: Have students explain how to correct the specific notes on the instruments which are inherently out of tune (i.e. d on the trumpet).
- 1.6.D SUGGESTION: Have students demonstrate the ability to correct pitch problems as they occur in selected exercises and literature.
- 1.6.E SUGGESTION: Have students demonstrate the importance of quality tone production as a basis for good intonation on their individual instrument.
- 1.6.F SUGGESTION: Have the band practice scales by dividing the group into three section. Start each section by thirds and have them listen for "beats".
- 1.6.G SUGGESTION: Have students play scales and arpeggios by first humming or singing each note and then center in on the pitch.

1.6.H SUGGESTION: Have individuals 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.I SUGGESTION: Have students perform exercises using various books designed for unison and chordal intonation training such as Treasury of Scales or Sixteen Bach Chorales.

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

1.7.A SUGGESTION: Have students perform a more complex variety of scales, exercises, and music with a metronome (or other audible beat device).

1.7.B SUGGESTION: Have students perform a more complex variety of scales, exercises, and music without a metronome, while maintaining 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  
(SEE 1.5.1).  
(4) (NS 5)**

2.1.A SUGGESTION: Have students identify the names of the notes within and outside of the practical playing range when called upon.

2.1.B SUGGESTION: Continue to have students identify the names of the notes within a particular musical work.

2.1.C SUGGESTION: Have students demonstrate the ability to play concert pitches for each individual band instrument.

2.1.D SUGGESTION: Ask students to explain how their instrument relates to concert pitch by asking them to play given concert intervals.

**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 more complex and mixed meters.

2.2.B SUGGESTION: Have students notate a variety of more complex rhythmic patterns in mixed meters.

**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

- a. Pitch
- b. Rhythm
- c. Dynamics
- d. Tempo

- e. Articulation
- f. Expression

- 2.3.B SUGGESTION: Have students assemble a portfolio to include a vocabulary list of symbols and terms found within their music.
- 2.3C SUGGESTION: Have students define terms within a new piece of music, demonstrating their knowledge through performance.

**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 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 4.

**2.5 THE STUDENT WILL PERFORM STYLISTIC MARKINGS AS LISTED 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 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 4-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 . [ 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 an 8-measure melodic pattern in response to an 8-measure melodic pattern introduced by the teacher.
- 2.6.D SUGGESTION: Have students improvise a melodic line in a given pentatonic scale while the band performs a given chordal progression as an 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 eight (8) 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 demonstrating the use of compositional devices below.

- a. Phrase construction
- b. Repeated motives
- c. 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 all keys 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 a specified number of octaves of diatonic and chromatic scales in all keys at a designated 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 students list the instruments heard

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.

**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 tape of their 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 one of their own performances 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 MUSIC 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 represented, nationality, and works composed.
- 3.5.B SUGGESTION: Have students give introductory remarks before the laying of each selection at a public concert including information on the following:
  - a. Composer
  - b. Historical period
  - c. Cultural context

**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 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.

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

- 3.7.A SUGGESTION: Have the students use fractions to understand time signatures.
- 3.7.B SUGGESTION: Have the students create visual pictures depicting what a composition portrays.
- 3.7. C SUGGESTION: Have the students learn musical terms in foreign languages.
- 3.7. D SUGGESTION: Help the students to understand the physics of sound production.
- 3.7. E SUGGESTION: When performing a piece from a specific time period, present art and architecture from that period and discuss similarities.