

PUBLIC SCHOOLS OF EDISON TOWNSHIP
DIVISION OF CURRICULUM AND INSTRUCTION

Wind Ensemble/Symphonic Band/Freshman Concert Band

Length of Course:	<u>Semester (Full Year)</u>
Elective / Required:	<u>Elective</u>
Schools:	<u>J.P. Stevens & Edison High School</u>
Student Eligibility:	<u>Grade 9-12</u>
Credit Value:	<u>5 credits</u>
Date Approved:	<u>September 24, 2012</u>

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Modifications will be made to accommodate IEP mandates for classified students.

STATEMENT OF PURPOSE

Music and Visual Arts are a significant and integral part of our culture. It is, therefore, the responsibility of every visual art and music educator to help students become more appreciative of all styles. It will contribute to the success of the students as we forge ahead into the millennium.

The High School Band Program is passionate about providing a variety of opportunities to its student musicians. Music is everywhere, in all nations and cultures, in all segments of society, media, and nature. Whether it's serving the community at local tree-lightings, township parades, or competing at local and statewide festivals (concert, marching & jazz), the students are dedicated to interacting with the world around them as well as the person within.

Music is a natural form of expression of the human spirit that nourishes the mind, body, and soul. Ever committed to a well-rounded music education, the High School Band Program develops its students into well-rounded, innovative human beings.

Our school district provides an extensive arts program, which will enable students to succeed and compete in the global marketplace using the New Jersey Core Curriculum Content Standards in conjunction with the New Jersey Visual and Performing Arts Curriculum Frameworks and technological exploration.

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Introduction

The most precious resource teachers have is time. Regardless of how much time a course is scheduled for, it is never enough to accomplish all that one would like. Therefore, it is imperative that teachers utilize the time they have wisely in order to maximize the potential for all students to achieve the desired learning.

High quality educational programs are characterized by clearly stated goals for student learning, teachers who are well-informed and skilled in enabling students to reach those goals, program designs that allow for continuous growth over the span of years of instruction, and ways of measuring whether students are achieving program goals.

The Edison Township School District Curriculum Template

The Edison Township School District has embraced the backward-design model as the foundation for all curriculum development for the educational program. When reviewing curriculum documents and the Edison Township curriculum template, aspects of the backward-design model will be found in the stated enduring *understandings/essential questions, unit assessments, and instructional activities*. Familiarization with backward-design is critical to working effectively with Edison's curriculum guides.

Guiding Principles: What is Backward Design? What is Understanding by Design?

'Backward design' is an increasingly common approach to planning curriculum and instruction. As its name implies, 'backward design' is based on defining clear goals, providing acceptable evidence of having achieved those goals, and then working 'backward' to identify what actions need to be taken that will ensure that the gap between the current status and the desired status is closed.

Building on the concept of backward design, Grant Wiggins and Jay McTighe (2005) have developed a structured approach to planning programs, curriculum, and instructional units. Their model asks educators to state goals; identify deep understandings, pose essential questions, and specify clear evidence that goals, understandings, and core learning have been achieved.

Program based on backward design use desired results to drive decisions. With this design, there are questions to consider, such as: What should students understand, know, and be able to do? What does it look like to meet those goals? What kind of program will result in the outcomes stated? How will we know students have achieved that result? What other kinds of evidence will tell us that we have a quality program? These questions apply regardless of whether they are goals in program planning or classroom instruction.

The backward design process involves three interrelated stages for developing an entire curriculum or a single unit of instruction. The relationship from planning to curriculum

design, development, and implementation hinges upon the integration of the following three stages.

Stage I: Identifying Desired Results: Enduring understandings, essential questions, knowledge and skills need to be woven into curriculum publications, documents, standards, and scope and sequence materials. Enduring understandings identify the “big ideas” that students will grapple with during the course of the unit. Essential questions provide a unifying focus for the unit and students should be able to more deeply and fully answer these questions as they proceed through the unit. Knowledge and skills are the “stuff” upon which the understandings are built.

Stage II: Determining Acceptable Evidence: Varied types of evidence are specified to ensure that students demonstrate attainment of desired results. While discrete knowledge assessments (e.g.: multiple choice, fill-in-the-blank, short answer, etc...) will be utilized during an instructional unit, the overall unit assessment is performance-based and asks students to demonstrate that they have mastered the desired understandings. These culminating (summative) assessments are authentic tasks that students would likely encounter in the real-world after they leave school. They allow students to demonstrate all that they have learned and can do. To demonstrate their understandings students can explain, interpret, apply, provide critical and insightful points of view, show empathy and/or evidence self-knowledge. Models of student performance and clearly defined criteria (i.e.: rubrics) are provided to all students in advance of starting work on the unit task.

Stage III: Designing Learning Activities: Instructional tasks, activities, and experiences are aligned with stages one and two so that the desired results are obtained based on the identified evidence or assessment tasks. Instructional activities and strategies are considered only once stages one and two have been clearly explicated. Therefore, congruence among all three stages can be ensured and teachers can make wise instructional choices.

At the curricular level, these three stages are best realized as a fusion of research, best practices, shared and sustained inquiry, consensus building, and initiative that involves all stakeholders. In this design, administrators are instructional leaders who enable the alignment between the curriculum and other key initiatives in their district or schools. These leaders demonstrate a clear purpose and direction for the curriculum within their school or district by providing support for implementation, opportunities for revision through sustained and consistent professional development, initiating action research activities, and collecting and evaluating materials to ensure alignment with the desired results. Intrinsic to the success of curriculum is to show how it aligns with the overarching goals of the district, how the document relates to district, state, or national standards, what a high quality educational program looks like, and what excellent teaching and learning looks like. Within education, success of the educational program is realized through this blend of commitment and organizational direction.

COURSE OBJECTIVES

Students will:

1. Further develop the linguistical value of music through a better understanding of its variety of **elements**.

- Rhythm
- Melody
- Harmony
- Form
- Color

National Standards: 1,2,3,4,5,6

NJCCS: 1.1.12.B.1; 1.3.12.B.1; 1.3.12.B.2; 1.4.12.A.2; 1.4.12.B.1

21st Century Skills: Learning & Innovation Skills

2. Nurture creativity through **musical expression** by eliciting aesthetic and intellectual responses.

- To utilize music as a form of communication, self-expression, and creativity
- To understand that music affects emotion
- To express thoughts, ideas and emotions through a musical means

National Standards: 6,7,8,9

NJCCS: 1.1.12.B.2; 1.4.12.A.1; 1.4.12.A.3

21st Century Skills: Learning & Innovation Skills, Life & Career

3. Acquire an appreciation of music culture and **musical awareness** as it relates to music history, ultimately promoting one's relative responsibilities to their surroundings.

- To create an awareness and appreciation of cultural diversity
- To appreciate the historical context and social significance of music
- To cultivate a lifelong support of the arts
- Develop poise, self-confidence, leadership qualities and positive social habits
- To be able to identify quality musical performances through aesthetic and intellectual understandings

National Standards: 8,9

NJCCS: 1.2.12.A.1; 1.2.12.A.2; 1.4.12.A.4; 1.4.12.B.3

21st Century Skills: Global awareness, civic literacy, Learning & Innovation Skills, Life & Career Skills

4. Enhance the neurological process by activating more areas of the brain simultaneously than any other endeavor, equipping students with a significant advantage for intellectual development of **musical spontaneity**.

- To utilize musical studies to enhance cognition in all disciplines
- To create, interpret, listen, improvise, and perform music
- To comprehend and translate musical notation into kinesthetic and aural responses
- To develop one's mind to their fullest potential

National Standards: 3,4,5,6,7

NJCCS: 1.3.12.B.3; 1.3.12.B.4; 1.4.12.B.2

21st Century Skills: Learning & Innovation Skills, Life & Career Skills

Unit 1: Grade 9-12 – MUSICAL ELEMENTS

Targeted Standards: Students will perform quality literature containing the elements of music (rhythm, melody, harmony, form, & color) **(NJCCCS 1.1.12.B1)** Students will examine the application of the elements in a variety of works. **(NJCCCS 1.3.12.B1)** Students will examine how aspects of meter, rhythm, tonality, intervals, chords, and harmonic progressions are organized and manipulated to establish unity and variety in musical compositions. **(NJCCCS 1.3.12.B2)** Students will gain understanding and begin to hypothesize as to the composer's intent through his usage of the elements of music. **(NJCCCS 1.4.12.A2)** Students will formulate criteria using their observations of the basic elements and how they are designed throughout a particular work. **(NJCCCS 1.4.12.B1)**

Unit Objectives/Conceptual Understandings: Grand Master Scale, Circle of 4ths, Internal Pulse, Ruler of Time, Discipline of Duration, Balance & Blend, Chord Voicing, Full Ensemble Tuning Exercises

Essential Questions: How does an understanding of the musical elements enrich the artistic experience? What progression should be taken in order to provide a sound foundation for a musical experience?

Unit Assessment: Students will further develop the linguistical value of music through a better understanding of its variety of elements.

Cumulative Progress Indicators	Core Content Objectives		Instructional Actions	
	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
1. Examine how aspects of the elements are organized and manipulated to establish unity in various compositions. 2. Analyze how the elements of music are manipulated in prepared musical scores. 3. Speculate on the artist's intent, using and citing embedded clues to substantiate the hypothesis.	1. How to play in all twelve key signatures. 2. How to properly subdivide when encountering complex rhythms. 3. How to properly tune their instruments in a broader spectrum while performing in both easy & difficult keys. 4. Their role within the balance of the ensemble.	1. Perform the circle of fourths 2. Perform a variety of both simple/complex rhythms. 3. Hear their role within chords and adjust their pitch accordingly. 4. Assess whether they are melody, counter-melody, or accompaniment and then balance appropriately within the ensemble.	1. Treasury of Scales 2. 101 Rhythmic-Rest Patterns 3. Foundations for Superior Performances 4. Bach and Beyond 5. Smart Music 6. Variety of Band Literature	1. Scale tests. 2. Rhythm tests. 3. Students will be assigned a part tests. 4. Smart Music assignments.

Resources: Read/perform a variety of band literature from an extensive library of music. See Appendix "A" for further resource guides.

Instructional Adjustments: Modifications, student difficulties, possible misunderstandings

- Immersion for ESL students
- IEP adjustments as needed per student

Unit 2: Grade 9-12 – MUSICAL EXPRESSION

Targeted Standards: Students will utilize their knowledge of the elements in the deconstruction and performance of complex band literature from diverse cultural contexts. **(NJCCCS 1.1.12.B2)** Students will use contextual clues to differentiate between unique and common properties and be able to interpret the cultural implications of works of music. **(NJCCCS 1.4.12.A1)** Students will develop intuitive musical expression to a variety of band literature using historical significance, cultural context, and originality as criteria for one's own interpretation. **(NJCCCS 1.4.12.A3)**

Unit Objectives/Conceptual Understandings: Dynamics & Variations, Developing Articulation through 5-note scales, The Space of Silence
Controlling the “right” side of the note, 3 Natural Laws, Sudden Bursts

Essential Questions: How does musicality affect the style of a piece? What impact does phrasing have on a piece of music? How does adding musical expression to a piece of music enhance its performance?

Unit Assessment: Students will nurture creativity through musical expression by eliciting aesthetic and intellectual responses.

Cumulative Progress Indicators	Core Content Objectives		Instructional Actions	
	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
1. Synthesize knowledge of the elements of music in a performance of musical compositions from diverse cultures. 2. Use contextual clues to differentiate between unique and common properties and to discern the cultural implications. 3. Develop informed personal responses to a variety of works using historical significance, cultural context, and originality as criteria.	1. How to use dynamics and articulation to give a piece proper phrasing. 2. How to play music with proper phrasing. 3. General phrasing tendencies. 4. Historical and cultural stylistic differences and how to apply them to various works.	1. Perform with proper dynamics and articulation. 2. Understand where the high and low points in a phrase are and use dynamics accordingly. 3. Memorize basic phrasing rules and apply them in music. 4. Memorize styles of different cultures and historical eras.	1. The teacher will demonstrate proper phrasing and students will emulate. 2. Recordings provided to demonstrate how dynamics and articulation can be used to create a specific style from either a historical era or cultural context. 3. The teacher will use various conducting techniques to get the students to phrase correctly.	1. Students will play through a piece, followed by a quiz on what time period and/or culture it originated. 2. Students will be given a piece and asked to play it in a certain style. 3. Students will read aloud a passage from a text while being evaluated on expressiveness/creativity.

Resources: Read/perform a variety of band literature from an extensive library of music. See Appendix “A” for further resource guides.

Instructional Adjustments: Modifications, student difficulties, possible misunderstandings

- Immersion for ESL students
- IEP adjustments as needed per student

Unit 3: Grade 9-12 – MUSICAL AWARENESS

Targeted Standards: Students will determine how music has influenced world cultures throughout history. **(NJCCCS 1.2.12.A1)** Students will justify the impact of innovations in the arts (e.g., the availability of music online) on societal norms and habits of mind in various historical eras. **(NJCCCS 1.2.12.A2)** Students will evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to music. **(NJCCCS 1.4.12.A4)** Students will determine the role of music & music-making in a global society by analyzing the influence of technology on the performing arts for consumers, creators, and performers around the world. **(NJCCCS 1.4.12.B3)**

Unit Objectives/Conceptual Understandings: Rehearsal Listening Program, Overtone Tuning, Connected Learning, Musical Entrainment (*Aware as an ensemble*), Lose Your Sound

Essential Questions: How are musical decisions effected by our surroundings? Will a weaker musician play up to a strong ensemble, as will a strong musician play down to a weak ensemble? Is tuning a proactive or reactive process? What is being evaluated when listening to a performance? What's crucial to a successful performance? What's not?

Unit Assessment: Students will acquire an appreciation of music culture and musical awareness as it relates to music history, ultimately promoting one's relative responsibilities to their surroundings.

	Core Content Objectives		Instructional Actions	
Cumulative Progress Indicators	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
<ol style="list-style-type: none"> Determine how music has influenced world cultures throughout history. Evaluate how exposure to various cultures influences individual, emotional, and kinesthetic responses to music. Determine the role of music in a global society by analyzing the influence of technology on the performing arts for consumers and performers around the world. 	<ol style="list-style-type: none"> How to listen to others within the ensemble and react to what they hear. How to react to the music of other cultures. How music influences a society. How technology has influenced music throughout the past 250 years. 	<ol style="list-style-type: none"> Copy style, articulation from player to player Balance properly within an ensemble. Appreciate what role music plays in various cultures and historical eras. Students will listen and determine what role they have within a piece of music. 	<ol style="list-style-type: none"> For each new work that is played in class, the teacher will provide a history of the piece. "Lose your sound" meaning each student will be able to hear only what sounds surround them, not their own. Students will be exposed to a variety of recordings. Students will continuously find the melody throughout the band. 	<ol style="list-style-type: none"> Question the students on their historical perspective of composers. Evaluate recordings of the ensemble performances. Quiz ensemble members on where the melodies lie within a given part to a given work.
Resources: Read/perform a variety of band literature from an extensive library of music. See Appendix "A" for further resource guides.		Instructional Adjustments: Modifications, student difficulties, possible misunderstandings. <ul style="list-style-type: none"> Immersion for ESL students IEP adjustments as needed per student 		

Unit 4: Grade 9-12 – MUSICAL SPONTANEITY

Targeted Standards: Students will understand that manipulating the elements of music is a contributing factor to musical artistry. **(NJCCCS 1.3.12.B3)**
 Students will know that basic instrumental arranging skills require theoretical understanding of music composition. **(NJCCCS 1.3.12.B4)**
 Students will learn that the cohesiveness of a piece of music and its ability to communicate a theme can be directly affected by the artist's technical proficiency as well as by the manner and physical context in which it is performed. **(NJCCCS 1.4.12.B2)**

Unit Objectives/Conceptual Understandings: Developing Spontaneous Response in All Keys, Free-form expression, Theory Behind The Notes, Scale Mastery, Activity of the Student Mind

Essential Questions: How will a student's prior knowledge of music history, culture, and its elements enhance one's ability to spontaneously read a piece of music? How can composing and/or improvising develop a student's overall musicianship? Where does creative musical "thought" derive from?

Unit Assessment: Students will enhance the neurological process by activating more areas of the brain simultaneously than any other endeavor, equipping students with a significant advantage for intellectual development of musical spontaneity.

	Core Content Objectives		Instructional Actions	
Cumulative Progress Indicators	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
1. Improvise works through the conscious manipulation of the elements of music. 2. Arrange simple pieces for an instrument using a variety of sound sources and/or analyze prepared scores using music software. 3. Evaluate how an artist's technical proficiency may affect the creation of a work.	1. How to engage in a musical experience without the use of musical notation. 2. How to spontaneously interpret all of the elements of music in a composition. 3. How to compose a musical work. 4. What usage of articulation is necessary given the historical context of the work being performed.	1. Expressive playing based on the knowledge of all keys. 2. Sight-read a variety of band literature. 3. Create a composition using prior knowledge of the elements of music. 4. Make spontaneous decisions in regards to articulation using their prior knowledge of historical context.	1. Abersold books 2. Smart Music play by ear. 3. Develop Listening Skills using band literature CD's. 4. Perform music (grade levels 2-6). 5. Practice "advanced" musical technique.	1. During lessons, students will run through all scales from memory. 2. Play a song using no key center or prior rules given by instructor. 3. Student will perform and record one's own musical creation(s). Teacher will evaluate where these ideas are going and produce feedback.
Resources: Read/perform a variety of band literature from an extensive library of music. See Appendix "A" for further resource guides.			Instructional Adjustments: Modifications, student difficulties, possible misunderstandings <ul style="list-style-type: none"> • Immersion for ESL students • IEP adjustments as needed per student 	

APPENDIX A

PERFORMANCE ASSESSMENTS

MUSIC DEPARTMENT AUDITION WORKSHEET

NAME: _____

DATE: _____

MUSICIANSHIP

Characteristic tone quality/timbre

- ☐ Consistently demonstrates tones of a superior tone color.
- ☐ Usually demonstrates a strong concept of tone color, except at extreme ranges of tessitura.
- ☐ Has a concept of characteristic tone quality, but is not able to demonstrate consistently.
- ☐ Does little to demonstrate a characteristic tone color.
- ☐ Has trouble making a characteristic sound.

Intonation

- ☐ Consistently demonstrates understanding of intervallic relationships between notes in all ranges.
- ☐ Usually demonstrates understanding of intervallic relationships between notes except at extreme ranges of tessitura.
- ☐ Makes an effort to demonstrate ability to hear intervallic distances but is not always successful.
- ☐ Does little to adjust between pitches.
- ☐ Is not aware of any pitch alterations that are necessary.

Expression, Phrasing, & Dynamics

- ☐ Consistently demonstrates an understanding of musical expression, with and without markings. Breathes/pauses musically.
- ☐ Follows all markings found in the music, but performance seems contrived. Breaths/pauses are usually placed musically.
- ☐ Makes an effort to demonstrate some expression, but lacks maturity to express consistently. Breathing/pauses somewhat arbitrary.
- ☐ Does little to follow the written markings. Breathing/pauses are arbitrary.
- ☐ Is not aware of the need for musical expression or proper breathing or phrasing.

Stylistic Accuracy

- ☐ Consistently demonstrates an understanding of the proper style required for the music.
- ☐ Usually performs music with proper style.
- ☐ Has a concept of stylistic consideration but is not always able to demonstrate it.
- ☐ Does little to perform with any degree of style.
- ☐ Is not aware of the necessity to perform with proper style.

TECHNIQUE

Rhythmic Accuracy

- ☐ Consistently demonstrates an understanding of pulse control and rhythmic placement.
- ☐ Demonstrates an understanding of rhythmic relationships, but unable to maintain steady beat.
- ☐ Has some difficulty in performing rhythms accurately. Steady beat is usually not present.
- ☐ Has great difficulty in performing rhythms accurately. Steady beat is usually not present.
- ☐ Is unable to perform many rhythms accurately. Has a great deal of trouble keeping a steady beat.

Melodic Accuracy

- ☐ Consistently performs with accurate pitches.
- ☐ Usually performs with accurate pitches.
- ☐ Has some difficulty in performing accurately.
- ☐ Has great difficulty in performing with correct pitches.

Articulation

- ☐ Consistently performs with proper articulation.
- ☐ Usually performs with proper articulation.
- ☐ Has difficulty in performing proper articulation.
- ☐ Is not able to perform the written articulation.

Sight-Reading Accuracy

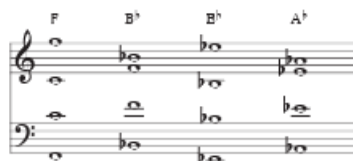
1 2 3 4 5 6 7 8 9 10

FULL ENSEMBLE TUNING EXERCISES (Using Circle of 4ths)**Exercise Tuning in All Keys****Basic Tuning #1**

Group 1: F, Bb, Eb, Ab, etc.

Group 2 & 3: C, F, Bb, Eb, etc.

Group 4: F, Bb, Eb, Ab, etc.

**Tuning Variation #2**

Group 1: F, Bb, F, - Bb, Eb, Bb, etc.

Group 2 & 3: C, F, C, - F, Bb, F, etc.

Group 4: F, Bb, F, - Bb, Eb, Bb, etc.

(move forward one pitch and return, etc.)

**Tuning Variation #3**

Group 1: F, G, F, - Bb, C, Bb, etc. (do-re-do)

Group 2 & 3: C, D, C, - F, G, F, etc. (do-re-do)

Group 4: F, G, F, - Bb, C, Bb, etc. (do-re-do)

**Tuning Variation #4**

Group 1: F, G, F, - Bb, A, Bb, etc. (do-ti-do)

Group 2 & 3: C, B, C, - F, G, F, etc. (do-ti-do)

Group 4: F, G, F, - Bb, A, Bb, etc. (do-ti-do)

**Tuning Variation #5**

Group 1: F, G, F, E, F, - Bb, C, Bb, A, Bb, etc. (do-re-do-ti-do or scale steps 1, 2, 1, 7, 1)

Group 2 & 3: C, D, C, B, C, - F, G, F, E, F, etc. (do-re-do-ti-do or scale steps 1, 2, 1, 7, 1)

Group 4: F, G, F, E, F, - Bb, C, Bb, A, Bb, etc. (do-re-do-ti-do or scale steps 1, 2, 1, 7, 1)

**Tuning Variation #6**

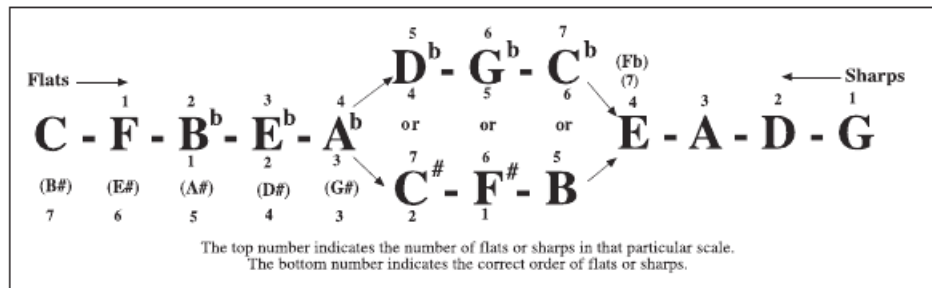
Group 1: F, Bb, C, Bb, F - Bb, Eb, F, Eb, Bb, etc. (do-fa-sol-fa-do - or scale steps 1, 4, 5, 4, 1)

Group 2 & 3: C, F, G, F, C, - F, Bb, C, Bb, F, etc. (do-fa-sol-fa-do - or scale steps 1, 4, 5, 4, 1)

Group 4: F, Bb, C, Bb, F - Bb, Eb, F, Eb, Bb, etc. (do-fa-sol-fa-do - or scale steps 1, 4, 5, 4, 1)



GRAND MASTER SCALE ROW OF PITCHES (Fourths)



To acquaint the students with the row of pitches, simply have them play the letter pitches (whole notes) starting with their assigned (transposed) pitch and continue through the row as outlined below. Students should be instructed to play mid-range notes.

B flat Instruments:	C-F-Bb-Eb-Ab-Db (C#)-Gb (F#)-Cb (B)-E-A-D-G-C
E flat Instruments:	G-C-F-Bb-Eb-Ab-Db (C#)-Gb (F#)-Cb (B)-E-A-D-G
F Instruments:	F-Bb-Eb-Ab-Db (C#)-Gb (F#)-Cb (B)-E-A-D-G-C-F
C Instruments:	Bb-Eb-Ab-Db (C#)-Gb (F#)-Cb (B)-E-A-D-G-C-F-Bb

After playing through the row of pitches using various note durations, rhythm patterns, dynamics, and/or chord qualities, proceed to playing the Grand Master Scale (see section on Playing Scales Without Notation).

GRAND MASTER SCALE



Note the asterisk on the last note of each scale. It is at this point the student prepares by *thinking* of the next scale's key signature. This is a departure from the single, conventional performance of scales. This mental preparation *conditions the thought process* to move in tempo to the next key rather than coming to rest and becoming inactive on the last note of a scale. Students quickly become conditioned to move *thoughtfully* through all keys. This introductory scale performance experience is vital for developing improvisatory skills.

The rhythm pattern, tempo, and variation determines the amount of time consumed (forty-five seconds to two-plus minutes) during the rehearsal warm-up.

Understanding Chord Progressions

The Grand Master Scale provides instructional opportunities emphasizing important learning connections. Expanding this row of pitches to chord progressions becomes very simple for students to understand. Any pitch in the row can be considered a dominant chord resolving to the next pitch that is treated as a major chord (C7 resolves to F or V7 to I).

Taken to the next level of harmonic understanding, any pitch can be considered a II minor chord, moving

Digital Patterns
leading to chord and
interval mastery.

Seven musical staves, each with a treble clef and a key signature of one flat (Bb). The staves are numbered 1 through 7. Each staff contains a sequence of notes and rests, with fingerings indicated below. Chord symbols (C, F, Bb, Eb, Ab) are placed above the staves at various points. The patterns are as follows:

- Staff 1: C, G, F, Bb, Eb, Ab. Fingerings: 1 2 1 2 1, 1 2 1 2 1 etc.
- Staff 2: C, G, F, Bb, Eb, Ab. Fingerings: 1 2 3 2 1, 1 2 3 2 1 etc.
- Staff 3: C, G, F, Bb, Eb, Ab. Fingerings: 1 2 3 2 1 3 1, 1 2 3 2 1 3 1 etc.
- Staff 4: C, G, F, Bb, Eb, Ab. Fingerings: 1 2 1 2 1 2 3 2 1, 1 2 1 2 1 2 3 2 1 etc.
- Staff 5: C, G, F, Bb, Eb, Ab. Fingerings: 1 2 3 4 5 4 3 2, 1 2 3 4 5 4 3 2 1 etc.
- Staff 6: C, G, F, Bb, Eb, Ab. Fingerings: 1 2 3 4 5 4 3 2 1 3 5 3 1 etc.
- Staff 7: C, G, F, Bb, Eb, Ab. Fingerings: 1 2 3 4 5 4 3 2 1 3 5 3 1 etc.

Rhythm Patterns
with
Group Assignments

1.


2.


3.

Three musical staves, each with a treble clef and a key signature of one flat (Bb). The staves are numbered 1 through 3. Each staff contains a sequence of notes and rests, with group assignments indicated below. The patterns are as follows:


- Staff 1: Group 1 (Snd), Group 2 (Zork), Group 3 (Dnk), Group 4 (Zork). Fingerings: 1 2 3 4 5 4 3 2, 1 2 3 4 5 4 3 2 1 etc.
- Staff 2: Group 1 (Snd), Group 2 (Zork), Group 3 (Dnk), Group 4 (Zork). Fingerings: 1 2 3 4 5 4 3 2, 1 2 3 4 5 4 3 2 1 etc.
- Staff 3: Group 1 (Snd), Group 2 (Zork), Group 3 (Dnk), Group 4 (Zork). Fingerings: 1 2 3 4 5 4 3 2, 1 2 3 4 5 4 3 2 1 etc.


Shifting Key Focus (see last note of scale)

1. 


2. 


Apply articulation patterns from band literature.

3. 


4. 

Maintain your focus on the row of pitches at the top of the page.

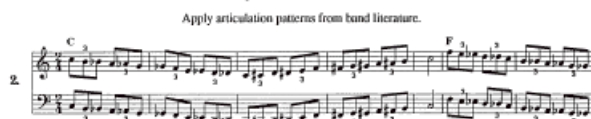
5. 

6. 

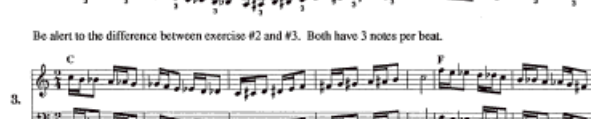
Chromatic Scale Variations

1. 


Apply articulation patterns from band literature.

2. 

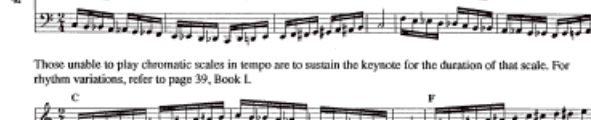
Be alert to the difference between exercise #2 and #3. Both have 3 notes per beat.

3. 

Apply chord grouping assignments found on page 18.

4. 

Those unable to play chromatic scales in tempo are to sustain the keynote for the duration of that scale. For rhythm variations, refer to page 39, Book I.

5. 

For clarity, maintain a sub-divided eighth note pulse while playing exercise #5.

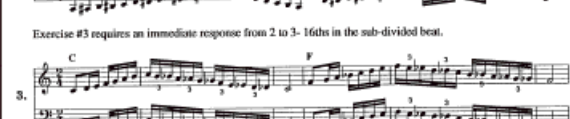
Combine Scale & Chromatics

1. 

Prepare for the next scale on the last note of each key. The movement and motion of the combined scale and chromatic rhythm must be maintained throughout the Grand Master Scale.

2. 

Exercise #3 requires an immediate response from 2 to 3-16ths in the sub-divided beat.

3. 

For clarity and precision, maintain a sub-divided eighth note pulse while playing exercises 3, 4, & 5.

4. 


Play exercises using the interval of a 5th between woodwind and brass choirs.


5. 

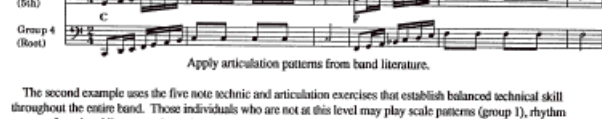
If you are unable to control the descending chromatic scale, sustain the keynote for the duration of that key. Practice slowly using a sub-divided pulse or practice in 4/8 time and gradually increase tempo.

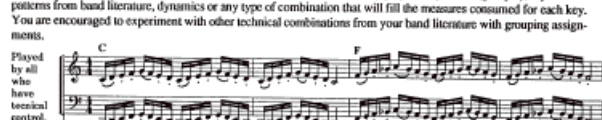
Combining Variations

Played by all who have technical control.

Group 1 (3rd) 

Group 2 (tonic) 


Group 3 (5th) 

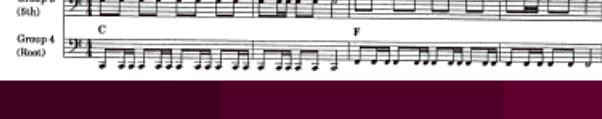
Group 4 (Root) 


Apply articulation patterns from band literature.


The second example uses the five note technic and articulation exercises that establish balanced technical skill throughout the entire band. Those individuals who are not at this level may play scale patterns (group 1), rhythm patterns from band literature, dynamics or any type of combination that will fill the measures consumed for each key. You are encouraged to experiment with other technical combinations from your band literature with grouping assignments.

Played by all who have technical control.

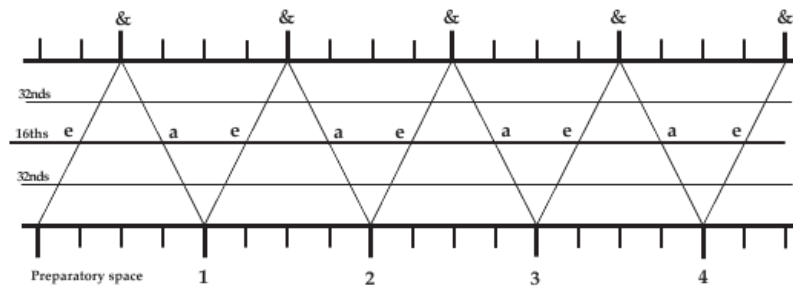
Group 1 (scale) 

Group 2 (3rd) 

Group 3 (5th) 

Group 4 (Root) 

The Ruler of Time



1. The LENGTH and WIDTH of the *Ruler of Time* are determined by TEMPO.
 - a. The SLOWER the tempo... the LONGER and WIDER the space of subdivided SILENCE.
 - b. The FASTER the tempo... the SHORTER and NARROWER space of subdivided SILENCE.
2. The LOWER and UPPER horizontal lines represent the DOWN and UP beat.
3. The 3 horizontal lines between the LOWER and UPPER horizontal lines represent 16th and 32nd note subdivision.

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Ruler Rhythms

The diagram illustrates two rhythmic exercises on a three-staff system (32nds, 16ths, 32nds). The first exercise is a 6/8 measure with eighth notes and eighth rests. The second exercise is a 6/8 measure with dotted quarter notes and eighth notes. Both exercises include a preparatory space and a final measure with a double bar line.

Dotted Quarter & 8th

2

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Begin the "Circle" with transposed Bb concert chord grouping:
 Group 1 = Bb
 Group 2 = D
 Group 3 = F
 Group 4 = Bb

Circle of 4ths

Basic Chord Progressions #1

I - IV - I

Group 1: Bb

Group 2: Eb

Group 3: Ab

Group 4: Bb

I IV I

Bb Eb Bb Eb Ab Eb Ab Eb Ab

Group Assignments:

Group 1 = start on tonic (Bb)...play throughout chord progression as indicated (2 half notes followed by whole note in each key)

Group 2 = start on 3rd (D)...sustain 2 beats...play 2nd pitch a 1/2 step higher...return to 1st pitch = (3-4-3; *mi-fa-mi*: D-Eb-D).

Group 3 = start on 5th (F)...sustain 2 beats...play 2nd pitch a whole step higher or 2nd note of scale...return to 1st pitch = (5 - 6 - 5; *sol-la-sol*; F-G-F).

Group 4 = start on Root (Bb)...sustain 2 beats..."go forward" 1 pitch in Circle (Bb-Eb)...return to 1st pitch = (1-4-1; *do-fa-do*; Bb-Eb-Bb).

* Chord progressions are to be played through all keys.

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Begin the "Circle" with transposed Bb concert chord grouping:
 Group 1=Bb
 Group 2=D
 Group 3=F
 Group 4=Bb

Circle of 4ths

Basic Chord Progressions #2

I - V7 - I

Group 1: Bb Eb Ab

Group 2: Bb Eb Ab

Group 3: Bb Eb Ab

Group 4: Bb Eb Ab

Group	1	2	3	4	5	6	7	8	9
Chord	I	V7	I	I	V7	I	I	V7	I
Notes	Bb	F7	Bb	Eb	Bb7	Eb	Ab	Eb7	Ab

Group Assignments:

Group 1 = start on tonic (Bb)...sustain 2 beats...play second pitch 1/2 step lower...return to 1st pitch = (1-7(b1)-1; do - ñ - do; Bb-A-Bb)

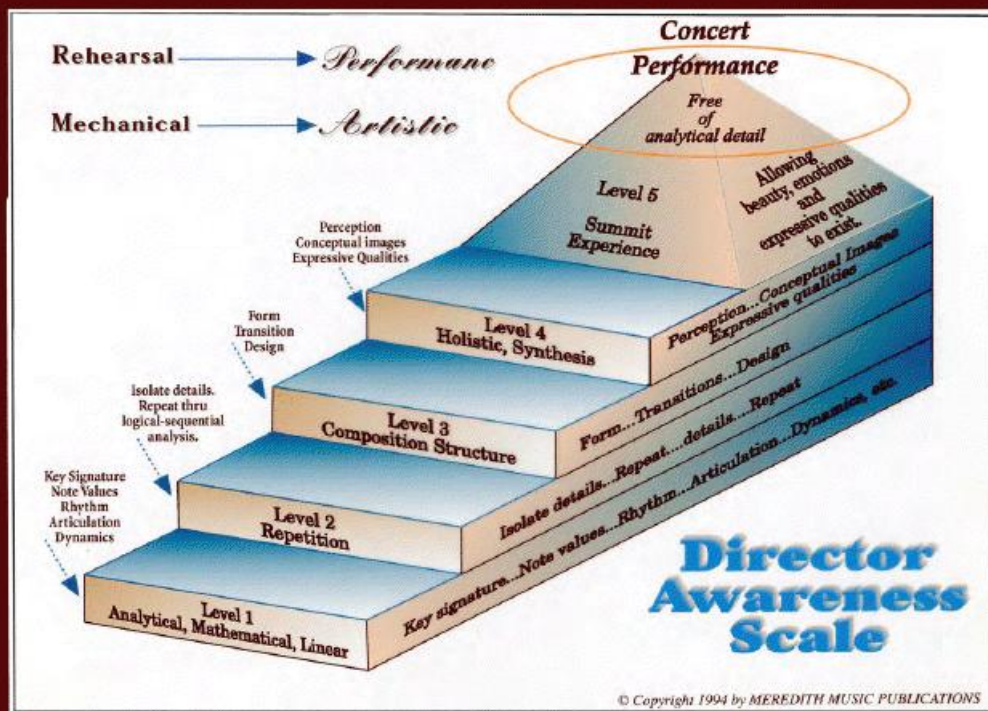
Group 2 = start on 3rd (D)...sustain 2 beats...play 2nd pitch a 1/2 step higher...return to 1st pitch = (3-4-3; mi-fá-mi; D-Eb-D).

Group 3 = start on 5th (F)...play throughout chord progression as indicated (2 half notes & whole note) = (5-5-5; sol-sol-sol; F-F-F)

Group 4 = start on Root (Bb)...sustain 2 beats...“go back” 1 pitch in Circle(Bb-F)...return to 1st pitch = (1-5-1; do-sol-do; Bb-F-Bb).

* Chord progressions are to be played through all keys.

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Rubric Construction Form

Performer's Name _____

Construct your own rubric by determining which features you will assess, then name at least three levels of competence, from less to more skilled. Determine the maximum number of points which may be received from each feature. Then add these for the total possible number of points.

Use this rubric to score performances.

Performance Feature	Maximum Points	Score
Overall Score	Possible Total:	Actual Score:

Evaluator _____ Class _____ Date _____

Self-Observation/Self-Assessment

Listen to your performance and then answer the following:

1. This is what I did well.

2. This is what I think I need to improve.

3. This is my recommendation for a plan for improvement.

Other Comments/Observations:

APPENDIX B

**COURSE TEXTS &
SUPPLEMENTAL MATERIALS**

BASIC AND SUPPLEMENTAL MATERIAL

BASIC

Voxman, H., Gower, W., Rubank Method Series. Miami, FL: Rubank, Inc.

Heim, A., Alan Heim Drum #2. Melville, NY: Belwin Mills.

Newell, David. Bach and Before for Band, KJOS Publishing Co.

King, J. & Williams, R. Foundations for Superior Performances, KJOS Pub. Co.

Whitney, M.C., Essential Elements of Musicianship for the Band. New York, NY: Warner Bros.

Smith, B. Leonard, Treasury of Scales. Alfred Music Co.

Pearson, Bruce, Standards of Excellence Comprehensive Band Method, Kjos Pub. Co.

Thurston, E. Richard, Bach Chorales for Band, Southern Music Co.

SUPPLEMENTAL

Dresser, R. Rubank Supplemental Studies, Rubank, Inc.

Arban, Composite Conservatory Method for Trumpet. NY, NY: Carl Fischer

Klose, Celebrated Method for Clarinet. NY, NY: Carl Fischer

Mantia, Trombone Virtuoso. NY, NY: Carl Fischer

Cavally, Melodious & Progressive Studies for Flute I - II. San Antonio, TX:
Southern

Ludwig, N.A.R.D. Book. Chicago, ILL: Ludwig (National Association of Rudimental
Drumming)

Voxman, Selected Duets I - II. Miami, FL: Rubank, Inc.

Amsden, Celebrated Practice Duets. Oskaloosa, Iowa, Barnhouse

Ferling, Forty-eight Famous Studies for Oboe/Saxophone. San Antonio, TX:
Southern Music

Goldman, Gatti Grand Method for Trumpet. NY, NY: Carl Fischer

Clarke, Ernest Clarke Method of Trombone. NY, NY: Carl Fischer

Pottag and Hovey, Pottage-Hovey Method for French Horn. Books I & II: Meville,
NY: Belwin Mills

Deville, Universal Method for Saxophone. NY, NY: Carl Fischer

Rochut, Melodious Etudes for Trombone. Books I, II & III: Carl Fischer, NY, NY

Goldenburg, Modern School for Xylophone, Marimba & Xylophone: Chappell & Co.

Goldenburg, Modern School for Snare Drum: Chappell & Co.

Goodman, Modern Method for Timpani: Mills Music Inc.

Listed: **Some Suggested Wind Ensemble and Symphonic Band Library by Title**

***Also, visit the following website for an extensive 32-page list of all recommended Grade Levels 1-6 of substantial Wind Literature to perform with a concert band**

<http://www.teachingmusic.org/pdfs/TMTPComprehensiveList.pdf>

TITLE	GRADE	ARRANGER	COMPOSER
A Jubilant Overture	4.5	Reed	Reed
A Movement for Rosa	5	Mark Camphouse	Mark Camphouse
A Symphonic Prelude	4.5	Reed	Traditional
Abram's Pursuit	4	Holsinger	Holsinger
Acclamations	3	Huckeby	Huckeby
Adagio (for Strings)	3	Jennings	Barber
Afton Mountain Overture	3	Fagan	Fagan
Allegro Animato	3.5	Erickson	Erickson
Allerseelen	3.5	Fennell/Davis	Strauss
Amadeus!	3	Curnow	Mozart
Amazing Grace (Symphony Variations On)	3	Smith	Traditional
America the Beautiful	3.5	Dragon	Dragon
America, Variations On	5	Rhoads/Schuman	Ives
American Folk Rhapsody No. 1	3	Grundman	Grundman
American Folk Rhapsody No. 2	3	Grundman	Grundman
American Folk Rhapsody No. 3	3	Grundman	Grundman
American Folk Rhapsody No. 4	3	Grundman	Grundman
American Folk Trilogy	2.5	Smith	Smith
American Salute	4.5	Gould	Lang
Amporita Roca	3	Texidor	Texidor
An American Elegy	5	Ticheli	Ticheli
Anthem for Winds and Percussion	3	Smith	Smith
Armenian Dances No. 1	6	Reed	Reed
Aventura	2.5	Swearingen	Swearingen
Ballet Parisien	4	Marc Isaac	Offenbach
Baroque Celebration	3	Forsblad	Bach and Handel
Battal The	4	Jacob	Byrd
Be Thou My Vision	5	Gillingham	Gillingham
Beguine on a Brazilian Folk Song	3.5	C.T. Smith	C.T. Smith
Bernstein Tribute	3.5	Grundman	Copland
Blue Lake	5	Chance	Chance
Bravade Espirit	3	Shaffer	Shaffer
British Carol Suite	3.5	Martino	Traditional
Bugler's Holiday	4	Anderson	Anderson
Bugler's Holiday (2)	3.5	Edwards	Anderson
Burtonwood Overture	3	Ployhar	Ployhar
Cajun Folk Songs	4	Ticheli	Ticheli
Candide, Overture To	6	Beeler	Bernstein
Cantica Sacra	5	DelBorgo	DelBorgo
Carmen Suite	3	Bullock	Bizet
Carmina Burana	6	Krance	Orff
Chester	3.5	Meyion	Schumann
Celebration and Dance	3.5	Swearingen	Swearingen
Chant and Jubilo	4	McBeth	McBeth
Chant Rituals	2.5	Del Borgo	Del Borgo
Chanukah Tryptch	2	Rizzo	Traditional

TITLE	GRADE	ARRANGER	COMPOSER
Children's March	5	Grainger	Grainger
Chorale & Shaker Dance	4	Zdelchik	Zdechlik
Chorale & Shaker Dance II	3	Zdechlik	Zdechlik
Chorale & Toccata	4	Stamp	Stamp
Christmas Celebration	3.5	Barker	Barker
Christmas Festival	4.5	Anderson	Anderson
Cloudburt	5	Eric Whitacre	Eric Whitacre
Cole Porter on Broadway	4	Barker	Barker
Colonial Airs and Dances	4	Jager	Jager
Come Sweet Death/Komn Susser Todd	4	Reed	Bach
Concerto Grosso in D Minor	3	Antonini	Vivaldi
Copland Tribute	3.5	Grundman	Copland
Crown Imperial	5.5	Duthoit	Walton
Daccia and Chorale	5	Williams	Williams
Danse Celestiale	4	Sheldon	Sheldon
Dawn of a New Day	3.5	Swearingan	Swearingan
Declarations	3.5	Del Borgo	Del Borgo
Dedicatory Overture	5	Williams	Williams
Dedicatory Overture	3	Williams	Williams
Divertimento for Band	5	Persichetti	Persichetti
Egmont Overture	5	Tobani	Beethoven
Egmont Overture	5	Tobani	Beethoven
Elsa's Procession to the Cathedral	3	Cailliet	Wagner
Elsa's Procession to the Cathedral	5	Cailliet	Wagner
Elsa's Procession to the Cathedral	5	Cailliet	Wagner
Emperata Overture	4	C.T. Smith	C.T. Smith
Encanto	3	R.W. Smith	R.W. Smith
English Chistmas, An	5	Grundman	Traditional
English Folk Song Suite	3	Williams	Traditional
English Folk Song Suite	3	Williams	Traditional
English Hunting Songs, Fantasy On	3	Grundman	Traditional
Engulfed Cathedral	5	Longfield	Debussy
Esprit De Corps	5	Jager	Jager
Fall River Overture	3.5	Sheldon	Sheldon
Fanfare and Allegro	5	Williams	Williams
Fantasy Variations	6	Barnes	Pagannini
Festival Prelude	4.5	Reed	Reed
Festivo	3	Nelhybel	Nelhybel
Finale to Symphony No. 5	5.5	Righter	Shostakovich
Finale to the New World Symphony	5.5	Leidzen	Dvorak
Finale, Sym. #5 in B Minor	5	Camillo	Schubert
Finlandia, Fanfare Prelude On	2.5	Curnow	Sibelius
First Suite in Eb	5	Holst	Holst
Forget Me Not O Dearest Lord	4	Reed	Bach
Four Scottish Dances	5	Malcolm Arnold	Malcolm Arnold
Foxfire	4	James Barnes	James Barnes
George Washington Bridge	5	Schuman	Schuman
Gershwin!	4	Barker	Gershwin
Giles Fanrnaby Suite	4.5	Jacob	Jacob
God of Our Fathers, Fanfare Prelude On	2.5	Smith	Traditional
God Still Lives	3	Reed	Bach

TITLE	GRADE	ARRANGER	COMPOSER
Greensleeves	4.5	Reed	Traditional
Hallelujah Chorus	3	Johnson	Handel
Handel in the Strand (Grainger)	4	Goldman	Grainger
Havendance	4.5	Holsinger	Holsinger
Hebrides Suite	4	Grundman	Grundman
Helm Toccata	5	Holsinger	Holsinger
Horizons	4	Del Borgo	Del Borgo
If Thou Be Near	4	Reed	Bach
Imperatix	3.5	Reed	Reed
Incantation and Dance	5	Chance	Chance
Irish Folk Song Suite	5	Grainger	Grainger
Irish Rhapsody	4	Grundman	Traditional
Irish Tune From Country Derry	5	Grainger	Traditional
Irving Berlin Christmas	3.5	Barker	Berlin
Jesus, Joy of Man's Desiring	4	Reed	Bach
Jidai (Years & Years)	5	Reed	Reed
John Williams, Symphonic Marches	4	Higgins	Williams
Joy To The World, Fanfare Prelude On	3	Curnow	Handel
Jupiter (from the Planets)	5.5	Curnow	Holst
Jupiter, The Planets	5	Curwen	Holst
Kanon: Pachelbel	4.5	Paulson	Pachelbel
Komm Susser Todd/Come Sweet Death	4	Reed	Bach
La Fiesta Mexicana	6	H. Owen Reed	H. Owen Reed
Lansashire, Fanfare Prelude On	3	Curnow	Traditional
Liberty Bell	3	Holcombe	Sousa
Liebestod (From Tristan & Isolde)	4.5	Bainum	Wagner
Lincolnshire Posy	6	Vinson	Grainger
Little English Suite	4.5	Grundman	Grundman
Lobe Den Herren, Fanfare Prelude On	3	Curnow	Traditional

TITLE	GRADE	ARRANGER	COMPOSER
Magic of Mozart	3	Huckeby	Mozart
Majestia	3	Swearingen	Swearingen
Mancini Spectacular	3	Barker	Manacini
Marche Slave	5.5	Curnow	Tchaikowsky
Mars, From the Planets	4	Holst	Holst
Masque	4	W. F. Mc Beth	W.F. Mc Beth
Masquerade for Band	6	Persichetti	Persichetti
Mein Jesu! Was Fur Sellenweh (My Jesus..)	4	Reed	Bach
Messiah, Overture To The	4	Calliet	Handel
Minstrel Boy, Rhapsody On The	3.5	Farnon	Traditional
Monterey Holidays	5	R. Nixon	R. Nixon
Moorside March	4	Jacob	Holst
My Heart is Filled With Longing	4	Reed	Bach
My Jesus, Oh What Anguish (Mein Jesu..)	4	Reed	Bach
Night On Bald Mountain	4.5	Curnow	Moussorgsky
Nilesdance	4.5	Holsinger	Holsinger
Nutcracker (Suite From)	4	Gardner	Tchaikowsky
Ode to Joy, Fanfare Prelude On	2	Curnow	Beethoven
Of a Distant Star	3.5	Huckeby	Huckeby
On a Hymnsong of Philip Bliss	3.5	Holsinger	Holsinger
Original Suite	5	Jacob	Jacob
Our Father Who Art In Heaven (Vater..)	4	Reed	Bach
Outdoor Overture, An	5	Copland	Copland
Overture for Band	5	H.W. Fred	Mendelsohn
Overture for Winds	3	Carter	Carter
Overture in Bb	4	Giovannini	Giovannini
Pageant	4.5	Persichetti	Persichetti
Panis Angelicus	4	Reed	Franck
Passacaglia and Fugue, c Minor	4.5	Hunsberger	Bach
Peter and The Wolf	3.5	Curnow	Prokofiev
Poet and Peasant Overture	6	H. Filmore	VonSuppe
Postcards	6	Ticheli	Ticheli
Praises	2	Macbeth	Macbeth
Praise Variants	4	C. Carter	C. Carter
Prelude For A Festival	5	Lloyd	Lloyd
Prelude In The Dorian Mode	4	Grainger	Grainger
Prelude No. 4	4	Reed	Bach
Prelude To Act 1 of La Traviata	4.5	Bullock	Verdi
Proud Spirit	3.5	Swearingen	Swearingen
Psalm and Celebration	5.5	DelBorgo	DelBorgo
Rejoissance	4.5	Curnow	Curnow
Rhapsody On The Minstrel Boy	3.5	Farnon	Traditional

Wind Ensemble/Symphonic Band/Freshman Concert Band**Appendix B**

TITLE	GRADE	ARRANGER	COMPOSER
Rienzi	3.5	Osterling	Wagner
Ritual Celebration	4	Coakley	Coakley
Riverfest	3.5	Barnes	Barnes
Romeo and Juliet	2	Curnow	Tchaikowsky
Rondo for Winds and Percussion	3	Edmondson	Edmondson
Royal Fireworks Music	3	Stratorious	Handel
Scheherzade	2.5	Curnow	Rimsky-Korsakov
Seagate	3.5	Swearingen	Swearingen
Second Suite in F	4.5	Holst	Holst
Serenade For Band	3.5	Perichetti	Persichetti
Seventh Suite for Band	6	Reed	Reed
Shenandoah	3.5	Ticheli	Ticheli
Sheep May Safely Graze	4	Reed	Bach
Sheep May Safely Graze	4	Reed	Bach
Sheep May Safely Graze	4	Reed	Bach
Silver Shadow	4	Reed	Reed
Sleepers Awake (Wachet Auf...)	4	Reed	Bach
Song for Winds	3	Edmondson	Edmondson
Sorcery Suite, Opus 112	5	Barnes	Barnes
Suite Francaise	5	Milhaud	Milhaud
Suite of Old American Dances	5	R.R. Bennett	R.R. Bennett
Symphonia Marziale	4.5	Del Borgo	Del Borgo
Symphonic Celebration	3	Moss	Moss
Symphonic Overture	4	Carter	Carter
Symphonic Variations	6	Del Borgo	Del Borgo
Symphony for Band	6	Gould	Gould
Symphony for Band	6	Persichetti	Persichette
Texas Promenade	5	Holsinger	Holsinger
The Pathfinder of Panama	4	Frank Byrne	Sousa
The Ramparts of Courage	3.5	Reed	Reed
Third Suite	5	Jager	Jager
Thus Do You Fare, My Jesus	4	Reed	Bach
Toccat for Band	3.5	Erickson	Erickson
Tritsch-Tratsch Polka	4	Reed	Strauss
Triumph and Tradition	5	Jager	Jager
Triumph and Spirit	3	T. Johnson	T. Johnson
Variations On A Korean Folk Song	4.5	Chance	Chance
Variations On America	5	Rhods/Scuhman	Ives
Wachet Auf (Sleepers Awake)	4	Reed	Bach
Westminister Carol, Fanfare Prelude On	2.5	Curnow	Traditional
Whitewater Festival	4	Shaffer	Shaffer
Who Will But Let Himself Be Guided	4	Reed	Bach

Wildwood Overture	3	Barnes	Barnes
William Byrd Suite	5.5	Jacob	Byrd
Ye Banks and Braes O' Bonnie Doon	3.5	Grainger	Grainger

CATALOGUES

Music Time, Inc. (Music)	P.O. Box 405 Haddonfield, NJ 08033 www.musictime.com
J.W. Pepper (Music)	P.O. Box 850 Valley Forge, PA 19482-0850 www.jwpepper.com
Educational Record Center	3233 Burnt Mill Dr., Suite 100 Wilmington, NC 28403-2698 www.erc-inc.com
Rhythm Band Instruments	P.O. Box 126, Fort Worth, TX 76101-0126 www.rhythmband.com
Music in Motion	P.O. Box 833814, Richardson, TX 75083 www.musicmotion.com
Lentine's Music, Inc. (Music technology)	844 N. Main St. Akron, Ohio 43310 www.lentine.com
Lyons Music Products	P.O. Box 1003 Elkhart, IN 46515 www.4lyons.com
General Music Store	4004 Technology Dr. South Bend, IN 46515 www.wwandbw.com
Suzuki Musical Instruments	P.O. Box 261030, San Diego, CA 92196-1030 www.suzukimusic.com
Music Educator Supply	P.O. Box 560085, Dallas, TX 75356-0085
LMI (Music Products for Education)	1776 Armitage CT., Addison, ILL 60101-4225
Interstate (Band Instruments)	13819 W. National Ave., New Berlin, W53151 www.interstatemusic.com
NEMC (Band Instruments)	1181 Route 22, P.O. Box 1130 Mountainside, NJ 07092
The WW and Brass Wind (Band Instruments)	4004 Technology Dr., South Bend, IN 46628 www.wwbw.com
Sam Ash, Inc.	Rt. 27, Edison, NJ 08817 www.samash.com
The Music Shop	P.O. Box 688, 68 Fanny Road Boonton, NJ 07005 www.musicp@idt.net
City Music Center	Kenilworth, NJ 07033
Dillon Music	325 Fulton Ave., Woodbridge, NJ http://www.dillonmusic.com/
Steve Weiss Music	2324 Wyandotte Road, Willow Grove, PA 19090 www.steveweissmusic.com

Sheet Music Suppliers

www.hickey.com
www.kendormusic.com
www.musictime.com
www.otterdist.com
www.jwpepper.com
www.presser.com
www.Rkingmusic.com
www.sierramusic.com
www.walrusmusic.com

VIDEOS

Blast

Star of Indiana
Warner Video 2000

Canadian Brass Live!
Brassworks Music Inc.

Fantasia

Walt Disney Home Video

Fantasia 2000

Walt Disney Home Video

Jazz for Young People

Alfred Publishing 2002

Leonard Bernstein's Young People's Concerts

Kultur Video 1997

Marsalis on Music

Sony 1995

Riverdance – Live from NYC

Columbia Tri-Star Home Video

Stomp Out Loud

Yes/No Productions
HBO Home Video 1997

SUGGESTED WEBSITES

<http://www.sbgmusic.com/html/teacher/reference/history.html>
<http://www.pbs.org/jazz/time/www.smartmusic.com>
www.lentine.com
www.qvox.com

TITLE

PUBLISHER

- | | | |
|-----|--|-------------------|
| 1. | Finale 2000 | Coda Software |
| 2. | Sibelius | Sibelius Software |
| 3. | Smart Score | Musitek |
| 4. | Music Office | Pyware |
| 5. | Music Ace | Harmonic Vision |
| 6. | Music Ace II | Harmonic Vision |
| 7. | Musiclub Melody | Musicware |
| 8. | Musitron 2 | Rising Software |
| 9. | The Musical World of Professor Piccolo | Opcode Systems |
| 10. | Essentials of Music Theory - Level 1 | Alfred |
| | Level 2 | Alfred |
| | Level 3 | Alfred |
| 11. | The Art of Listening | Clearview/eav |
| 12. | Intonation Trainer | Coda Software |
| 13. | Auralia | Rising Software |
| 14. | The Pianist | PG Music |

APPENDIX D

ARTS EDUCATION ADVOCACY

RESOURCES

PEOPLE / BOOKS / LINKS

Daniel Coyle

The Talent Code

Richard Florida

The Rise of the Creative Class

The Great Reset

Howard Gardner

Frames of Mind: The Theory of Multiple Intelligences

Multiple Intelligences: New Horizons in Theory & Practices

Five Minds for the Future

www.howardgardner.com

Malcolm Gladwell

Blink, The Tipping Point, Outliers

Stephen Melillo

The Let's Find Out Teaching Suite: Hypertools for the Music Educator

www.stormworld.com

Sir Ken Robinson

The Arts in Schools

The Element: How Finding Your Passion Changes Everything

Out of Our Minds: Learning to be Creative

James Jordan

The Musician's Soul

The Musician's Spirit

Links

<http://www.supportmusic.com/>, <http://menc.org/>, <http://www.childrensmusicworkshop.com/advocacy/>
<http://www.youtube.com/user/schoolmusic>, www.youtube.com/user/musicedadvocate, www.ted.com
www.njmea.org, www.benjaminzander.com, www.iste.org

APPENDIX E

EDISON ESSENTIAL INSTRUCTIONAL BEHAVIORS, AND NEW JERSEY CORE CURRICULUM CONTENT STANDARDS

Framework For Essential Instructional Behaviors, K-12

Public Schools of Edison Township
Division of Curriculum and Instruction

Draft 13

Framework For Essential Instructional Behaviors, K-12 Common Threads

Edison's Framework for Essential Instructional Behaviors, K-12, represents a collaboratively developed statement of effective teaching. The lettered indicators are designed to explain each common thread, but do not denote order of importance. This statement of instructional expectation is intended as a framework; its use as an observation checklist would be inappropriate.

1. Planning Which Sets The Stage For Learning & Assessment

Does the planning show evidence of:

- a. units and lessons which show a direct relationship between student learning needs, the written curriculum, and the New Jersey Core Curriculum Content Standards.
- b. clearly defined, curriculum-based learning objectives that are based on diagnosis of student needs and readiness levels
- c. instructional strategies and materials that challenge students to achieve at the highest standards of performance.
- d. lesson design sequenced to make meaningful connections to overarching concepts and essential questions.
- e. use of thematic disciplinary units to integrate science, social studies, language arts, and math.
- f. activities to promote student reading, writing, listening, speaking, and viewing.
- g. provision for effective use of available materials, technology and outside resources.
- h. accurate knowledge of subject matter.
- i. knowledge of a variety of instructional strategies and best practices, including strategies for assessing student readiness levels and differentiating instruction.
- j. strategies to enable co-planning and co-teaching in shared teaching situations.
- k. lessons that provide for increasing student independence and responsibility for learning.
- l. multiple means of assessment, including performance assessment, that are authentic in nature and realistically measure student understanding.
- m. diagnostic and formative assessments that inform instructional design.
- n. appropriate homework assignments that reinforce and extend learning and build upon previously learned concepts.

2. Productive Learning Climate & Classroom Management

Does the student-teacher interaction and the classroom show evidence of:

- a. an environment which is learner-centered, content rich, and reflective of children's efforts.
- b. a climate of mutual respect, one that is considerate of and addresses differences in culture, race, gender, and readiness levels.
- c. opportunities for student voice and student choice.
- d. proactive rules and routines which students have internalized, and effective use of relationship-preserving reactive strategies when necessary.
- e. a safe, positive and open classroom environment in which children and teachers take risks, and learn by trial and error.
- f. effective use of classroom time with a focus on accomplishing learning objectives.
- g. classroom furniture and physical resources arranged in a way that supports student interaction, lesson objectives and learning activities.

OVER

3. Teaching & Learning***Does the instruction show evidence of:***

- a. differentiation of instruction to meet the needs of all learners, including meeting the targeted goals of students with Individualized Education Plans (IEPs).
- b. use of a variety of grouping strategies including individual conferences, cooperative learning structures, flexible groups, learning partners, and whole-class instruction based on assessments of student readiness levels and interests.
- c. addressing the visual, auditory, and kinesthetic/tactile learning modalities.
- d. use of available technology including computer PowerPoint and multi-media presentations by teacher and students.
- e. deliberate selection and use of cognitive organizers and hands-on manipulatives.
- f. modification of content, strategies, materials and assessment based on the interest and immediate needs of students during the lesson.
- g. students achieving the objectives of the lesson through a variety of planned and, when appropriate, unplanned learning activities.
- h. strategies for concept building including the use of the experiential learning cycle, inductive learning, and discovery-learning and inquiry activities.
- i. use of prior knowledge to build background information through such strategies as anticipatory set, K-W-L, and prediction brainstorms.
- j. deliberate teacher modeling of effective thinking and learning strategies during the lesson.
- k. real world applications and connections to students lives, interests, and home cultures.
- l. opportunities for students to actively process the learning through closure at salient points in the lesson.
- m. use of questioning strategies that promote discussion, problem solving, divergent thinking, multiple responses, and higher levels of thinking through analysis, synthesis, and evaluation.
- n. development of students' understanding as evidenced through their growing perspective, empathy, and self-knowledge regarding the content and meaning of the lesson.
- o. active student engagement, individually and collaboratively, throughout the lesson.
- p. varied writing activities such as journals, learning logs, creative pieces, letters, charts, notes, and research reports that connect to and extend learning in all content areas.
- q. assessing student learning before, during, and after the lesson, to provide timely feedback to students and adjust instruction accordingly.

4. Professional Responsibilities & Characteristics***Does the teacher show evidence of:***

- a. continuing the pursuit of knowledge of subject matter and current research on effective practices in teaching and learning.
- b. reflecting upon teaching to inform instruction.
- c. maintaining accurate records and completing forms/reports in a timely manner.
- d. communicating with parents about their child's progress and the instructional process.
- e. treating learners with care, fairness, and respect.
- f. working collaboratively and cooperatively with colleagues.
- g. sharing planning and instructional responsibilities in co-teaching partnerships.
- h. maintaining positive and productive relationships with Child Study Team members, guidance counselors, school nurses, speech therapists, and other professional staff at the building level.
- i. maintaining positive relationships with school support staff including secretaries, paraprofessionals, lunch aides, and custodial staff.
- j. being flexible and open to suggestions from supervisors and administrators.
- k. presenting a professional appearance.

New Jersey Core Curriculum Content Standards

for Music

[All NJCCCS information was directly copied from the New Jersey Core Curriculum Content Standards.]

INTRODUCTION

THE VISION

Experience with and knowledge of the arts is a vital part of a complete education. The arts are rich disciplines that include a vibrant history, an exemplary body of work to study, and compelling cultural traditions. An education in the arts is an essential part of the academic curriculum for the achievement of human, social, and economic growth. The education of our students in the disciplines of dance, music, theater, and visual art is critical to their personal success and to the success of New Jersey as we move into the twenty-first century. The arts offer tools for development. They enable personal, intellectual, and social development for each individual. Teaching in and through the arts within the context of the total school curriculum, especially during the formative years of an elementary K-6 education, is key to maximizing the benefits of the arts in education.

For students, an education in the arts provides:

- The ability to be creative and inventive decision-makers;
- Varied and powerful ways of communicating ideas, thoughts, and feelings;
- An enhanced sense of poise and self-esteem;
- The confidence to undertake new tasks;
- An increased ability to achieve across the curriculum;
- A framework that encourages teamwork and fosters leadership skills;
- Knowledge of the less recognized experiences of aesthetic engagement and intuition;
- Increased potential for life success; and
- An enriched quality of life

Recent studies such as *Critical Links* and *Champions of Change* provide evidence of the positive correlations between regular, sequential instruction in the arts and improved cognitive capacities and motivations to learn. These often result in improved academic achievement through near and far transfer of learning (i.e., music and spatial reasoning, visual art and reading readiness, dance and non-verbal reasoning and expressive skills, theater and reading comprehension, writing proficiency, and increased peer interaction). Additionally, the arts are uniquely qualified to cultivate a variety of multiple intelligences.

For our society, an education in the arts fosters a population that:

- Is equipped with essential technical skills and abilities significant to many aspects of life and work;
- Understands and can impact the increasingly complex technological environment around us;

- Has a humanities focus that allows social, cultural, and intellectual interplay, among men and women of different ethnic, racial, and cultural backgrounds; and
- Is critically empowered to create, reshape, and fully participate in the enhancement of the quality of life for all.

It is the intent of the standards to ensure that all students have regular sequential arts instruction and that specialization takes into account student choice. This is in keeping with the National Standards for Arts Education (1994) which states:

“All basic subjects, including the arts, require more than mere exposure or access. While valuable, a once-a-month visit from an arts specialist, visits to or from professional artists, or arts courses for the specially motivated do not qualify as basic or adequate arts instruction. They certainly cannot prepare all students to meet the standards presented here. These standards assume that students in all grades will be actively involved in comprehensive, sequential programs that include creating, performing, and producing on the one hand, and study, analysis, and reflection on the other. Both kinds of activities are indispensable elements of a well-rounded education in the arts.”

In New Jersey, equitable access to arts instruction can only be achieved if the four arts disciplines are offered throughout the K-12 spectrum. At the K-6 level, it is the expectation that students are given broad-based exposure through instruction as well as opportunities for participation in each of the four arts forms. In grades 7-8, they should gain greater depth of understanding in at least one of those disciplines. In grades 9-12, it is the expectation that students demonstrate competency in at least one arts discipline. The state arts standards also reflect the same expectations as those stated in the National Standards for Arts Education (1994). The goal is that by graduation all students will be able to communicate at a basic level in the arts, and that they:

- Communicate proficiently, demonstrating competency in at least one art form, including the ability to define and solve artistic problems with insight, reason, and technical proficiency;
- Be able to develop and present basic analysis of works of art from structural, historical, and cultural perspectives;
- Have an informed acquaintance with exemplary works of art from a variety of cultures and historical periods; and
- Relate various types of arts knowledge and skills within and across the arts disciplines.

The revised arts standards assist educators in delineating the required knowledge and expected behaviors in all four of the arts disciplines. This format reflects the critical importance of locating the separate arts disciplines as one common body of knowledge and skills.

STANDARD 1.1
The Creative Process

ALL STUDENTS WILL DEMONSTRATE AN UNDERSTANDING OF THE ELEMENTS AND PRINCIPLES THAT GOVERN THE CREATION OF WORKS IN MUSIC.

STRANDS AND CUMULATIVE PROGRESS INDICATORS
*Building upon knowledge and skills gained in preceding grades,
by the end of Grade 12, students will demonstrate proficiency in:*

1.1.12.B.1 (Knowledge & Skill)

- Understanding nuanced stylistic differences among various [genres](#) of music is a component of musical fluency. Meter, rhythm, tonality, and harmonics are determining factors in the categorization of musical genres.
- Examine how aspects of meter, rhythm, tonality, intervals, chords, and harmonic progressions are organized and manipulated to establish unity and variety in genres of musical compositions.

1.1.12.B.2 (Knowledge & Skill)

- Musical proficiency is characterized by the ability to sight-read advanced notation. Musical fluency is also characterized by the ability to classify and replicate the stylistic differences in music of varying traditions.
- Synthesize knowledge of the [elements of music](#) in the deconstruction and performance of complex musical scores from diverse cultural contexts.

STANDARD 1.2
History of the Arts & Culture

ALL STUDENTS WILL UNDERSTAND THE ROLE, DEVELOPMENT, AND CONTINUING INFLUENCE OF THE ARTS THROUGHOUT HISTORY AND ACROSS CULTURES.

STRANDS AND CUMULATIVE PROGRESS INDICATORS
*Building upon knowledge and skills gained in preceding grades,
by the end of Grade 12, students will demonstrate proficiency in:*

1.1.12.A.1 (Knowledge & Skill)

- Cultural and historical events impact art-making as well as how audiences respond to works of art.
- Determine how music has influenced world cultures throughout history.

1.1.12.A.2 (Knowledge & Skill)

- Access to the arts has a positive influence on the quality of an individual's lifelong learning, personal expression, and contributions to community and global citizenship.
- Justify the impact of innovations in the arts (e.g., the availability of music online) on societal norms and habits of mind in various [historical eras](#).

STANDARD 1.3
Performance

ALL STUDENTS WILL SYNTHESIZE THOSE SKILLS, MEDIA, METHODS, AND TECHNOLOGIES APPROPRIATE TO CREATING, PERFORMING AND/OR PRESENTING WORKS OF ART IN MUSIC.

STRANDS AND CUMULATIVE PROGRESS INDICATORS

Building upon knowledge and skills gained in preceding grades, by the end of Grade 12, students will demonstrate proficiency in:

1.3.12.B.1 (Knowledge & Skill)

- Technical accuracy, musicality, and stylistic considerations vary according to [genre](#), culture, and [historical era](#).
- Analyze compositions from different world cultures and genres with respect to technique, musicality, and stylistic nuance, and/or perform excerpts with technical accuracy, appropriate musicality, and the relevant stylistic nuance.

1.3.12.B.2 (Knowledge & Skill)

- The ability to read and interpret music impacts musical fluency.
- Analyze how the [elements of music](#) are manipulated in original or prepared musical scores.

1.3.12.B.3 (Knowledge & Skill)

- Understanding of how to manipulate the [elements of music](#) is a contributing factor to musical artistry.
- Improvise works through the conscious manipulation of the elements of music, using a variety of traditional and nontraditional sound sources, including electronic sound-generating equipment and music generation programs.

1.3.12.B.4 (Knowledge & Skill)

- Basic vocal and instrumental arranging skills require theoretical understanding of [music composition](#).
- Arrange simple pieces for voice or instrument using a variety of traditional and nontraditional sound sources or electronic media, and/or analyze prepared scores using music composition software.

STANDARD 1.4**Aesthetic Responses & Critique Methodologies**

ALL STUDENTS WILL DEMONSTRATE AND APPLY AN UNDERSTANDING OF ARTS PHILOSOPHIES, JUDGMENT, AND ANALYSIS TO WORKS OF ART IN MUSIC.

STRANDS AND CUMULATIVE PROGRESS INDICATORS

Building upon knowledge and skills gained in preceding grades, by the end of Grade 12, students will demonstrate proficiency in:

1.4.12.A.1 (Knowledge & Skill)

- Recognition of fundamental elements within various arts disciplines (music) is dependent on the ability to decipher cultural implications embedded in artworks.
- Use contextual clues to differentiate between unique and common properties and to discern the cultural implications of works of music.

1.4.12.A.2 (Knowledge & Skill)

- Contextual clues within artworks often reveal artistic intent, enabling the viewer to hypothesize the artist's concept.
- Speculate on the artist's intent, using [discipline-specific arts terminology](#) and citing embedded clues to substantiate the hypothesis.

1.4.12.A.3 (Knowledge & Skill)

- Artistic styles, trends, movements, and historical responses to various [genres](#) of art evolve over time.
- Develop informed personal responses to an assortment of artworks across the four arts disciplines (dance, music, theatre, and visual art), using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works.

1.4.12.A.4 (Knowledge & Skill)

- Criteria for assessing the historical significance, craftsmanship, cultural context, and originality of art are often expressed in qualitative, [discipline-specific arts terminology](#).
- Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.

1.4.12.B.1 (Knowledge & Skill)

- Archetypal subject matter exists in all cultures and is embodied in the formal and informal aspects of art.
- Formulate criteria for arts evaluation using the principles of positive critique and observation of the elements of art and principles of design, and use the criteria to evaluate works of music from diverse cultural contexts and [historical eras](#).

1.4.12.B.2 (Knowledge & Skill)

- The cohesiveness of a work of art and its ability to communicate a theme or narrative can be directly affected by the artist's technical proficiency as well as by the manner and physical context in which it is performed or shown.
- Evaluate how an artist's technical proficiency may affect the creation or presentation of a work of art, as well as how the context in which a work is performed or shown may impact perceptions of its significance/meaning.

1.4.12.B.3 (Knowledge & Skill)

- Art and art-making reflect and affect the role of technology in a global society.
- Determine the role of art and art-making in a global society by analyzing the influence of technology on the visual, performing, and multimedia arts for consumers, creators, and performers around the world.

PUBLIC SCHOOLS OF EDISON TOWNSHIP
DIVISION OF CURRICULUM AND INSTRUCTION

**COURSE REQUIREMENTS
FRESHMAN CONCERT BAND**

GRADES: 9

LENGTH OF COURSE: TERM

I. COURSE REQUIREMENTS - To complete this course successfully, students will be required to demonstrate a satisfactory (or higher) level of proficiency in:

- Developing the music fundamentals necessary for individual/ensemble growth
 - Understanding the basic music vocabulary fundamentals commensurate with years in the program.
 - Performing music with proper regard for balance, blend, intonation, technique, phrasing and interpretation.
 - Communicating in conjunction with the conductor and other ensemble members
-

II. COURSE CONTENT - This course will consists of the following units of study:

- Musical Knowledge: various keys - major and some minor, various dynamic and tempo symbols, music with increasing range, various rhythmic combinations.
 - Technical Skills: Begin to utilize the Circle of Fourths; scales with some variety of rhythms & articulations, chromatic scales
 - Balance, Blend, & Intonation: proper breath control, correct posture, good embouchure, proper tonguing, listening & communicating with the ensemble
 - Artistic Development: musical expression, phrasing, interpretation
 - Critique/Analyze: aural (listen to recordings), written (note-taking)
 - Repertoire: grade appropriate - traditional wind literature, transcriptions
 - Performance Activities: School Concerts
-

III. COURSE DESCRIPTION - The Freshman Concert Band is open to all wind/percussion instrumentalists at the 9th grade level. It is necessary to have participated in band at some previous level (Grade 5-8). It is the goal of the Freshman Concert Band to gain the knowledge and to comprehend the various instrumental musical concepts taught throughout the term. The students will perform primarily grade II & III literature. Some of the books utilized throughout the year are as follows: Treasury of Scales, Foundation for Superior Performances, Bach & Beyond.

Individual practice outside of the ensemble period is imperative and required. The Freshman Concert Band enjoys varied performance opportunities, which have included the NBA Region Concert Band Festival, Festivals of Music, Music in the Parks (Disney).

Course Requirements – Freshman Concert Band (page 2)

Students may also choose, but are not required to participate in an additional individual performance opportunity by auditioning for the Region and All-State Band. While not a portion of your grade, auditioning for this event will enhance your musicianship and demonstrate to the conductor your extra effort when it comes time for seating evaluation/grading. The audition date for this event is on our band calendar.

Rehearsal Policies: The success of a band depends on how it rehearses. How it rehearses depends on the conduct and the cooperation of the conductor and the musicians working as a team to create a musical performance. Rehearsal time is to make music! It is our job to do this to the best of our ability.

- A pencil must be kept in the music folder at all times.
- Every one/two band members will be issued a music folder with music. It is your responsibility to keep it neat and organized. Return to its numbered slot at the end of each class.
- Please arrive to class early so you will be able to organize yourself before downbeat. Rehearsal begins 2 minutes after the bell rings. You will be counted tardy if you are not playing with the group as warm-up begins. Percussionists will be required to perform on mallet instruments during warm-ups.
- Once the conductor steps on the podium, instruction time has begun!
- During rehearsal, take note of any corrections, deletions or additions commented by the conductor. Please mark the music in pencil only!
- Please return your instruments to its proper locker/storage area at the conclusion of each rehearsal. You are responsible for the cleanliness of your locker or space.

Classroom Policies:

- Food, Drinks or Gum are not permitted in the band / practice rooms.
- I will respect you when you talk. Please give me the same courtesy.
- **Cell phones** are not to be visible throughout the school day. If it is seen/heard, will be retrieved and brought to the office.
- **LISTEN** and *Be enthusiastic!*

Lesson Program Policies:

- Attend weekly scheduled lesson.
- Come prepared with materials/assignments given.
- Makeup lessons can be re-scheduled. Simply discuss with your teacher!

Official Excused Absences:

(1) illness (written note required), (2) official school business (i.e. a school sponsored field trip), or (3) serious sickness or death in the immediate family. Other exceptions may be made in cooperation with the student, parent and director in advance. Students should make an effort to inform the director in advance of an ensuing absence.

PLEASE NOTE: If you are absent it is your responsibility to see the director.

Course Requirements – Freshman Concert Band (page 3)

IV. COURSE EVALUATION/ASSESSMENT - It is our philosophy that the things you do each day have a bearing on your final grade. Concurrently, your grade will be determined by your attitude, attendance, improvement in musicianship, leadership and overall participation. With this in mind, grades for all performance groups will be *earned* in the following areas:

- Class participation/attendance
- Performance of scales/repertoire/smart music evaluations
- Attendance at weekly lessons
- Practice assignments/showing improvement
- Required concert performances

Note: Students who are not present for a concert performance will receive a “one-grade” deduction on the quarter grade for the course unless extenuating circumstances exist.

Chair Placements & Challenges: The director will place students in chairs at the beginning of each term based on prior experience. Following initial placement, students may challenge players sitting above them to gain a higher seat. Challenges will consist of sight-reading or a prepared piece chosen by the director. The director may re-audition students for chair placement later in the year, but is not obligated to do so. It will be the individual responsibility of the student who wishes to advance in chair placement to request a challenge.

V. OTHER INFORMATION

Concert Attire: Students who participate in the Freshman/Symphonic Band have a concert black & white dress requirement. (This includes black shoes and black socks for all members.) Men who participate in the Wind Ensemble must wear a tuxedo. Ladies must wear a black blouse and black skirt (given). If you have concerns regarding your attire you should contact your band director immediately.

School-Owned Equipment: Students who play flutes, clarinets, alto saxophones, and trumpets are expected to provide their own instruments. Percussionists are expected to provide their own mallets and sticks. These instruments must be in good repair and be brought to all rehearsals and performances. If your instrument needs extensive repair, you should arrange to borrow or rent a replacement. The band director will be happy to help you concerning repair work. A local instrument company provides instrument pick up each weekly for repair service. Instruments are generally returned the following week. You may also take your instrument to other repair centers.

Other instruments are available for students who play oboe, bassoon, bass clarinet, contra-alto and alto clarinet, tenor and baritone saxophone, horn, trombone, baritone, tuba, and percussion. There is currently no charge for rent other than the cost of repair to an instrument where considerable damage was caused by you, the borrower.

PUBLIC SCHOOLS OF EDISON TOWNSHIP
DIVISION OF CURRICULUM AND INSTRUCTION

COURSE REQUIREMENTS
WIND ENSEMBLE

GRADES: 10-12

LENGTH OF COURSE: TERM

I. COURSE REQUIREMENTS - To complete this course successfully, students will be required to demonstrate the highest level of proficiency in:

- Developing the music fundamentals necessary for individual/ensemble growth
 - Performing music with proper regard for balance, blend, intonation, technique, phrasing and interpretation.
 - Communicating in conjunction with the conductor and other ensemble members
-

II. EXPECTATIONS – Students will be required to adhere to the following:

- Attend all scheduled concerts/festivals: Holiday, Winter, & Spring Concert, Band Trip, Region Concert Band Festival, State Gala, etc.
 - Attend all rehearsals scheduled outside the classroom period: Before/after school sectionals, Evening rehearsals, Small Ensemble rehearsals, Lessons, etc.
 - Command their chosen instrument: Students will be encouraged to take lessons beyond the school day with a professionally-trained musician on their particular instrument.
 - Perform in small ensembles
 - Take an Audition: Students will be encouraged to prepare solo repertoire/scales on their instrument in order to determine qualification into NJMEA Region/All-State Ensembles.
-

III. COURSE CONTENT - This course will consists of the following units of study:

- Musical Knowledge: various keys - major and minor, various dynamic and tempo symbols, music with increasing range, various rhythmic combinations.
 - Technical Skills: Utilizing the Circle of Fourths; advanced scales in a variety of rhythms, advanced scales with a variety of articulations, chromatic scales
 - Balance, Blend, & Intonation: proper breath control, correct posture, good embouchure, proper tonguing, listening & communicating with the ensemble
 - Artistic Development: musical expression, phrasing, interpretation
 - Critique/Analyze: aural (listen to recordings), written (note-taking)
 - Repertoire: grade appropriate - traditional wind literature, transcriptions
 - Instructional Lesson Groups: small group/individual as appropriate meeting weekly
 - Performance Activities: school concerts, community performances, festivals/trips
-

Course Requirements – Wind Ensemble - page 2

IV. COURSE DESCRIPTION - The Wind Ensemble is the most prestigious and select concert organization of the band program and is comprised of advanced wind and percussion instrumentalists whose musical commitment is the performance of the finest wind band and wind orchestra music. The music literature of this group is of recognized quality, focusing on all grade levels III through VI. Students participating in the Wind Ensemble are of high caliber and are exceptionally self-motivated. Grading is challenging, demanding and rewarding. Acceptance into Wind Ensemble will be by audition only. Class size is limited to pre-determined instrumentation.

Individual/at-home practice outside of normal school hours is imperative and required. Openings to wind instrumentalists and percussionists are made readily available in the Spring of each year. Wind Ensemble seeks to enhance the potential of each student's unique talents and understanding of music.

Rehearsal Policies: The success of a band depends on how it rehearses. How it rehearses depends on the conduct and the cooperation of the conductor and the musicians working as a team to create a musical performance. Rehearsal time is to make music! It is our job to do this to the best of our ability.

- A pencil must be kept in the music folder at all times.
- Every one/two band members will be issued a music folder with music. It is your responsibility to keep it neat and organized. Return to its numbered slot at the end of each class.
- Please arrive to class early so you will be able to organize yourself before downbeat. Rehearsal begins 2 minutes after the bell rings. You will be counted tardy if you are not playing with the group as warm-up begins. Percussionists will be required to perform on mallet instruments during warm-ups.
- Once the conductor steps on the podium, instruction time has begun!
- Please return your instruments to its proper locker/storage area at the conclusion of each rehearsal. You are responsible for the cleanliness of your locker or space.

Classroom Policies:

- Food, Drinks or Gum are not permitted in the band / practice rooms.
- **Cell phones** are not to be visible throughout the school day. If it is seen/heard, will be retrieved and brought to the office.
- **LISTEN** and *Be enthusiastic!*

Official Excused Absences:

(1) illness (written note required), (2) official school business (i.e. a school sponsored field trip), or (3) serious sickness or death in the immediate family. Other exceptions may be made in cooperation with the student, parent and director in advance. Students should make an effort to inform the director in advance of an ensuing absence.

PLEASE NOTE: If you are absent it is your responsibility to see the director.

Course Requirements – Wind Ensemble - page 3

V. COURSE EVALUATION/ASSESSMENT - It is our philosophy that the things you do each day have a bearing on your final grade. Concurrently, your grade will be determined by your attitude, attendance, improvement in musicianship, leadership and overall participation. With this in mind, grades for all performance groups will be *earned* in the following areas:

- Class participation/attendance
- Performance of all scales/advanced repertoire/smart music evaluations
- Attendance at weekly lessons
- Practice assignments/showing improvement
- Required concert performances

Note: Students who are not present for a concert performance will receive a “one- grade” deduction on the quarter grade for the course unless extenuating circumstances exist.

Chair Placements & Challenges: The director will place students in chairs at the beginning of each term based on prior experience. Following initial placement, students may challenge players sitting above them to gain a higher seat. Challenges will consist of sight-reading or a prepared piece chosen by the director. The director may re-audition students for chair placement later in the year, but is not obligated to do so. It will be the individual responsibility of the student who wishes to advance in chair placement to request a challenge.

VI. OTHER INFORMATION

Concert Attire: Students who participate in the Freshman/Symphonic Band have a concert black & white dress requirement. (This includes black shoes and black socks for all members.) Men who participate in the Wind Ensemble must wear a tuxedo. Ladies must wear a black blouse and black skirt (given). If you have concerns regarding your attire you should contact your band director immediately.

School-Owned Equipment: Students who play flutes, clarinets, alto saxophones, and trumpets are expected to provide their own instruments. Percussionists are expected to provide their own mallets and sticks. These instruments must be in good repair and be brought to all rehearsals and performances. If your instrument needs extensive repair, you should arrange to borrow or rent a replacement. The band director will be happy to help you concerning repair work. A local instrument company provides instrument pick up each weekly for repair service. Instruments are generally returned the following week. You may also take your instrument to other repair centers.

Other instruments are available for students who play oboe, bassoon, bass clarinet, contra-alto and alto clarinet, tenor and baritone saxophone, horn, trombone, baritone, tuba, and percussion. There is currently no charge for rent other than the cost of repair to an instrument where considerable damage was caused by you, the borrower.

PUBLIC SCHOOLS OF EDISON TOWNSHIP
DIVISION OF CURRICULUM AND INSTRUCTION

**COURSE REQUIREMENTS
SYMPHONIC BAND**

GRADES: 10-12

LENGTH OF COURSE: TERM

I. COURSE REQUIREMENTS - To complete this course successfully, students will be required to demonstrate a high level of proficiency in:

- Developing the music fundamentals necessary for individual/ensemble growth
 - Performing music with proper regard for balance, blend, intonation, technique, phrasing and interpretation.
 - Enhancing one's listening skills required to gain synchronized internal pulse
 - Communicating in conjunction with the conductor and other ensemble members
 - Attending all scheduled rehearsals & concerts/festivals: Holiday, Winter, & Spring Concert, Band Trip, Region Concert Band Festival, etc.
-

II. COURSE CONTENT - This course will consists of the following units of study:

- Musical Knowledge: various keys - major and minor, various dynamic and tempo symbols, music with increasing range, various rhythmic combinations.
 - Technical Skills: Utilizing the Circle of Fourths; scales in a variety of rhythms, scales with a variety of articulations, chromatic scales
 - Balance, Blend, & Intonation: proper breath control, correct posture, good embouchure, proper tonguing, listening & communicating with the ensemble
 - Artistic Development: musical expression, phrasing, interpretation
 - Critique/Analyze: aural (listen to recordings), written (note-taking)
 - Repertoire: grade appropriate - traditional wind literature, transcriptions
 - Instructional Lesson Groups: small group/individual as appropriate meeting weekly
 - Performance Activities: school concerts, community performances, festivals/trips
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III. COURSE DESCRIPTION - The Symphonic Band is open to all wind/percussion instrumentalists at the 10-12th grade level. It is necessary to have participated in band at some previous level (Grade 5-9). It is the goal of the Symphonic Band to enhance and encourage each student's understanding of instrumental musical concepts and terms with an emphasis on rehearsals and performances. The Symphonic Band will perform primarily grade II, III, & IV literature. Some of the books utilized throughout the year are as follows: Treasury of Scales, Foundation for Superior Performances, Bach & Beyond, 101 Rhythmic Rest Patterns

Individual practice outside of the ensemble period is imperative and required. A minimal number of sectionals and full band rehearsals outside the class will be required. The Symphonic Band enjoys varied performance opportunities, which have included the NBA Region Concert Band Festival, Festivals of Music, Music in the Parks (Disney).

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Students may also choose, but are not required to participate in an additional individual performance opportunity by auditioning for the Region and All-State Band. While not a portion of your grade, auditioning for this event will enhance your musicianship and demonstrate to the conductor your extra effort when it comes time for seating evaluation/grading. The audition date for this event is on our band calendar.

Rehearsal Policies: The success of a band depends on how it rehearses. How it rehearses depends on the conduct and the cooperation of the conductor and the musicians working as a team to create a musical performance. Rehearsal time is to make music! It is our job to do this to the best of our ability.

- A pencil must be kept in the music folder at all times.
- Every one/two band members will be issued a music folder with music. It is your responsibility to keep it neat and organized. Return to its numbered slot at the end of each class.
- Please arrive to class early so you will be able to organize yourself before downbeat. Rehearsal begins 2 minutes after the bell rings. You will be counted tardy if you are not playing with the group as warm-up begins. Percussionists will be required to perform on mallet instruments during warm-ups.
- Once the conductor steps on the podium, instruction time has begun!
- During rehearsal, take note of any corrections, deletions or additions commented by the conductor. Please mark the music in pencil only!
- Please return your instruments to its proper locker/storage area at the conclusion of each rehearsal. You are responsible for the cleanliness of your locker or space.

Classroom Policies:

- Food, Drinks or Gum are not permitted in the band / practice rooms.
- I will respect you when you talk. Please give me the same courtesy.
- **Cell phones** are not to be visible throughout the school day. If it is seen/heard, will be retrieved and brought to the office.
- **LISTEN** and *Be enthusiastic!*

Lesson Program Policies:

- Attend weekly scheduled lesson.
- Come prepared with materials/assignments given.
- Makeup lessons can be re-scheduled. Simply discuss with your teacher!

Official Excused Absences:

(1) illness (written note required), (2) official school business (i.e. a school sponsored field trip), or (3) serious sickness or death in the immediate family. Other exceptions may be made in cooperation with the student, parent and director in advance. Students should make an effort to inform the director in advance of an ensuing absence.

PLEASE NOTE: If you are absent it is your responsibility to see the director.

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IV. COURSE EVALUATION/ASSESSMENT - It is our philosophy that the things you do each day have a bearing on your final grade. Concurrently, your grade will be determined by your attitude, attendance, improvement in musicianship, leadership and overall participation. With this in mind, grades for all performance groups will be *earned* in the following areas:

- Class participation/attendance
- Performance of scales/repertoire/smart music evaluations
- Attendance at weekly lessons
- Practice assignments/showing improvement
- Required concert performances

Note: Students who are not present for a concert performance will receive a “one- grade” deduction on the quarter grade for the course unless extenuating circumstances exist.

Chair Placements & Challenges: The director will place students in chairs at the beginning of each term based on prior experience. Following initial placement, students may challenge players sitting above them to gain a higher seat. Challenges will consist of sight-reading or a prepared piece chosen by the director. The director may re-audition students for chair placement later in the year, but is not obligated to do so. It will be the individual responsibility of the student who wishes to advance in chair placement to request a challenge.

V. OTHER INFORMATION

Concert Attire: Students who participate in the Freshman/Symphonic Band have a concert black & white dress requirement. (This includes black shoes and black socks for all members.) Men who participate in the Wind Ensemble must wear a tuxedo. Ladies must wear a black blouse and black skirt (given). If you have concerns regarding your attire you should contact your band director immediately.

School-Owned Equipment: Students who play flutes, clarinets, alto saxophones, and trumpets are expected to provide their own instruments. Percussionists are expected to provide their own mallets and sticks. These instruments must be in good repair and be brought to all rehearsals and performances. If your instrument needs extensive repair, you should arrange to borrow or rent a replacement. The band director will be happy to help you concerning repair work. A local instrument company provides instrument pick up each weekly for repair service. Instruments are generally returned the following week. You may also take your instrument to other repair centers.

Other instruments are available for students who play oboe, bassoon, bass clarinet, contra-alto and alto clarinet, tenor and baritone saxophone, horn, trombone, baritone, tuba, and percussion. There is currently no charge for rent other than the cost of repair to an instrument where considerable damage was caused by you, the borrower.
