

It is assumed that all concepts covered in Intermediate Band will be reviewed and reinforced throughout each six weeks.

First Six Weeks**I. PERFORMANCE SKILLS**

- A. Music Reading/Vocabulary
 - 1. Review vocabulary covered in Intermediate Band
 - a. a tempo
 - b. adagio
 - c. canon
 - d. cut time
 - e. fine
 - f. largo
 - g. syncopation
- B. Dynamic Markings
 - 1. Review and identify markings
 - a. pianissimo, piano
 - b. mezzo piano, forte
 - c. fortissimo, forte
 - 2. Perform music utilizing written dynamic levels
- C. Key Signatures
 - 1. Recognize major key signatures
 - a. major keys
 - 6 flats and 6 sharps
 - b. minor keys
 - 6 flats and 6 sharps
- D. Transposition
 - 1. Define the key that selected instruments play in
 - 2. Transpose music in concert pitch to the key that selected instruments perform in
- E. Instrument Maintenance
 - 1. Demonstrate the proper care of selected instrument
 - a. oil and grease slides, valves and corks
 - b. swab out instrument daily
- F. Position/Instrument
 - 1. Demonstrate proper posture in seated and standing position
- G. Duration (Tones and Silence)
 - 1. Perform notes and rests while recognizing the appropriate symbols
 - 2. Demonstrate the ability to sub-divide while counting measures of music
- H. Breath Control
 - 1. Demonstrate proper breathing when playing a wind instrument
 - a. shoulders relaxed
 - b. back straight
 - c. breathe from the stomach using the abdominal muscles
- I. Embouchure (Wind Instruments)
 - 1. Demonstrate the proper placement of a mouthpiece in the mouth or against the lips when playing a wind instrument
 - 2. Demonstrate the proper position of the lower jaw and the chin when playing a wind instrument
 - 3. Demonstrate the proper position of the corners of the mouth when playing a wind instrument'
 - 4. Demonstrate the correct formation of the cheek muscles when playing a wind instrument
 - 5. Form the proper position and alignment of teeth when playing a wind instrument

First Six Weeks

- J. Scales
 - 1. Demonstrate all major scales
 - a. mm of at least 90
 - b. scales performed in All-West format
 - 2. Recognize the scales in concert pitch as well as transposed
- K. Range of Music Notes
 - 1. Perform all notes in the appropriate range of a selected instrument
 - 2. Recognize and perform appropriate transpositions when necessary
- L. Ear Training
 - 1. Identify the intervals included in a major scale
 - a. major intervals
 - b. minor intervals
 - 2. Dictate simple rhythms on manuscript paper and perform them on a selected instrument
- M. Vocalization
 - 1. Sing the intervals included in a major scale
 - 2. Perform selected music and exercises using solfegge symbols and hand signs

II. WORK HABITS

- A. Required Materials and Equipment
 - 1. Bring required materials and equipment to class each day
 - 2. Demonstrate proper discipline when setting up for class
- B. Warm-Up
 - 1. Demonstrate the use of long tones to properly warm-up
 - 2. Perform selected technical exercises as part of a daily warm-up
 - a. lip slurs
 - b. chromatic exercises
 - c. articulation exercises
- C. Participation
 - 1. Define appropriate participation to enable a successful band
 - 2. Participate at all scheduled classes and rehearsals that involve ensemble
- D. Respect
 - 1. Set an example for appropriate conduct in any band setting
 - 2. Practice leadership responsibilities when requested by the band director
- E. Practice Responsibilities
 - 1. Establish a daily time for practice
 - 2. Establish a consistent place where practice will take place
 - 3. Expand practice time to forty minutes a day for at least five times a week
 - 4. Compose a journal or record that will document practice time upon the request of the band director

III. CRITICAL LISTENING/EVALUATION

- A. Characteristic Tone
 - 1. Demonstrate the appropriate tone for a selected instrument
 - a. proper breath support
 - b. set embouchure
 - c. clear and in-tune pitch
- B. Balance and Blend
 - 1. Recognize the appropriate sound for a balanced ensemble
 - 2. Perform instruments in a way that promotes a balanced ensemble

First Six Weeks

- C. Self and Peer Evaluation
 - 1. Review rehearsal, practice, and performance criteria for individuals
 - 2. Define expectations for peer review
 - 3. Evaluate performances by students in class setting
 - 4. Evaluate personal practice time
 - a. set goals
 - b. monitor progress
 - c. evaluate results
- D. Major Triads
 - 1. Identify and define a major triad
 - 2. Listen to examples of major triads in musical selections and exercises

IV. HISTORY/CULTURE

- A. Concert Literature
 - 1. Research the historical relevance of music being performed
 - 2. Identify style and cultural relevance of the music being performed
- B. Music from the Middle Ages
 - 1. Identify notation and composition practices of this era
 - a. intervals
 - Perfect 4th, 5th, and octave
 - 2. Research the historical significance of the music of the Middle Ages
 - a. organum
 - b. chant
 - 3. Compose a short example that reflects this time period

Second Six Weeks**I. PERFORMANCE SKILLS**

- A. Music Reading/Vocabulary
 - 1. Identify minor keys in selected music or exercises
 - a. A minor
 - b. D minor
 - c. F minor
 - 2. Identify and define enharmonic
 - 3. Perform music and exercises in 3/8, 6/8, and 9/8 time.
- B. Dynamic Markings
 - 1. Perform music utilizing written dynamic levels
- C. Position/Instrument
 - 1. Demonstrate proper posture in seated and standing position
- D. Articulation
 - 1. Demonstrate legato, staccato, and marcato tonguing
 - 2. Evaluate musical exercises to determine appropriate markings
 - 3. Add articulation to un-marked music
- E. Breath Control
 - 1. Demonstrate appropriate breath support when playing
 - 2. Define and demonstrate phrasing

Second Six Weeks

- F. Intonation
 - 1. Recognize a pitch as being flat or sharp based on A-440
 - 2. Adjust instrument to play in tune based on A-440
- G. Scales
 - 1. Perform all major and minor scales
 - a. mm =100
 - b. All-West Format
- H. Composition
 - 1. Compose an eight measure selection based on musical styles being studied
 - a. contains dynamics
 - b. contains articulations
 - c. contains performance instructions
 - d. contains a V to I cadence
- I. Ear Training/Dictation
 - 1. Identify intervals included in a minor scale
 - 2. Dictate rhythms on manuscript paper and perform them on a selected instrument
 - 3. Identify a Perfect Authentic cadence by listening
- J. Vocalization
 - 1. Sing intervals included in a minor scale
 - 2. Perform selected music and exercises using solfegge symbols and hand signs
- K. All-West Preparation
 - 1. Practice required materials for All-West audition

II. WORK HABITS

- A. Required Materials and Equipment
 - 1. Bring required materials and equipment to class each day
 - 2. Demonstrate proper discipline when setting up for class
- B. Warm-Up
 - 1. Demonstrate the use of long tones to properly warm-up
 - 2. Perform selected technical exercises as part of a daily warm-up
 - a. lip slurs
 - b. chromatic exercises
 - c. articulation exercises
- C. Participation
 - 1. Define appropriate participation to enable a successful band
 - 2. Participate at all scheduled classes and rehearsals that involve ensemble
- D. Respect
 - 1. Set an example for appropriate conduct in any band setting
 - 2. Practice leadership responsibilities when requested by the band director
- E. Practice Responsibilities
 - 1. Establish a daily time for practice
 - 2. Establish a consistent place where practice will take place
 - 3. Expand practice time to forty minutes a day for at least five times a week
 - 4. Compose a journal or record that will document practice time upon the request of the band director

Second Six Weeks**III. CRITICAL LISTENING/EVALUATION**

- A. Characteristic Tone
 - 1. Demonstrate the appropriate tone for a selected instrument
 - a. proper breath support
 - b. set embouchure
 - c. clear and in-tune pitch
- B. Balance and Blend
 - 1. Recognize the appropriate sound for a balanced ensemble
 - 2. Perform instruments in a way that promotes a balanced ensemble
- C. Self and Peer Evaluation
 - 1. Review rehearsal, practice, and performance criteria for individuals
 - 2. Define expectations for peer review
 - 3. Evaluate performances by students in class setting
 - 4. Evaluate personal practice time
 - a. set goals
 - b. monitor progress
 - c. evaluate results
- D. Minor Triads
 - 1. Identify and define a minor triad
 - 2. Listen to examples of minor triads in musical selections and exercises

IV. HISTORY/CULTURE

- A. Concert Literature
 - 1. Research the historical relevance of music being performed
 - 2. Identify style and cultural relevance of the music being performed
- B. The Renaissance Period
 - 1. Identify notation and compositional style changes made when compared to previous historical period
 - 2. Compare and contrast music from the Middle Ages and the Renaissance period
- C. The Baroque Period
 - 1. Research the compositional styles and notation practices of the period
 - a. major and minor chords
 - b. melody and accompaniment

Third Six Weeks**I. PERFORMANCE SKILLS**

- A. Music Reading/Vocabulary
 - 1. Define and demonstrate musical terms
 - a. plagal
 - b. authentic
 - c. twelve-tone
 - d. asymmetrical
 - e. pentatonic
 - f. whole tone

Third Six Weeks

- B. Dynamic Markings
 - 1. Perform selected dynamics in the manner defined by music
 - 2. Define dynamic related terms
 - a. fortepiano
 - b. molto
- C. Key Signatures
 - 1. Perform selections that contain major and minor keys
 - 2. Transpose keys to concert pitch
 - 3. Write the Circle of Fifths
- D. Articulation
 - 1. Perform notes using defined written articulation
 - a. staccato
 - b. legato
 - c. marcato
 - d. slurred
- E. Intonation
 - 1. Recognize a pitch as being flat or sharp based on A-440
 - 2. Adjust instrument to play in tune based on A-440
- F. Scales
 - 1. Perform scales in major and minor keys
 - a. All-West format
 - mm = 120
 - eighth notes
 - b. two-octaves when appropriate
 - 2. Perform arpeggios in major and minor keys
- G. Meter
 - 1. Define compound meter
 - 2. Perform selections in compound meter
 - a. 5/8
 - 2+3
 - 3+2
 - b. 7/8
 - 2+2+3
 - 3+2+2
 - 2+3+2
- H. Ear Training/Dictation
 - 1. Identify intervals included in a diminished scale
 - 2. Dictate rhythms on manuscript paper and perform them on a selected instrument
 - 3. Identify a half cadence by listening
 - 4. Identify a deceptive cadence by listening
- I. Vocalization
 - 1. Sing intervals included in a diminished scale
 - 2. Perform selected music and exercises using solfeggio symbols and hand signs
 - 3. Sing a selection in four part harmony
- J. All West Preparation
 - 1. Practice required materials for All-West audition

Third Six Weeks**II. WORK HABITS**

- A. Required Materials and Equipment
 - 1. Bring required materials and equipment to class each day
 - 2. Demonstrate proper discipline when setting up for class
- B. Warm-Up
 - 1. Demonstrate the use of long tones to properly warm-up
 - 2. Perform selected technical exercises as part of a daily warm-up
 - a. lip slurs
 - b. chromatic exercises
 - c. articulation exercises
- C. Participation
 - 1. Define appropriate participation to enable a successful band
 - 2. Participate at all scheduled classes and rehearsals that involve ensemble
- D. Respect
 - 1. Set an example for appropriate conduct in any band setting
 - 2. Practice leadership responsibilities when requested by the band director
- E. Practice Responsibilities
 - 1. Establish a daily time for practice
 - 2. Establish a consistent place where practice will take place
 - 3. Expand practice time to forty minutes a day for at least five times a week
 - 4. Compose a journal or record that will document practice time upon the request of the band director
- F. Performance Preparation
 - 1. Practice selected required music for performance
 - a. WTSBOA Concert Festival
 - b. Quadrant Performance Assessment

III. CRITICAL LISTENING/EVALUATION

- A. Characteristic Tone
 - 1. Demonstrate the appropriate tone for a selected instrument
 - a. proper breath support
 - b. set embouchure
 - c. clear and in-tune pitch
- B. Balance and Blend
 - 1. Recognize the appropriate sound for a balanced ensemble
 - 2. Perform instruments in a way that promotes a balanced ensemble
- C. Self and Peer Evaluation
 - 1. Review rehearsal, practice, and performance criteria for individuals
 - 2. Define expectations for peer review
 - 3. Evaluate performances by students in class setting
 - 4. Evaluate personal practice time
 - a. set goals
 - b. monitor progress
 - c. evaluate results
- D. Diminished/Augmented Triads
 - 1. Identify and define a diminished and augmented triad
 - 2. Listen to examples of diminished and augmented triads in musical selections and exercises

Third Six Weeks**IV. HISTORY/CULTURE**

- A. Concert Literature
 - 1. Research the historical relevance of music being performed
 - 2. Identify style and cultural relevance of the music being performed
- B. The Classical Period
 - 1. Identify composers that wrote music during the Classical Period
 - 2. Research works by Mozart

Fourth Six Weeks**I. PERFORMANCE SKILLS**

- A. Music Reading/Vocabulary
 - 1. Define musical terms
 - a. Blues
 - b. Jazz
 - c. improvisation
- B. Scales
 - 1. Perform a Blues scale
- C. Intonation
 - 1. Recognize a pitch as being flat or sharp based on a piano
 - 2. Adjust instrument to play in tune based on a piano
- D. Vocalization
 - 1. Sing intervals included in a diminished scale
 - 2. Perform selected music and exercises using solfegge symbols and hand signs
 - 3. Sing a selection in four part harmony
- E. Composition
 - 1. Compose a sixteen measure selection based on musical styles being studied
 - a. contains dynamics
 - b. contains articulations
 - c. contains performance instructions
 - d. contains a key change
 - transpose to the dominant
 - ends in the dominant key
 - contains a V7 to I cadence
- F. Conducting Patterns
 - 1. Recognize conductors beat patterns
 - a. simple meter
 - b. compound meter
 - c. mixed meter
- G. Ear Training/Dictation
 - 1. Identify Intervals included in a Blues scale
 - 2. Dictate rhythms on manuscript paper and perform them on a selected instrument.
 - 3. Perform the bass line a half cadence in a major key
 - 4. Perform the bass line of a deceptive cadence in major key
- H. Solo and Ensemble Preparation
 - 1. Practice solo and ensemble music for performance assessment

Fourth Six Weeks

- I. Concert Festival Preparation
 - 1. Practice selected music in preparation for All-West Festival and/or Quadrant Assessment

II. WORK HABITS

- A. Warm-Up
 - 1. Demonstrate the use of long tones to properly warm-up
 - 2. Perform selected technical exercises as part of a daily warm-up
 - a. lip slurs
 - b. chromatic exercises
 - c. articulation exercises
- B. Practice Responsibilities
 - 1. Establish a daily time for practice
 - 2. Establish a consistent place where practice will take place
 - 3. Expand practice time to forty minutes a day for at least five times a week
 - 4. Compose a journal or record that will document practice time upon the request of the band director
- C. Leadership
 - 1. Demonstrate conduct that exhibits qualities that will advance the band program
 - 2. Create routines that all students will follow to run the program smoothly
- D. Section Expectations
 - 1. Participate daily with all required materials
 - 2. Evaluate peer performances to provide positive and constructive feedback

III. CRITICAL LISTENING/EVALUATION

- A. Characteristic Tone
 - 1. Demonstrate the appropriate tone for a selected instrument
 - a. proper breath support
 - b. set embouchure
 - c. clear and in-tune pitch
- B. Balance and Blend
 - 1. Recognize the appropriate sound for a balanced ensemble
 - 2. Perform instruments in a way that promotes a balanced ensemble
- C. Self and Peer Evaluation
 - 1. Review rehearsal, practice, and performance criteria for individuals
 - 2. Define expectations for peer review
 - 3. Evaluate performances by students in class setting
 - 4. Evaluate personal practice time
 - a. set goals
 - b. monitor progress
 - c. evaluate results
- D. Basic Chord Progressions
 - 1. Aurally identify simple chord progressions
 - a. I – V – I
 - b. I – IV – V – I
 - c. I – I6/4 – IV – V7 – I
 - 2. Write a two part harmonization using simple chord progressions

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

- A. Concert Literature
 - 1. Research the historical relevance of music being performed
 - 2. Identify style and cultural relevance of the music being performed
- B. The Romantic Period
 - 1. Research Romantic Period Composers
 - a. Modeste Mussorgsky
 - b. Johannes Brahms
 - c. Richard Wagner
 - d. Johann Strauss
 - e. Peter Tchaikovsky
 - 2. Perform selected music that reflects the Romantic Period

Fifth Six Weeks**I. PERFORMANCE SKILLS**

- A. Music Reading/Vocabulary
 - 1. Define and demonstrate musical terms
 - a. atonal
 - b. chromatic
 - c. 12-bar Blues
- B. Uneven Meters
 - 1. Identify and perform selections in an uneven meter
 - a. 5/4
 - b. 7/4
- C. Intonation
 - 1. Recognize a pitch as being flat or sharp based on the ensemble
 - 2. Adjust instrument to play in tune based on the ensemble
 - 3. Recognize members of other sections who are out of tune with the ensemble
- D. Vocalization
 - 1. Sing intervals included in a diminished scale
 - 2. Perform selected music and exercises using solfegge symbols and hand signs
 - 3. Sing a selection in four part harmony
- E. Improvisation
 - 1. Perform a Blues scale in two keys
 - 2. Perform a solo based on the Blues scale
- F. Performance Preparation
 - 1. Practice music to be performed at spring concert

II. WORK HABITS

- A. Warm-Up
 - 1. Demonstrate the use of long tones to properly warm-up
 - 2. Perform selected technical exercises as part of a daily warm-up
 - a. lip slurs
 - b. chromatic exercises
 - c. articulation exercises

Fifth Six Weeks

- B. Practice Responsibilities
 - 1. Establish a daily time for practice
 - 2. Establish a consistent place where practice will take place
 - 3. Expand practice time to forty minutes a day for at least five times a week
 - 4. Compose a journal or record that will document practice time upon the request of the band director
- C. Leadership
 - 1. Demonstrate conduct that exhibits qualities that will advance the band program
 - 2. Create routines that all students will follow to run the program smoothly
- D. Section Expectations
 - 1. Participate daily with all required materials
 - 2. Evaluate peer performances to provide positive and constructive feedback

III. CRITICAL LISTENING/EVALUATION

- A. Characteristic Tone
 - 1. Demonstrate the appropriate tone for a selected instrument
 - a. proper breath support
 - b. set embouchure
 - c. clear and in-tune pitch
- B. Balance and Blend
 - 1. Recognize the appropriate sound for a balanced ensemble
 - 2. Perform instruments in a way that promotes a balanced ensemble
- C. Self and Peer Evaluation
 - 1. Review rehearsal, practice, and performance criteria for individuals
 - 2. Define expectations for peer review
 - 3. Evaluate performances by students in class setting
 - 4. Evaluate personal practice time
 - a. set goals
 - b. monitor progress
 - c. evaluate results
- D. Chord Analysis
 - 1. Listen and identify chords in a progression in a major key
 - a. played on a piano
 - b. played in selected music
 - c. sung in two part harmony

IV. HISTORY/CULTURE

- A. Concert Literature
 - 1. Research the historical relevance of music being performed
 - 2. Identify style and cultural relevance of the music being performed
- B. 20th Century Literature
 - 1. Research American composers and arrangers from the 20th century
 - a. Aaron Copeland
 - b. George Gershwin
 - c. John Williams

Fifth Six Weeks

- C. Contemporary Styles
 - 1. Research styles of the 20th Century
 - a. chromatic harmony
 - b. 12-tone rows
 - c. aleatoric music

Sixth Six Weeks**I. PERFORMANCE SKILLS**

- A. Compound/Mixed Meter
 - 1. Identify and perform selections with mixed meter
 - 2. Identify and perform selections with compound meter

II. WORK HABITS

- A. Warm-Up
 - 1. Demonstrate the use of long tones to properly warm-up
 - 2. Perform selected technical exercises as part of a daily warm-up
 - a. lip slurs
 - b. chromatic exercises
 - c. articulation exercises
- B. Practice Responsibilities
 - 1. Establish a daily time for practice
 - 2. Establish a consistent place where practice will take place
 - 3. Expand practice time to forty minutes a day for at least five times a week
 - 4. Compose a journal or record that will document practice time upon the request of the band director
- C. Leadership
 - 1. Demonstrate conduct that exhibits qualities that will advance the band program
 - 2. Create routines that all students will follow to run the program smoothly
- D. Section Expectations
 - 1. Participate daily with all required materials
 - 2. Evaluate peer performances to provide positive and constructive feedback

III. CRITICAL LISTENING/EVALUATION

- A. Characteristic Tone
 - 1. Demonstrate the appropriate tone for a selected instrument
 - a. proper breath support
 - b. set embouchure
 - c. clear and in-tune pitch
- B. Balance and Blend
 - 1. Recognize the appropriate sound for a balanced ensemble
 - 2. Perform instruments in a way that promotes a balanced ensemble
- C. Self and Peer Evaluation
 - 1. Review rehearsal, practice, and performance criteria for individuals
 - 2. Define expectations for peer review

Sixth Six Weeks

3. Evaluate performances by students in class setting
4. Evaluate personal practice time
 - a. set goals
 - b. monitor progress
 - c. evaluate results
- D. Chord Analysis
 1. Listen and identify chords in a progression in a minor key
 - a. played on a piano
 - b. played in selected music
 - c. sung in four part harmony

IV. HISTORY/CULTURE

- A. Concert Literature
 1. Research the historical relevance of music being performed
 2. Identify style and cultural relevance of the music being performed
- B. 20th Century Pop Music
 1. Write a biography on selected musicians and composers of the 20th century
 - a. non-classical in nature
 - b. related to pop music
 2. Compare and contrast the harmonic structure of Pop Music vs. "Classical Music"