

Instrumental Music Curriculum

Grades 5-12



Muscatine Community School District

1403 Park Ave.

Muscatine, Iowa 52761

Summer, 2001

Introduction

This Band Curriculum Guide for the Muscatine Community School District is a reference for all the persons involved directly with band instruction and is an informative source for those interested in these programs. This curriculum is compiled with the input from all music instructors and reflects the goals and objectives of each band course of study and the actual course outlines and exit skills expected from band students. Although not a complete source, the guide is based on national, state, and local philosophies and goals.

Each band instructor has many more specific class rules, policies, grading procedures, placement and audition methods, inventories, materials, letters, and forms that are utilized in the individual classes which have not been included here. However, as with any school curriculum guide, it is intended to be revised and updated periodically in order to remain relatively current and accurate - hopefully every three years.

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2001 – 2002 Instrumental Music Curriculum Members

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District Mission Statement

The mission of the Muscatine Community School District is to ensure excellence in education for every student

Instrumental Music Mission Statement - 2000

Our mission is to develop a complete district-wide instrumental music curriculum that uses all of our resources to their full potential and most importantly, to develop a program that provides students with as much opportunity for growth as possible, while building on the areas that are an important part of the community and the education of the student.

Music Philosophy

The Study of Music:

DEVELOPS A BASIC INTELLIGENCE

The older notion that human intelligence is unitary, being exclusively a manifestation of the level of ability to reason conceptually as measured by I.Q. tests, is undergoing a profound revolution. The idea now gaining currency is that intelligence exists in several domains, such as the linguistic, the musical, the logical-mathematical, the spatial, the bodily kinesthetic, the interpersonal, and the intrapersonal, as proposed in one recent influential study (Gardner, 1983). The argument is being advanced that an education system focused exclusively or predominantly on one mode of cognition—the conceptual, and which recognizes only conceptual forms of intelligence as being valid, is a system narrow in focus, limited in scope, and so unrealistic about what humans can know and the ways humans function intelligently, as to be injurious and even dehumanizing in its effects on the children and the larger society it is supposed to serve (Eisner, 1988).

These burgeoning ideas allow music education to affirm, with great courage, with great hope, with great relief, that it must be conceived as all the great disciplines of the human mind are conceived—as a basic subject with its unique characteristics of cognition and intelligence, that must be offered to all children if they are not to be deprived of its values (Reimer, 1989).

DEVELOPS A BASIC FORM OF COMMUNICATION

Humans have developed verbal symbols that constitute language, numerical symbols that constitute mathematics, and a variety of symbol systems that constitute the arts. A world of human achievement exists outside the realm of verbal and mathematical symbols. Because the forms of human feeling are much more congruent with musical forms than with the forms of language, music can reveal the nature of feelings with a detail and truth that language cannot approach (Langer, 1942).

Like reading, writing, and speaking, music conveys thoughts, ideas, and feelings among people. Because it is an effective and direct means of communication, music is used for a wide range of purposes—from such earthy purposes as to sell commercial products to such spiritual purposes as to inspire and elevate our appreciation of life. The impact and power of music as a basic form of communication among humans makes it an important area of learning (Phillips, 1993).

INVOLVES MAJOR DOMAINS OF THE LEARNING PROCESS

Music comprises its own complex body of knowledge (cognitive domain), requires the development of motor coordination (psychomotor domain), shapes attitudes and feelings (affective domain), and requires learning through the senses (kinesthetic domain). Through music, students engage in the entire learning process, developing

keener understandings and insights as to how knowledge, skills, attitudes, feelings, and the senses interrelate (Phillips, 1993).

DEVELOPS HIGHER-ORDER THINKING SKILLS

Music provides a means for studying the imagination and developing self-expression and creativity. By exploring new ways of manipulating, organizing, and structuring sound, music education involves a learning process that moves from convergent to divergent thinking. Society values problem-solving. Creative activities in music education help in the exploration of numerous possible outcomes to specific problems.

DEVELOPS AESTHETIC SENSITIVITY

The study of music teaches students to appreciate quality in those compositions of human creativity that represent the highest order of thinking, feeling, and technical achievement. When a student is able to understand and experience great works of music, that student is able to experience the richness and beauty of life in its highest form. Music is a means of understanding and relating to the noblest desires and aspirations of all humans throughout the ages (Phillips, 1993).

PROVIDES A MEANS OF MULTI-CULTURAL EDUCATION

Music education is an important means of learning about and transmitting cultural heritages. Music and the other fine arts encapsulate all that it is to be human and what it means to belong to any of the cultures on earth (Phillips, 1993). Music helps students learn about themselves, their traditions, and their ways of thinking and acting. Additionally, it helps them learn about others, understand their traditions, and accept their differences.

DEVELOPS PERSONAL ATTRIBUTES

Participation in the music program provides students the opportunity to develop resources for a rewarding personal life and for positive social interaction. Music provides a focus for lifelong learning and for worthwhile use of leisure time.

1. The student who has developed musical skills and a basis for making educated musical choices is able to control the quality and choice of his or her musical life (Leonhard, 1988).
2. Listening to quality music, playing an instrument, and singing all provide a satisfying dimension to life. The music education program in the school prepares students to use music for their own satisfaction, to play in school and community bands and orchestras, and to sing in school, community and church choirs, thereby contributing to the musical life of the school and community.
3. Participation in music performance groups and classes provides motivation for and requires disciplined effort, cooperation, and systematic work pointed toward the achievement of common, worthy goals – the essence of a

- democratic society (Leonhard, 1988). Students learn that each individual has a commitment and responsibility to the whole group in the pursuit of excellence towards the group's goals.
4. Participation in the music program provides a setting for the student to develop positive, disciplined work habits necessary to personal success and achievement.
 5. Success in musical achievement, possible in varying degrees for all students, develops personal satisfaction, a sense of self-worth, and self-confidence. For those students lacking intellectual prowess or athletic ability, music may be the principal means to develop these attributes (Leonhard, 1988). Music may also be the principal motivation for some at-risk students to remain in school.
 6. Participation in the music program enlivens the spirit of students and the school as a whole (Leonhard, 1988).
 7. Participation in the music program prepares students to participate meaningfully in the rites and rituals of our society. Marriage and funeral rites, religious rituals, patriotic celebrations, and athletic events gain enriched meaning and significance through the presence of appropriate music.

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The Benefits of Music in the Curriculum

WHY THE ARTS HAVE A DRAMATIC IMPACT ON LEARNING ABILITIES AND THE SCHOOL ENVIRONMENT

Albert Einstein said, "If I were not a physicist, I would probably be a musician. I often think in music. I live my daydreams in music, I see my life in terms of music." In this and other quotes, Einstein reveals that 'musical thought' led him to his discovery of relativity. He recognized that the skills he developed learning to play a musical instrument helped him visualize complex concepts.



Students who engage in arts activities often develop positive emotional responses to learning and subsequent improved achievement.
 The final report of the Missouri Arts Education Task Force, July 1990

The arts *do* work. Westinghouse High School in Pittsburgh, which has turned the arts into essential ingredients of education was recognized in a *Newsweek* cover story as one of the ten best schools in the world. Other schools have shown astonishing improvements when the arts were introduced as primary subjects.

Diagram revised from "The Center for Arts in the Basic Curriculum"

Program Structure

Elementary Instrumental Music Grade 5 (Elective)

Beginners Concert Band
Lessons

Middle School Instrumental Music Grades 6 - 8 (Elective)

6th Grade Concert Band
7th Grade Concert Band
8th Grade Concert Band
Lessons
Jazz Band
Solo/Ensemble Contest
Honor Bands

High School Instrumental Music Grades 9-12 (Elective)

Concert Band
Wind Ensemble
Lessons
Marching Band
Jazz Band
Pep Band
Solo/Ensemble Contest
Honor Bands
Music Theory
Music History

Goals for the Instrumental Music Program – 2000 document

Revised January, 2002

Elementary

1. Additional staff person (.5 FTE addition).
2. Minimum of a 15-minute individual lesson each week.
3. Large group rehearsal during the school day.
4. Ensemble rehearsal at each school once a week?
5. More transition into 6th grade.

Middle School

1. Daily rehearsal for 7th and 8th grade bands. Minimum of three days a week for 6th grade.
2. Increased retention of the students to 80%.
3. Increase budget.
4. More instruments in the inventory.
5. Build jazz program.
6. Build marching program.
7. Schedule more performance opportunities.
8. Minimum of 20-minute lesson per week..
9. More transition into 9th grade
10. Additional Staff person (1FTE addition)

High School

1. Additional staff person (.5 FTE addition).
2. Build marching program.
3. Build jazz program (IE: academic credit)
4. Increase enrollment and recruitment efforts.
5. Increase instrument inventory
6. Minimum 15-minute individual lesson each week

Curricular Infusions

Muscatine School Board 2001 Essential Learning Goals:

1. Read with comprehension
2. Express their ideas clearly in written and oral communication
3. Display problem solving skills
4. Understands the physical and cultural characteristics of specific places and regions.
5. Utilizes technology to access, organize, analyze, and communicate information.
6. Demonstrate good citizenship in a diverse community.
7. Be team players
8. Appreciate the aesthetic qualities of the arts and humanities
9. Accept responsibility for their health and social behavior
10. Acquire skills necessary to be successfully employed.

Iowa Department of Education mandated curriculum integration areas:

- A. Career Education
- B. Communication Skills
- C. Higher Order Thinking Skills
- D. Learning Skills
- E. Multicultural/Nonsexist Education
- F. Technology

Content Standards – Based on National Music Standards

1. Singing, alone and with others, a varied repertoire of music.

Skills	Demonstration	Infusion
<p>1.1 Students will develop the basic skills of tone production.</p>	<p>A. Students demonstrate proper singing posture and correct breath support. 5-12: Students consistently sit with a straight back, shoulders back, head up. Students will take deep inhalations and exhale from the diaphragm.</p> <p>B. Students produce sounds at appropriate levels. 5-6: Students will become comfortable with vocalizing and audiating sounds. 7-8: Students will demonstrate singing with a good tone. 9-12: Students will become comfortable performing at various levels of difficulty.</p>	<p>3, 7, 8 C, D</p>
<p>1.2 Students will develop basic intonation skills.</p>	<p>A. Students match pitch and sing a melodic line in tune. 5-8: Students demonstrate above in response to teacher in band rehearsals. 9-12: Students demonstrate above in rehearsals and lessons with the teacher.</p> <p>B. Students recognize the importance of singing a part with accurate ensemble intonation and adjusting intonation to the group. 5-6: Students will demonstrate singing in one to two parts or in rounds. 7-8: Students will demonstrate singing their individual ensemble parts together. 9-12: Students will demonstrate by tuning to a central pitch in class, as well as utilization of a tuner to check their accuracy.</p> <p>C. Students sing melodic intervals and patterns using solfege, note names, or numbers. 5-6: Students will demonstrate singing solfege and respond to solfege syllables. 7-8: Students will demonstrate increasingly complex solfege parts. 9-12 Students will demonstrate singing solfege and respond to complex solfege parts</p>	<p>3, 7, 8 C, D</p>

2. Performing on instrument, alone and with others a varied repertoire of music.

Skills	Demonstration	Infusion
<p>2.1 Students will develop basic skills of tone production.</p>	<p>A. Students demonstrate proper playing posture, proper embouchure, hand position, and correct breath support.</p> <p>B. Students produce sounds that are considered characteristic of the instrument. 5-6: Students will produce a good basic tone quality. 7-8: Students will produce a mature tone quality with development of vibrato. 9-12: Students will produce a mature tone quality with vibrato at varying degrees of volume. This will include the ability to listen to overall tone, and adjust to fit the overall group.</p> <p>C. Students produce sounds in registers and dynamic levels appropriate to their grade level. 5-6: Students will perform ranges and dynamic levels as indicated in the 2nd lesson book. 7-8: Students will expand their ranges and dynamic levels appropriate to the lesson book and to grade 2.5 band literature. 9-10: Students will expand their ranges and dynamic level appropriate to the lesson books and grade 3.5 band literature 11-12: Students will expand their ranges and dynamic levels appropriate to the lesson books and grade 4-5 literature.</p>	<p>3, 8 C, D</p>
<p>2.2 Students will develop basic skills of technique</p>	<p>A. Students understand and perform the various styles of tonguing and slurring, such as staccato, legato, attack, and release. 5-6: Students will perform all basic articulations. 7-8: Students will fine tune articulations to convey artist expression. 9-12: Students will demonstrate proper articulations and styles according to the type of music they are performing.</p> <p>B. Students understand and perform major scales and arpeggios appropriate to their</p>	<p>2, 3, 8 C, D</p>

	<p>grade level.</p> <p>5-6: Students will memorize and perform the Bb, Eb, F, and Bb chromatic scales.</p> <p>7-8: Students will memorize and perform all major scales and the chromatic scale according to range capabilities.</p> <p>9-12: Students will perform from memory all Major Scales and the chromatic scale according to the range of their instrument</p> <p>C. Students perform and articulate rhythmic figures of appropriate difficulty with clarity.</p> <p>5-6: Students will perform rhythms presented through book two.</p> <p>7-8: Students will perform rhythms presented in their lesson books and through grade 2.5 band literature.</p> <p>9-10: Students will expand rhythms appropriate to the lesson books and grade 3.5 band literature</p> <p>11-12: Students will expand rhythms appropriate to the lesson books and grade 4-5 literature.</p> <p>D. Percussionists perform rudiments appropriate to their grade level.</p> <p>5-6: Students will perform rudiments presented through book two.</p> <p>7-8: Students will perform the basic twenty-three rudiments.</p> <p>9-12: Percussionist will perform rudiments appropriate to the level of music to be performed.</p>	
<p>2.3 Students will develop basic intonation skills.</p>	<p>A. Students demonstrate the procedures for tuning their instrument.</p> <p>5-6: Students will learn to tune their instrument and become aware of intonation problems mechanically inherent to the instrument.</p> <p>7-8: Students will adapt to intonation problems mechanically inherent to the instrument.</p> <p>9-12: Students will observe and know the tendencies of their personal instrument.</p> <p>B. Students match pitches and play a melodic line in tune.</p> <p>5-6: Students recognize if they are basically in tune.</p> <p>7-8: Students will fine tune adjustments to achieve proper intonation.</p> <p>9-10: Students will observe the basic intonation of their instrument during performance and practice.</p>	<p>3 C, D</p>

	<p>11-12: Students will understand basic intonation in relation to chords, and intervals, as well as overall performance.</p> <p>C. Students recognize the importance of playing a part with accurate ensemble intonation and adjusting intonation to the group.</p> <p>5-12: See B above in relation to groups.</p>	
2.4 Students will develop an understanding of balance and blend.	<p>A. Students demonstrate correct balance with other students in an ensemble to achieve the desired group sound, paying attention to dynamic levels.</p> <p>5-6: Students understand the concept of “pyramid sound” and will balance melodic lines appropriately.</p> <p>7-8: Students create a pyramid sound within the section and as a whole. Students perform balanced dynamics conducive to mature artistic expression.</p> <p>9-12: Students create a pyramid sound with the section and overall sound structure of the ensembles. Students understand and perform balanced dynamics in relation to the ensemble as well as individual performances.</p>	3, 7, 8 C, D
2.5 Students will respond to the basic skills of conducting.	<p>A. Students recognize and demonstrate basic conducting patterns.</p> <p>5-6: Students will recognize and follow conducting patterns in two, three, four, and six.</p> <p>7-8: Students will recognize the above patterns, odd meters, and mixed meters. Students will more closely follow various conducting gestures.</p> <p>9-12: Students will recognize and follow complex conducting patterns including dynamic changes, and changes in tempi. They will follow the conductor through a variety of meters.</p>	A
2.6 Students will develop basic interpretive skills.	<p>A. Students demonstrate an understanding of dynamic contrasts, various articulations, tempo changes, and the variety and expression each creates in music.</p> <p>5-6: Students will perform expressive notation presented through book two.</p> <p>7-8: Students will perform expressive notation presented in lesson book three or appropriate to more advanced studies.</p> <p>9-12: Students will perform expressive notation with moderate level of accuracy.</p>	2, 3, 8 B, C, D

	<p>B. Students recognize phrasing in music which expresses natural tension and release.</p> <p>5-6 Students will perform the basic shaping of musical phrases.</p> <p>7-8 Students will appropriately shape phrases with greater musical sensitivity.</p> <p>9-12: Students will be able to determine the best way to create the phrase, then implementing the interpretation as they play.</p>	
2.7 Students will perform a variety of literature.	<p>A. Students perform music of several time signatures, key signatures, styles, forms, and periods at their appropriate grade level.</p> <p>5-6 Students perform the above to grade level 1 to 1.5.</p> <p>7-8 Students perform the above to grade level 2 to 3.</p> <p>9-10: Students perform the above to grade lever 2.5-3.5</p> <p>11-12: Student perform the above to grade lever 4-5.</p> <p>B. Students perform solo and small ensemble literature at their appropriate grade level.</p> <p>5-6 Students perform the above to grade level 1 to 1.5.</p> <p>7-8 Students perform the above to grade level 2 to 3.</p> <p>9-10: Students perform the above to grade level 3.5</p> <p>11-12: Students perform the above to grade level 4-5</p> <p>C. Students experience being accompanied by a piano or part of the band.</p> <p>5-6: Students receive exposure through their lesson books and may select to participate in solo/ensemble contest for the above.</p> <p>7-8: Students will participate in solo/ensemble contest for the above.</p> <p>9-12: Students will participate in solo/ensemble contest or other performance opportunities presented during the school year.</p>	1, 4, 8
2.8 Students will develop skills in self-improvement	<p>A. Students recognize the value of individual practice.</p> <p>5-8 Students record individual practice accomplished at home.</p> <p>B. Students recognize the value of private instruction.</p> <p>5-12 Students are encouraged to seek out</p>	9, 10 D

	<p>private instruction.</p> <p>C. Students maintain proper care of instruments.</p> <p>5-12 Students are given basic instruction on proper maintenance and will keep instruments in good working condition.</p> <p>D. Students bring needed supplies to rehearsals and performances.</p> <p>E. Students attend concerts and clinics of school, college, or professional quality through field trips or guest appearances.</p>	
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3. Improvising melodies, variations, and accompaniments.

Skills	Demonstration	Infusion
3.1 Students will develop improvisation skills.	<p>A. Students improvise simple rhythmic and tonal patterns by playing simple rhythms and melodies by ear.</p> <p>5-6 Students experiment with the above by use of scales.</p> <p>7-8: Students have the opportunity to learn basic jazz improvisation in a jazz ensemble.</p> <p>9-12: Students begin to understand the basics of improvisation, chord structures, and how they relate to jazz music.</p> <p>B. Students have the opportunity to participate in jazz improvisation.</p> <p>5-6: Students gain basic playing skills to enable future participation in jazz ensemble.</p> <p>7-8: Students have the opportunity to participate in jazz ensemble.</p> <p>9-12: Students have the opportunity to participate in jazz ensemble.</p>	2, 3 B, C, D

4. Composing and arranging music within specified guidelines.

Skills	Demonstration	Infusion
4.1 Students will develop basic skills in composing and arranging.	<p>A. Students demonstrate an understanding of the relationship of instruments to concert pitch.</p> <p>5-6: Students can transpose from concert</p>	2, 3 A, B, C

	<p>pitch on their own instrument.</p> <p>7-8: Students understand the technique for transposing for other instruments.</p> <p>9-12: Students can transpose basic melodies from one instrument to another.</p> <p>B. Students create and write partially or completely original melodies using melodic and rhythmic notation.</p> <p>5-6: Students compose simple melodies through book exercises.</p> <p>7-8: Students compose more complex melodies using scales.</p> <p>9-12: Students can compose more complex melodies using chords and scales.</p>	
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5. Reading and Notating Music

Skills	Demonstration	Infusion
5.1 Students will develop basic reading skills.	<p>A. Students will use a systematic counting method.</p> <p>5-8: Students will learn the traditional counting method according to the book level.</p> <p>9-12: Students will continue with counting method, and incorporate subdivisions.</p> <p>B. Students recognize and play selected rhythmic and tonal patterns as they occur in an instrumental line.</p> <p>5-6: Students will learn to feel a pulse by tapping their foot and relating it to basic visual notation.</p> <p>7-8: Students gain an inner sense of pulse and can relate it to more complex visual notation.</p> <p>9-12: Students gain an inner sense of pulse and subdivision. They can relate to more complex visual notation.</p> <p>C. Students define and apply through performance selected standard notation, dynamic and articulation, markings, and musical terms.</p> <p>5-6: Students gain the above basic music reading knowledge through lesson books</p>	1, 3 A, D

	<p>1 & 2, and band literature.</p> <p>7-8: Students apply music reading knowledge on advanced lesson and band material.</p> <p>9-12: Students apply music reading knowledge on advanced lesson and band materials as well as solo and small ensemble materials.</p> <p>D. Students develop sight-reading skills by playing a variety of beginning level music.</p> <p>5-6: Students demonstrate sight-reading skills on beginning band material.</p> <p>7-8: Students demonstrate sight-reading skills on grade 1 to 1.5 material.</p> <p>9-12: Students demonstrate sight-reading skills on grade 2-4 material.</p> <p>E. Students demonstrate an understanding of meter, tempo, and simple rhythms.</p> <p>5-6: Students demonstrate an understanding of music reading skills (rhythmic) on beginning band material.</p> <p>7-8: Students demonstrate an understanding of music reading skills (rhythmic) on grade 1 to 1.5 material.</p> <p>9-12: Students demonstrate an understanding of music reading skills (rhythmic) on grade 2-4 music.</p>	
<p>5.2 Students will develop note-reading skills.</p>	<p>A. Students identify the letter names of all notes in their appropriate playing range.</p> <p>5-6: Students identify notes found in books 1 & 2.</p> <p>7-8: Students identify notes in their entire playable range of the instrument.</p> <p>9-12: Students identify notes in and beyond the playable range of the instrument.</p> <p>B. Students demonstrate an understanding of the relationship between note values.</p> <p>5-6: Students perform note values presented in lesson books 1 & 2.</p> <p>7-8: Students perform more increasingly complicated note values presented in</p>	<p>1</p>

	<p>advanced methods and band pieces. 9-12: Students perform various note values presented in the solo, small ensemble, and large group literature.</p> <p>C. Students demonstrate an understanding of key signatures and its relationship with scales. 5-6: Students perform key signatures found in their lesson books 1 & 2 and in scales performed. 7-8: Students perform all key signatures through scales, band literature, and lesson materials. 9-12: Students perform all key signatures through scales, band literature, solo, and small ensemble literature.</p> <p>D. Students visually recognize key changes within a song. 5-6: Students become aware of the importance of implementing key changes as seen in music. 7-8: Students recognize key changes in music and relate it to scale structure. 9-12: Students recognize key changes in music and relate it to scale structure. Students recognize whether the key is minor/major.</p> <p>E. Students identify music as moving by steps and/or by skips. 5-12: See "E"</p> <p>F. Students perform or write appropriate dictated tonal patterns using scale steps. 5-6: Students are introduced to scales. 7-8: Students recognize and perform correct half and whole step intervals within scale patterns. 9-12: Students recognize and perform more complex intervals.</p> <p>G. Students demonstrate an understanding of enharmonic tones. 5-6: Students are introduced to</p>	
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	<p>enharmonics. 7-8: Students understand and can explain enharmonics. 9-12: Students perform and understand enharmonics.</p> <p>H. Students understand major and minor contrasts. 5-6 Students gain a basic understanding of the contrasting qualities of sound within scales and musical passages. 7-8: Students understand the quality and learn the relationship of relative major and minor keys within scales and musical passages. 9-12: Students understand and perform major and minor scales and band literature.</p>	
<p>5.3 Students will recognize and interpret expressive markings.</p>	<p>A. Students recognize and perform varying degrees of dynamics. 5-6: Students perform basic dynamics found in lesson and band material. 7-8: Students expand and refine their dynamic range and perform more complex expressive marks in lesson and band material. 9-12: Students expand and refine their dynamic range and perform complex expressive marks in lesson and band material.</p> <p>B. Students decide on the appropriate utilization of dynamics in familiar and unfamiliar songs. 5-6: Students make basic choices for the above. 7-8: Students make refined artistic choices for the above. 9-12: Students implement refined artistic choices for the above. Students make artistic choices based on prior experiences.</p> <p>C. Students read and interpret articulations appropriate to the style of the piece.</p>	<p>1, 2, 3, 8 B, C</p>

	<p>5-6: Students perform basic articulations found in lesson and band material.</p> <p>7-8: Students perform expressive marks with greater artistic quality.</p> <p>9-12: Students make artistic choices in performance of material based on prior experiences. This includes interpretation of musical style.</p>	
5.4 Students will recognize symbols of form.	<p>5-6: Students define and perform basic symbols of form in lesson books 1 & 2 and band material.</p> <p>7-8: Students expand their knowledge of form symbols in lesson and band material.</p> <p>9-12: Students expand their knowledge of form symbols in band literature. Students are able to explain the basic form of a piece.</p>	1
5.5 Students identify music terminology.	<p>5-6: Students gain a basic vocabulary in lesson books 1 & 2 and the band material.</p> <p>7-8: Students expand their vocabulary through more complex lesson and band material.</p> <p>9-12: Students expand and implement their musical vocabulary into their performance opportunities.</p>	1

6. Listening to, analyzing, and describing music.

Skills	Demonstration	Infusion
6.1 Students will recognize aurally what is heard in performance and playing activities.	<p>A. Students aurally identify dictated tonal patterns using scale steps.</p> <p>5-6: Students recognize the difference between half and whole steps.</p> <p>7-8: Students identify half and whole steps in scales and musical passages.</p> <p>9-12: Students identify more complex and varied intervals.</p> <p>B. Students identify like, unlike, and irregular phrase lengths from aural examples.</p>	C

	5-12: Students recognize in increasingly complex form the above.	
6.2 Students will demonstrate an awareness of simultaneous sounds and key changes.	A. Students recognize aurally the difference between unison and harmony. 5-12: See above. B. Students recognize aurally, key changes within a song. 6-12: See above.	C
6.3 Students will identify elements of form.	A. Students identify binary and ternary forms. 5-12: See above.	
6.4 Students will recognize and interpret expressive markings.	A. Students understand dynamic contrasts. 5-6: Students describe dynamic contrasts. 7-8: Students describe dynamics contrasts and their relevancy within the musical context. 9-12: Students describe and demonstrate dynamic contrasts within the musical context. B. Students decide on the appropriate utilization of dynamics in familiar and unfamiliar tunes. 6-12: See above.	3, 8 C
6.5 Students will explore and identify specific categories of sound and specific families of instruments.	A. Students recognize the characteristic timbre of standard band and orchestral instruments. 5-12: See above. B. Students identify and describe timbral differences within instrumental sound categories, such as brass, woodwind, string, and percussion. 6-12: See above.	3, 10 (listening) C

7. Evaluating music and music performances.

Skills	Demonstration	Infusion
7.1 Students will develop basic skills in evaluation	A. Students evaluate individual, group performances, and rehearsals making schedules for improvement. 5-12: Students evaluate the above in increasing detail. B. Students evaluate the quality of music performed based on objective criteria	3, 5, 10 A, C, D, F

	developed in class. 5-12: Students evaluate the above in increasing detail and maturity.	
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8. Understanding relationships between music, and other arts, and disciplines outside the arts.

Skills	Demonstration	Infusion
8.1 Students will develop an understanding of the role of music in their lives.	<p>A. Students will experience the aesthetics and nuances unique to the art of music.</p> <p>B. Students prepare for a fulfilling use of leisure time by developing performance and listening skills.</p> <p>C. Students discover that music arouses a wide range of intellectual challenges and varied feelings.</p> <p>D. Students begin to develop an understanding of music and music related careers.</p> <p>E. Students explore music careers by listening to guest speakers and taking field trips.</p> <p>F. Students compare in two or more arts how the unique characteristic materials of each art can be used to transform similar events, scenes, emotions, or ideas into works of art.</p> <p>5-12 for the above: Students gain these experiences through group rehearsal, performance, and special events.</p>	3, 8, 9, A, C
8.2 Students describe ways in which the principals and subject matter of other disciplines taught in the school are interrelated with those of music.	<p>A. Students identify the relationship between the alphabet and music.</p> <p>B. Students identify the relationship between rhythms and ratios in mathematics that must be calculated instantly.</p> <p>C. Students gain a basic understanding of acoustics and the physics of music.</p>	1, 3, 4, 5, 6, 8, 10 A, C, D, E, F

	<p>D. Students identify the musical terms borrowed from foreign languages.</p> <p>E. Students understand that the music is an outgrowth of the environment, time, and ethnic styles.</p> <p>F. Students understand that music requires a physical education in fine and large motor movements and control of breathing.</p> <p>5-12 For the above: Students gain these experiences through group rehearsal, performance, and special events.</p>	
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9. Understanding music in relation to history and culture.

Skills	Demonstration	Infusion
<p>9.1 Students will experience music from various historical periods and cultures.</p>	<p>A. Students identify by genre or style aural examples of music from various historical periods and cultures.</p> <p>B. Students describe in simple terms how elements of music are used in music examples from various cultures of the world.</p> <p>C. Students identify various uses of music in their daily experiences and describe characteristics that make certain music suitable for each use.</p> <p>D. Students identify and describe roles of musicians in various music settings and cultures.</p> <p>E. Students demonstrate audience behavior appropriate for the context and style of music performed.</p> <p>5-12 for the above: Students gain these experiences through group rehearsal, performance, and special events.</p>	<p>2, 3, 4, 5, 6, 8, 9, 10 A, B, C, D, E, F</p>

Vocabulary and Symbols

In Accordance With the Fulfillment of Content Standard 5.

Grade 5 (Standard of Excellence book 1)

Articulations: Tongue, accent, slur, legato.

Dynamics: Forte, mezzo forte, mezzo piano, piano, crescendo, decrescendo.

Folk Song Regions Studied: Africa, Australia, Canada, China, Czech, England, France, Germany, Italy, Japan, Latin America, Mexico, Norway, Russia, Scotland, United States, Wales, and West India.

Historical Periods: Renaissance, Baroque, Classical, Romantic, and Twentieth Century.

Key Signatures: Bb, Eb, F.

Percussion Rudiments: Single stroke roll, double stroke roll, multiple bounce roll, paradiddle, flam, flam tap, flam accent, flam paradiddle, nine stroke roll, five stroke roll, seventeen stroke rolls, rimshot.

Rhythms:

Winds: Whole note and rest, half note and rest, quarter note and rest, eighth note, dotted half note, dotted quarter note.

Percussion: Above plus, eighth rest, and basic sixteenth patterns.

Tempo: Largo, Andante, Moderato, Allegro, and Ritardando.

Time Signatures: 4/4, 3/4, 2/4

Vocabulary: Flat, sharp, natural, breath sign, phrase, tie, step, skip, leap, staff, clef, accidentals, key signature, scale, time signature, round, theme and variations, introduction, theme, repeat sign, solo, soli, tutti, divisi, unison, first and second endings, measure repeat sign, long rest, D. C, Al Fine.

Vocabulary and Symbols

In Accordance With the Fulfillment of Content Standard 5.

Grade 6 (Standard of Excellence Book 2)

Articulations: Staccato, legato, tenuto.

Folk Song Regions Studied: Australia, Austria, Canada, China, Denmark, England, Finland, France, Germany, Ireland, Latin America, Mexico, Russia, Ukraine, and United States.

Historical Periods: Renaissance, Baroque, Classical, Romantic, and Twentieth Century.

Key Signatures: Ab, C, G, and C minor, chromatic scale.

Percussion Rudiments: double paradiddle, drag (ruff), single drag tap, flamacue, seven stroke roll.

Rhythms:

Winds: Syncopation, sixteenths, sixteen/eighth/dotted eighth combination, triplets

Percussion: Syncopation, dotted eighth/sixteenth combination, triplets.

Tempo: Allegretto, Maestoso, Accelerando.

Time Signatures: 3/8, 6/8, changing meters, cut time

Vocabulary: Arpeggio, counter melody, monophonic, polyphonic, melody/accompaniment, syncopation, interval, DS al Fine, enharmonic, major chord, minor chord, Coda, DC al Coda.

Methods and Materials

Elementary Grade

1. Standard of Excellence Book 1.
2. Select grade 1 materials from the music library.

Middle School

1. Standard of Excellence Book 1, 2, and 3.
2. Alfred's Drum Method Book 1 & 2.
3. Belwin Student Instrumental Course and Rubank Supplements.
4. Select materials from the Jump Right In Instrumental Method.
5. Select grade 1- 3 material from the music library.

High School

1. Standard of Excellence Book 2, 3
2. Alfred's Drum Method Book 2.
3. Rubank Intermediate Studies.
4. Rubank Advanced Studies
5. Rubank Selected Studies.
6. Select grade 1- 3 material from the music library.