

MIDDLE SCHOOL INTERMEDIATE BAND - 0480

Course Scope:

This course is designed for students who have achieved beyond the beginning band level. It includes guidance and direction in solving psychomotor problems relating 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. This course may be repeated.

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.

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
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: Demonstrate the correct assembly procedure for each instrument.
- 1.1.B SUGGESTION: Provide a list of necessary items for proper instrument maintenance, i.e. cork grease, cleaning swab, valve oil, etc.
- 1.1.C SUGGESTION: Demonstrate proper cleaning technique for each instrument.
- 1.1.D SUGGESTION: Discuss instrument maintenance schedule.
- 1.1.E SUGGESTION: Inspect student's instruments for proper maintenance on a regular basis.

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

- 1.2.A SUGGESTION: Expose the students to good examples of proper tone for their instrument utilizing both live performance and recorded samples.
- 1.2.B SUGGESTION: Demonstrate proper breathing technique.
- 1.2.C SUGGESTION: Have students demonstrate appropriate embouchure.
- 1.2.D SUGGESTION: Play long tones during the warm-up period.

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

- 1.3.A SUGGESTION: Have the student sit up straight, off the back of the chair, bringing the instrument into playing position without adjusting posture.
- 1.3.B SUGGESTION: Demonstrate the difference between proper and improper hand position.

**1.4 THE STUDENT WILL DEMONSTRATE LEGATO, STACCATO, AND MARCATO ARTICULATIONS.
(6) (NS 2)**

- 1.4.A SUGGESTION: Consistently check that the student initiates the sound with tongue, rather with an air or glottal attack.
- 1.4.B SUGGESTION: Provide vocal models for proper articulation concepts, i.e., dah, tah tah, etc.

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

- 1.5.A SUGGESTION: Have students demonstrate fingerings as follows
 - Flute: d below the staff to f above the staff.
 - Oboe: d below the staff to c above the staff.
 - Bassoon: Bottom line g to f above the staff.
 - Clarinet: e below the staff to c above the staff.
 - Saxophone: c below the staff to d above the staff.
 - Trumpet: a 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 fourth line f.

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

**1.6 STUDENTS WILL DEMONSTRATE AN AWARENESS OF VARIOUS TUNING PROCEDURES.
(7) (NS 2)**

- 1.6.A SUGGESTION: Demonstrate the difference between in tune and out of tune.
- 1.6.B SUGGESTION: Demonstrate the use of a tuning device.
- 1.6.C SUGGESTION: Make the students aware of notes on the instrument that are inherently out of tune, i.e., d on the trumpet and have students demonstrate the manner in which the pitch can be played in tune.

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

- 1.7.A SUGGESTION: Have students practice exercises, music and scales along with a metronome (or audible beat device) to verify that the tempo is held steady.
- 1.7.B SUGGESTION: Have students perform exercises, music and scales without a metronome, keeping the pulse steady.

2. MUSIC LITERACY

**2.1 STUDENTS WILL DEMONSTRATE KNOWLEDGE OF THE LETTER NAMES OF ALL NOTES WITHIN THE PRACTICAL PLAYING RANGE (REFER TO 1.6.1).
(4) (NS 5)**

- 2.1. A SUGGESTION: Have the students fill in the names of notes on a written test.
- 2.1. B SUGGESTION: Ask students to identify the names of the notes within a particular musical work.

**2.2 STUDENTS WILL DEMONSTRATE KNOWLEDGE OF HOW HIS OR HER INSTRUMENT RELATES TO CONCERT PITCH.
(4) (NS 5)**

- 2.2.A SUGGESTION: Ask students to find concert pitch for each individual instrument.
- 2.2.B SUGGESTION: Ask students to perform the appropriate note when any concert pitch is

requested.

**2.2 STUDENTS WILL DEMONSTRATE THE ABILITY TO PLAY AND NOTATE RHYTHMS IN DUPLER AND TRIPLE METERS.
(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 duple and triple meters.

2.2.B SUGGESTION: Have students notate orally and visually performed rhythm patterns.

**2.3 STUDENTS WILL IDENTIFY AND DEFINE STANDARD NOTATION SYMBOLS AND TERMS FOR PITCH, RHYTHM, DYNAMICS, TEMPO, ARTICULATION, AND EXPRESSION.
(6) (NS 5)**

2.3.A SUGGESTION: Have students maintain a vocabulary list of terms and symbols found within their music.

2.3.B SUGGESTION: Have students define terms with a new piece of music, demonstrating their knowledge through performance.

**2.4 STUDENTS WILL PERFORM A VARIED MUSICAL REPERTOIRE OF LEVEL 1-2 WITH ACCURACY AND MUSICALITY.
(5) (NS 2)**

**2.5 STUDENTS WILL UNDERSTAND STYLISTIC MARKINGS AS LISTED ON THE MUSIC AND WILL PERFORM THEM CORRECTLY.
(6) (NS 5)**

2.5.A SUGGESTION: Have students define articulation markings such as sforzando, tenuto, and marcato.

2.5.B SUGGESTION: Have students perform articulation markings such as sforzando, tenuto, and marcato.

**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 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 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 on a given pentatonic scale while the band performs a given choral progression 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 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 STUDENTS WILL PERFORM THE FOLLOWING CONCERT PITCH SCALES:
G, C, F, Bb, Eb, Ab MAJOR AND CHROMATIC.
(5) (NS 2)**

- 2.8.A SUGGESTION: Have each student demonstrate his/her ability to play diatonic and chromatic scales in the keys of C, F, Bb, and Eb 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 _____ octaves of diatonic and chromatic scales in the keys of G, C, F, Bb, Eb, and Ab at a tempo marking of _____ 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 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/instrumentations heard.
- 3.2.C SUGGESTION: Have students indicate how instrumentation affects both texture and style.
- 3.3 STUDENTS 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 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 may evaluate 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. [both living and deceased composers of different genders, races, 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 music from at least one non-Western culture using authentic, characteristic instruments.
- 3.4.D SUGGESTION: Have students write comprehensive program notes to address the cultural background/perspective of one of the selection 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, 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:
- 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 opportunities to sample varied aspects of the music industry and teaching professions.

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

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.