

First Six Weeks**I. PERFORMANCE SKILLS****A. Musicality and Interpretation**

1. Identify and produce good characteristic tone quality
 - a. demonstrate general warm-up technique
 - breathing exercises
 - articulation exercises
 - b. demonstrate proper flexibility exercises
 - brass single valve lip flexibility slurs
 - woodwind chromatic slurred exercises
 - percussion mallet or rudimental snare technique
 - c. demonstrate the appropriate method and value of long tone exercises
 - d. play major scale chord building exercises
 - group 1 soprano voices (first 2 whole notes)
 - group 2 alto(middle) voices (third, fourth whole notes)
 - group 3 bass voices (fifth, sixth whole notes)
 - all groups begin on tonic and continue back to tonic
 2. Identify elements of phrasing and form
 - a. identify and describe the phrase structure of a piece of music
 - b. identify and compare melodic contour and rhythmic motion
 3. Identify and describe traits that contribute effectively to the musical quality of the ensemble
 - a. distinguish between melody and harmony
 - b. describe the balance pyramid
 - c. demonstrate the effect of the pyramid on different combinations of instruments
 - d. identify and execute the expanded dynamic spectrum
 - e. demonstrate the spectrum's low end levels; ppp, pp, p, mp
 - f. demonstrate proper breathing techniques
 - g. demonstrate proper precision regarding attacks and releases
 - h. identify and describe + / - release system

B. Instrumental Technique

1. Describe and demonstrate basic elements of articulation
 - a. demonstrate the proper placement of the tongue on reed/mouthpiece
 - b. introduce and execute progressive (whole, half, quarter, eighth) articulation exercises
2. Demonstrate proper practice routines and techniques
 - a. block daily time (preferably the same)
 - b. begin with proper warm-up
 - c. include scale studies
 - d. include articulation studies
 - e. include melodic and technical etudes
 - f. include orchestral excerpts
 - g. incorporate sight reading into individual practice routine
 - h. record and evaluate results of the practice session
 - i. correct percussion stickings
3. Demonstrate proper instrument care and maintenance
 - a. use correct terminology when referring to instrument parts and accessories
 - b. demonstrate proper assembly, disassembly, and storage
 - c. use correct supplies to clean and maintain - internally and externally

First Six Weeks

- d. demonstrate proper lubrication of valves, slides, and corks
 - e. demonstrate proper reed care and storage
 - f. replace and tune drum heads
 - g. replace hand cymbal straps
- C. Importance of Vocalization in the Instrumental Ensemble
- 1. Demonstrate singing tuning pitches (F, Bb)
 - 2. Demonstrate rhythmic vocalization

II. ANALYSIS/RESPONSE

- A. Music Theory**
- 1. Play all major scales
 - 2. Distinguish between duple and triple meter
 - a. 2/4, 3/4, 4/4, 5/4
 - b. 6/8, 9/8, 12/8
- B. Participation Requirements**
- 1. Attend all rehearsals and performances
 - 2. Prepare and perform solo and small ensemble at grade appropriate level
 - a. teacher required materials
 - b. printed literature
 - 3. Seek connections within the community
 - a. performance opportunities
 - b. private instruction
 - 4. Participate in local competitions, honor band auditions, and auditions for college scholarships
- C. Critical Listening / Evaluation**
- 1. Demonstrate proper balance and blend techniques
 - a. pyramid concept
 - b. major scale triad building
 - 2. Engage in individual analysis and critique
 - a. tone
 - b. intonation
 - c. rhythmic precision
 - d. musicality
 - e. articulation

III. HISTORY/CULTURE

- A. Music History and Literature**
- 1. Recognize multicultural influences in music
 - a. music studied
 - b. music performed
 - 2. Identify and discuss stylistic differences in music performed

Second Six Weeks**I. PERFORMANCE SKILLS****A. Musicality and Interpretation**

1. Demonstrate a good characteristic tone
 - a. warm-ups
 - pitch placement while buzzing (mouthpiece)
 - arpeggio lip flexibility slurs
 - thirds (interval exercises)
 - b. lip flexibility
 - c. mini scale and tonic arpeggio
2. Demonstrate and describe proper and precise attacks and releases
3. Demonstrate a variety of tonguing and slurring patterns utilizing different articulation styles
 - a. legato
 - b. staccato
 - c. marcato
 - d. tenuto

B. Instrumental Technique

1. Identify and demonstrate alternate fingerings
 - a. clarinet
 - b. saxophone
 - c. bassoon
 - d. oboe
 - e. flute
 - f. valve instruments
 - g. trombone
2. Demonstrate range expansion techniques
 - a. flute C below staff to super C above staff
 - b. oboe Bb below staff to F above staff
 - c. bassoon Bb below staff to G above staff
 - d. clarinet E below staff to G above the staff
 - e. alto/bass clarinet Eb below staff to D above staff
 - f. saxophone Bb below staff to F above staff
 - g. trumpet F# below staff to C above staff
 - h. french horn F below staff to C above staff
 - i. trombone/baritone F below staff to super Bb
 - j. tuba low F below staff to Bb above the staff
3. Demonstrate proper practice routines and techniques
 - a. expand daily practice time to a minimum of 40 minutes
 - b. include range building exercises
 - c. include All-West excerpts
 - d. incorporate chromatic studies
4. Describe and demonstrate the fundamentals of sight reading
 - a. examine time signatures
 - b. examine key signatures
 - c. examine repeat signs, D.S. signs, D.C. signs, and Codas

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- d. examine dynamic markings and changes
 - e. air play, keep time (tap foot)
 - f. vocalize and finger part
 - g. isolate difficult rhythmic passages
 - h. keep eyes 1/2 to 1 measure ahead of actual playing
 - i. nonstandard notational symbols (20th Century)
- C. Practical Uses of Vocalization in the Instrumental Ensemble
1. Demonstrate chord exercise singing
 2. Demonstrate individual part singing

II. ANALYSIS/RESPONSE

- A. Instrument Maintenance and Care**
1. Demonstrate proper assembly
 2. Demonstrate proper lubrication
 3. Demonstrate proper moisture control
 4. Utilize quality equipment
 - a. mouthpieces (recommended)
 - clarinet mouthpieces, Vandoren B45, 5rv lyre, Forbes, Hite premier
 - saxophone, Selmer C*, Hite premier, Rousseau
 - bass clarinet, Charles Bay MO, MOM, and Forbes
 - french horn, LeBlanc Farkas MD, Conn MDC
 - trumpet, Bach 3C, 5C, and Schilke 15B
 - trombone, Bach 61/2 AL, Schilke 51C4
 - baritone, Bach 61/2 AL, Schilke 51D or 52E2
 - bass Trombone, Bach 1G
 - tuba, Conn Helleberg, Miraphone C3
 - b. reeds (recommended)
 - clarinet / saxophone, Vandoren, Mitchel Lurie, La Voz (sax only), Rico Royal (only)
 - double reeds, local professionals make best, Jones Reeds
- B. Music Theory**
1. Demonstrate proficiency playing all 12 major scale keys
 2. Explain mixed meters
 - a. 5/8 (2+3) (3+2)
 - b. 7/8 (3+4) (4+3) (2+3+2)
 - c. 9/8 (3+3+3)
 3. demonstrate vocally and instrumentally rhythm studies
 - a. counting
 - b. sub-dividing
 - c. groupings
 - d. vocalization
 - e. performance
- C. Peer Coaching**
1. Facilitate group work to consist of:
 - a. warm-ups
 - b. etudes
 - c. articulation studies
 - d. major scales

Third Six Weeks**I. PERFORMANCE SKILLS**

- A. Musicality and Interpretation
1. Demonstrate and perform additional warm-up techniques
 - a. scale exercises
 - b. chorales
 - c. interval studies
 2. Perform individual articulation exercises
 3. Perform various musical styles
 - a. marches
 - b. overtures
 - c. fanfares
- B. Instrumental Techniques
1. Demonstrate proper audition preparation
 - a. refining skills needed for success
 - tone quality
 - rhythmic solidarity
 - sight reading
 - b. describe audition procedures
 2. Demonstrate advanced sight reading skills
 - a. recognizing rhythmic groupings
 - b. performing at higher musicality level
 - dynamics
 - phrasing
 - articulations
 - tone quality
 3. Explain and demonstrate transpositions
 4. Discuss and implement basic elements of pitch
 - a. proper air support
 - b. pitch tendencies particular to each instrument
 - c. pitch tendencies as related to environment and temperature
- C. Vocalization
1. Demonstrate the importance of singing tuning pitches
 2. Demonstrate the importance of singing chorales

II. ANALYSIS/RESPONSE

- A. Performance Etiquette
1. Discuss appropriate appearance
 2. Discuss proper behavior and image
 3. Discuss educating the general public (parents and family)
- B. Music Theory
1. Demonstrate advanced rhythm studies
 2. Demonstrate the use of the circle of fifths
 3. Analyze and explain relative minor scales

Third Six Weeks

- C. Critical Listening/Evaluation
 - 1. Listen and analyze quality recorded literature
 - 2. Identify musical elements
 - a. determine the meter and meter changes
 - b. identify the dynamics and any dynamic changes
 - c. identify the type of ensemble performing and instrumentation used
 - d. identify the musical style
 - e. list musical characteristics
 - 3. Assess and appraise the aesthetic qualities of various musical genres

III. HISTORY/CULTURE

- A. Concert Literature
 - 1. Research and recommend seasonal music
 - a. winter concert selections
 - b. special occasion program
 - c. festival and contest required selections
 - d. solo and small ensemble
 - 2. Analyze varied graded literature
 - 3. Identify music of different cultures
 - a. American
 - b. European
 - c. African
 - d. Asian
 - e. Latin American

Fourth Six Weeks**I. PERFORMANCE SKILLS**

- A. Musicality and Interpretation
 - 1. Demonstrate and perform additional warm-up techniques
 - a. perform all major and natural minor scales
 - b. perform chorales and other exercises while buzzing mouthpieces
 - c. expand the use of vocalization in the warm-up process
 - 2. Recognize and demonstrate conducting beat patterns and style
 - a. 5/4 and 7/4
 - b. 3/8, 6/8, 9/8, 12/8
 - c. count various beat patterns as they are being conducted
 - 3. Determine and demonstrate tempo from conductors preparatory beat
 - 4. Musical changes from conductor's gestures
 - a. Determine appropriate dynamics by size of conductors beat pattern
 - b. determine appropriate style by the style of the conductors beat pattern
 - c. locate a downbeat at any time during the performance of a piece of music incorporating multiple meter changes

Fourth Six Weeks

- B. Improvisation
 - 1. Demonstrate fundamental concepts of improvisation
 - a. traditional ensemble
 - rhythmic
 - melodic
 - b. jazz medium
 - original melodies over a given chord progression
 - use consistent style, meter
- C. Instrumental Technique
 - 1. Describe and demonstrate vibrato techniques
 - a. woodwinds
 - b. brass
 - 2. Recognize and demonstrate the importance of identifying individual intonation tendencies
 - 3. Demonstrate proper trill fingerings and techniques
 - 4. Demonstrate expanded chromatic exercises
- D. Vocalization
 - 1. Demonstrate and perform music using solfeggio
 - 2. Sing major and minor intervals and relate to music being performed
 - 3. Sing chorales as part of the warm-up
 - a. explain the importance of ear training as it is related to ensemble pitch
 - b. describe how to determine if notes are out of tune and how to manipulate them

II. ANALYSIS/RESPONSE

- A. Peer Coaching
 - 1. Perform chromatic scales for other students while they write down the tuning tendencies of each note
 - 2. Demonstrate for each other how to improve notes that are out of tune on your instrument
 - 3. Keep a chart of individual tuning tendencies
 - 4. Perform ensembles (duets, trios, or larger) and discuss the tuning problems and how to “fix” them
- B. Music Theory
 - 1. Discuss intervals and their relationship to music being performed
 - a. major
 - b. minor
 - c. perfect
 - d. major and minor triads
 - e. melodies written in major keys and those in minor keys
 - 2. Identify and demonstrate musical signs and symbols
 - 3. Demonstrate rhythmic dictation
 - a. students echo clapped rhythm
 - b. determine meter aurally
 - c. write rhythms

Fourth Six Weeks**III. HISTORY/CULTURE**

- A. Wind Band Composers
 - 1. Identify contemporary composers
 - a. listen to a recording of their music
 - b. conduct research on composers' lives
 - c. perform (if possible) music by these composers
 - 2. Compare and contrast the different wind band genres
 - a. concert march
 - b. suites
 - c. symphony
 - d. tone poems
- B. Musical Periods
 - 1. Analyze music from different periods
 - a. Baroque
 - b. Classical
 - c. Romantic
 - d. Twentieth Century
 - 2. Discuss cultural impact and significance of the different styles

Fifth Six Weeks**I. PERFORMANCE SKILLS**

- A. Musicality and Interpretation
 - 1. Demonstrate refined daily warm-ups
 - a. advanced articulation exercises
 - b. all major scales two octaves in the rhythmic pattern of 1 eighth, 6 sixteenths and one eighth at a tempo of 120
 - 2. Prepare and perform an appropriate level solo at a solo and ensemble festival (see appendix)
 - 3. Prepare and perform an appropriate level ensemble at a solo and ensemble festival (see appendix)
 - 4. Explain and perform proper chord tuning
 - 5. Perform appropriate level literature at a concert festival(see appendix)
- B. Instrumental Technique
 - 1. Perform proper breathing techniques
 - 2. Demonstrate proper posture
 - 3. Demonstrate intonation in the extreme registers
- C. Vocalization
 - 1. Perform advanced chorale singing
 - 2. Perform individual instrument part singing
 - 3. Perform dynamics as part of the singing exercises

II. ANALYSIS/RESPONSE

- A. Music Theory
 - 1. Explain the natural minor scale
 - a. relative major key relationships
 - b. major key signature with new tonic
 - c. circle of 5ths - minor key/major key pairing

Fifth Six Weeks

2. Explain the harmonic minor scale
 - a. natural minor (raised 7th) alteration
 - b. same relative minor key relationship
3. Explain the melodic minor scale
 - a. natural minor (raised 6th and 7th) alteration ascending
 - b. lowered 6th and 7th (natural minor form) descending
4. Use musical terms appropriately

III. HISTORY/CULTURE

- A. Concert Literature
 1. Research and recommend appropriate concert festival literature
 - a. different graded levels of difficulty
 - b. different forms and styles
 - c. appropriate programming
 2. Research and recommend spring concert selections
 - a. multicultural inclusions
 - b. pop/rock selections
 - c. Broadway selections
 - d. Jazz - America's music

Sixth Six Weeks**I. PERFORMANCE SKILLS**

- A. Musicality and Interpretation
 1. Demonstrate refined daily warm-up techniques
 - a. breathing exercises
 - b. articulation exercises
 - c. good characteristic tone
 - d. long tone exercises
 - e. pitch placement buzzing (brass-mouthpiece)
 - f. arpeggio lip flexibility slurs
 - g. woodwind chromatic slurred and articulated exercises
 - h. percussion mallet technique
 - i. rudimental snare technique
 - j. major scale chord building exercises
 - k. interval exercises
 - l. scale exercises
 - m. chorales
 - n. articulation exercises
 2. Rehearse and refine spring concert literature
- B. Instrumental Technique
 1. Explain and demonstrate daily technique maintenance
 - a. embouchure development
 - b. tonal improvement
 - c. technical studies
 2. Demonstrate various etudes
 - a. melodic
 - b. technical

Sixth Six Weeks

- C. Vocalization
 - 1. Demonstrate the importance of singing in individual practice
 - 2. Demonstrate the technique of pitch placement while sight singing
- D. Composition
 - 1. Identify and demonstrate simple linear melody composition
 - 2. Write basic two-part compositions demonstrating creativity while using the elements for expressive effect
 - 3. Arrange music for his/her performing medium

II. ANALYSIS/RESPONSE

- A. Critical Listening/Evaluation
 - 1. Listen and critique a wind band performance
 - 2. Perform self-evaluation
 - a. taped practice
 - b. taped performance
 - c. live practice
 - d. live performance
 - 3. Explain musical concepts as they relate to other academic disciplines
 - a. rhythmic counting and analysis / math
 - b. phrasing / writing and reading prose
 - c. cultural styles / history and geography

III. HISTORY/CULTURE

- A. Major Orchestral/Wind Composers
 - 1. Compare and contrast wind band and orchestra
 - a. violins - clarinets / flutes
 - b. cellos - trombones / baritones
 - c. basses - tubas / low reeds
 - d. high brass - high brass
 - e. double reeds - double reeds
 - 2. Demonstrate articulation and phrasing style to emulate
 - a. strings tone production
 - b. long connected bowing
 - c. pizzicato
- B. Jazz - America's Music
 - 1. Research the birth of jazz and its roots and explain how it continues to influence today
 - 2. Describe the influences of:
 - a. New Orleans
 - b. Chicago
 - c. Memphis (blues)
 - 3. Compare and contrast different styles
 - a. Blues
 - b. Swing
 - c. Latin
 - d. Afro-Cuban
 - e. Ballad
 - 4. Identify prominent artists
 - a. past
 - b. present

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