

# Roanoke County Public Schools



## **High School Instrumental Music Curriculum Guide 2023**

# Instrumental Music Curriculum Guide

Revised 2023, available at [www.rcps.us](http://www.rcps.us)

Roanoke County Public Schools does not discriminate with regard to race, color, age, national origin, gender, or handicapping condition in an educational and/or employment policy or practice.

## Acknowledgements

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## PHILOSOPHY AND OBJECTIVES

Music education is basic to the curriculum, and therefore, is essential to the education of the total student. The music program encourages a positive self-image and a positive attitude towards music as an art form. Music education seeks to develop every student's awareness of the impact of music on the student's daily life. The music program provides a means with which each student's cultural heritage can be explored. The music curriculum is designed to encourage active participation through sequential musical experiences based on the elements of music. These enjoyable and meaningful experiences promote the individual's musical growth through performance, creativity, interpretation, listening, and critical thinking.

The student will:




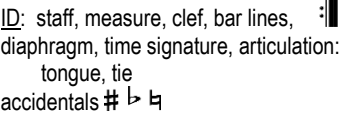
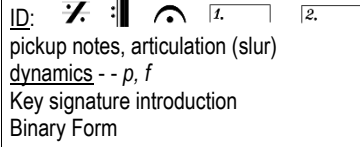


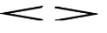
1. Gain an appreciation for music as an art form.
2. Explore how music can enhance the quality of life.
3. Obtain an outlet for emotional release and an opportunity for creative expression.
4. Develop self-discipline through demanding and rewarding musical experiences.
5. Gain a feeling of accomplishment and satisfaction through personal effort.
6. Experience a spirit of cooperation through group participation.
7. Discover and develop the student's true musical talent.
8. Make wiser use of leisure time through active participation in music.
9. Derive knowledge and understanding from the relationship of music to other subject areas and a better understanding of America and other nations and peoples.
10. Gain a knowledge and understanding of career opportunities in music.

## INTRODUCTION






Throughout music education, course content is organized into five specific content strands or topics: Music Theory/Literacy; Performance; Music History and Cultural Context; Analysis, Evaluation, and Critique; and Aesthetics. Although the strands are presented separately for organizational purposes, in practice they are integrated throughout music instruction, regardless of the learning experience. Through the mastery of music concepts and acquisition of music skills, the goals for music education are realized. A comprehensive music program provides students with the ability to understand their own responses and the responses of others to the many forms of musical experience. Through individualized instruction and multiple group educational opportunities, students develop individual expression and the ability to work collaboratively to achieve common artistic goals, while preparing for a lifetime of engagement with the arts.

# QUICK REFERENCE

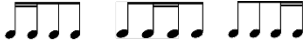
## TEACHER OVERVIEW TO BEGINNING BAND 1-1 – 1-4

Instructional Area	1-1	1-2	1-3	1-4
Mechanics of Instrumental Music	Instrument Assembly Care & Maintenance (ID of instrument pts.) Playing Position and Posture	2 Teacher inspections of horns 2 written quizzes on care and maintenance	Correct playing position on timpani, sus. cym, bass drum – percussion students	FINAL written & oral quiz on: 1) Assembly 2) Care & Maintenance 3) Posture and Playing Position
Tone Production	Correct Embouchure - Buzz mouthpiece Breathing -hold tone 5" Intonation - how to adjust instrument Good characteristic tone	Embouchure - brasses buzz, teacher checks woodwind. Breathing - hold 10"	Breathing -hold tone 15" Good characteristic tone reinforced by holding tone out	FINAL PLAYING QUIZ (Individual student demo) Intonation: Use strobe
Rhythm	<u>Meter:</u> 2/4, 3/4, 4/4, C 	<u>Conduct:</u> 4/4 	<u>Meter:</u> 5/4, 6/4, 7/4  Conduct patterns: 2/4, 3/4, 4/4	FINAL WRITTEN COUNTING & PLAYING QUIZ
Terminology	<u>ID:</u> staff, measure, clef, bar lines,  diaphragm, time signature, articulation: tongue, tie accidentals $\sharp$ $\flat$ $\natural$	<u>ID:</u>  pickup notes, articulation (slur) <u>dynamics</u> - <i>p</i> , <i>f</i> Key signature introduction Binary Form	<u>ID:</u> D.S., D.C., solo, concert pitch, interval, enharmonic tones, $\oplus$ <u>Dynamics</u> ( <i>p</i> , <i>mp</i> , <i>mf</i> , <i>f</i> ) $\ll$ $\gg$ <u>tempi</u> (Andante, Moderato, Allegro) Theme and Variation form	Balance, ledger lines <i>pp</i> , <i>ff</i> , // <u>Individual instr. terminology</u> (crossing break, lip slur) WRITTEN QUIZZES
Technique	Student plays 5-note pattern in concert Bb (tongue up and down) Articulation - tongue, tie, slur <u>percussion:</u> flam, flam tap, multiple bounce roll	Student plays concert Bb scale - memorize <u>percussion:</u> paradiddle Articulation:  <u>Sight-read:</u> sheet music <u>Percussion:</u> Intro. to  (prelude to long roll)"	<u>Wind &amp; Mallet players</u> concert Bb, Ab, and chromatic one 8va. $\downarrow$ = 60mm <u>Sight-read:</u> ex. method book <u>rudiments:</u> long roll, 5-stroke roll, open-close-open <u>Articulation</u> > ^	Scales: concert Bb, Ab, F, Eb, chromatic-- 1 8va. (slur up & tongue down); $\downarrow$ = 60mm <u>Compose</u> 4-measure rhythmic-melodic variation <u>Articulation</u> Review all
Ensemble & Band Concepts	Solo experience Duet or small group experience	Student plays 2-measure phrases <u>Dynamics:</u> <i>p</i> , <i>mf</i> , <i>f</i> Describe concert etiquette	<u>phrasing</u> Breathing in 4-measure phrases <u>Dynamics:</u> <i>p</i> ---- <i>f</i> 	<u>Dynamics:</u> <i>pp</i> --- <i>ff</i> <u>Balance:</u> $\triangle$ explanation (MacBeth "Perform Skills" p. 5) PERFORM GRADE I SOLO
Warm up Drills and Review	Reinforce basic concepts using long tones Review rhythms Echo play within 5 note Bb scale pattern	Reinforce concepts Review concepts	<u>Review:</u> spot-check concept Reinforce concepts Review concepts	Teacher takes class through CLASS METHOD at end of year  FINAL PLAYING EXAM
History and Aesthetics	Brief historical development of each instrument	Discuss the relevance of the historically and culturally significant pieces being played or rehearsed. Evaluate concert recording of performance. Concert Etiquette	Discuss the relevance of the historically and culturally significant pieces being played or rehearsed. Listen and evaluate recordings of band music and discuss what musical concepts were used to evoke emotion.	Discuss the relevance of the historically and culturally significant pieces being played or rehearsed. Evaluate concert recording of performance. Concert Etiquette

## TEACHER OVERVIEW TO INTERMEDIATE BAND 2-1 – 2-4

Instructional Area	2-1	2-2	2-3	2-4
Mechanics of Instrumental Music	Written quiz - assembly, care, playing position, parts needing frequent repair 1 inspection / reed checks	Preventive maintenance 1 inspection / reed checks	1 inspection / reed checks	1 inspection / reed checks
Tone Production	<u>Breathing</u> - Long tone 15" Correct embouchure <u>Intonation</u> - use strobe <u>Phrasing</u> : 4-bar phrases	<u>Breathing</u> - Long tone 15" Correct embouchure <u>Intonation</u> - use strobe <u>Phrasing</u> : 4-bar phrases	<u>Breathing</u> : Long tone 20" <u>Intonation</u> : alt. fingerings to improve intonation <u>Phrasing</u> : 8-bar phrases with good tone	<u>Breathing</u> 20" <u>Intonation</u> : match pitches to strobe
Rhythm	Review: 2/4, 3/4, 4/4, 5/4, 6/4, 7/4, ♯ Written and playing quizzes;  Notes and Rests ♯ through  Conduct 2/4, 3/4, 4/4, ♯ 	<u>Meter</u> : Introduce Fast & Slow 6/8 Written playing quizzes Review / Reinforce 2/4, 3/4, 4/4, 5/4, 6/4, 7/4, 6/8: 	Review: 2/4, 3/4, 4/4, 5/4, 6/4, 7/4, 6/8  Write ♯:   and playing counting quiz.	Final written counting Quiz
Terminology	Review all terminology (Symbols and signs) Individual Instrument terminology Written quiz <u>tempi</u> (Andante, Moderato, Allegro)	New terms: coda, rit., accelerando, circle of 4ths ( <i>b</i> 's) Name <i>b</i> scales with correct key signature written quiz Rallentando	Circle of 5ths (#s) Name # scales - correct key signature written quiz Rondo and Ternary Form Rubato, soli, tutti	Review all terms Final quiz: terminology
Technique	<u>Scales</u> : wind and mallets <i>F, B<math>\flat</math>, Eb, Ab</i> , (concert pitch) Explain key signatures of scales Chromatic 1-octave Intervals: 3, 5, 8 Sight-read: Gr. 1 music Percussion: rudiments 1 – 4 <u>Articulation</u> : review all Play: <i>C, F, B<math>\flat</math>, G, D</i> , scales slur 2, tongue 2	<u>Scales</u> : review 2-1 scales at ♩ = 100mm; 8th notes by memory; New: C, G, Db, D Explain key signatures of scales Chromatic expand range Percuss: ruff, 7 & 9 stroke Roll: timpani pedal tune 4ths Intervals: P4th <u>Articulation</u> : review all	<u>Scales</u> : All District requirements for individual instruments, faster tempo Percussion: drag, Timpani-pedal tune 5ths <u>Articulation</u> : review all	<u>Scales</u> : Review all scales regularly 8th notes ♩ = 120 Percuss. 9 rudiments G harmonic minor scale <u>Compose</u> 4-measure rhythmic-melodic variation <u>Articulation</u> : 9 major scales; play individually: 1) staccato, 2) slur 2, tongue 2
Ensemble & Band Concepts	Duet or small group performance Review: balance, dynamics, phrasing, intonation from 1 - 4 Weekly sight-reading <u>Phrasing</u> : 4-bar phrases	Solo <u>Dynamics</u> : better production of <i>pp</i> -- <i>ff</i> , < > <u>Balance</u> : what parts play out or hold back weekly sight-reading <u>Phrasing</u> : 4-bar phrases	<u>Phrasing</u> : band plays 8 bar phrases <u>Dynamics</u> : band plays <i>pp-ff</i> < > as group <u>Articulation</u> : scales played legato, staccato as a group. Weekly sight-reading	Solo Recording ensemble-listening to teach band concepts Teach Balance and Blend
Warm up Drills and Review	Chord studies, rhythm studies Studies to develop fluency and control Echo play within 5 note B $\flat$ scale pattern	Used daily to reinforce	Used daily to reinforce	Exercises played at faster tempi Daily warm-ups and drills to reinforce
History and Aesthetics	Brief historical development of each instrument	Discuss the relevance of the historically and culturally significant pieces being played or rehearsed. Evaluate concert recording of performance. Concert Etiquette	Discuss the relevance of the historically and culturally significant pieces being played or rehearsed. Listen and evaluate recordings of band music and discuss what musical concepts were used to evoke emotion.	Discuss the relevance of the historically and culturally significant pieces being played or rehearsed. Evaluate concert recording of performance. Concert Etiquette

## TEACHER OVERVIEW TO ADVANCED BAND 3-1 – 3-4

Instructional Area	3-1	3-2	3-3	3-4
Mechanics of Instrumental Music	Quiz on pts. needing frequent alignment, lubrication Instrument inspections by teacher	Class in emergency temporary repairs. (broken spring held by rubber band, wadded tissue paper for temp pad or cork.	Brass clean lead pipe and mouthpiece weekly. Woodwinds clean mouthpiece and swab chamber. Percussion - Drum heads and snares	Written quizzes on parts needing repair Instrument inspections by teacher
Tone Production	Check for correct embouchure, breathing posture; <u>Breath support</u> - hold tone 20", 4 bar phrase Introduction to Vibrato for all instruments – speed and width	<u>Breath support</u> - hold tone 25" <u>Intonation-strobe</u> : alternate fingerings to correct # - ness or b - ness Introduce 8-bar phrasing	<u>Breath support</u> - hold tone 25"+ <u>Dynamics</u> : fp < sfz <	Student identifies where to breathe according to musical phrasing.
Rhythm	Meter: All "4" beat patterns ♯, 6/8 (slow & fast) Notes & rests- review all patterns through review 2-1 -- 2-4 Conduct -----2/4, 3/4, 4/4, 6/8 (fast) ♯	 Reinforce - 6/8, introduce 12/8	Reinforce - 6/8, 12/8 introduce 3/8 and 9/8	FINAL RHYTHM EXAM
Terminology	Review: 2nd yr. terms Identify: soli, tutti, rit, accel, tempi (largo, lento, vivace) circle of 4ths - flats; circle of 5ths – sharps	Quiz on any new terms encountered in music	Identify all Musical terms	<u>New</u> : 8va FINAL WRITTEN EXAM
Technique	<u>Wind &amp; Mallets</u> : C, F, Bb, Eb, Ab, Db, G, D, chrom.-1-oct.; 8th note ♩ = 100; <u>Percuss</u> : flam, flam tap, long roll, 5-7-9 stk. rolls, paradiddle. (sing. & doub.) ruff, drag Variety of tempi to increase technique <u>Articulation</u> : (slur, tongue, accents, legato, & marcato, staccato)	<u>Wind &amp; Mallets</u> : A, E, <u>Percussion</u> : flam accent, flamaque <u>Sight-read</u> : selected material by teacher <u>Articulation</u> : < breath accent, ^ hard accent, — tenuto, legato	<u>Winds &amp; Mallets</u> : B, F# (Gb) <u>Percussion</u> : review 13 standard rudiments <u>Sight-read</u> : Grade II music Review G harmonic minor scale New D harmonic minor Compose 8 measure rhythmic-melodic variation	<u>Wind &amp; Mallets</u> : Scales all 12 major in 2 octaves if practical. <u>Percuss</u> : 13 rudiments demonstrate proficient on drum accessories Sight-read: Gr. II music
Ensemble & Band Concepts	Solo or duet performance Review: balance, phrasing dynamics, interpretation from 2-4 Weekly sight-reading Introduce 8-bar phrasing	Solo preparation dynamics: better production of pp-ff < > then in 2-2 Band plays with more musicality Weekly sight-reading Reinforce phrasing	Phrasing: Band plays in 8-bar phrases Dynamics: pp-ff, < > executed by entire group Weekly sight-reading	Solo: Gr. II difficulty showing proficiency in dynamics & articulation Taping-to teach and reinforce concepts to band
Warm up Drills and Review	Chord Studies, rhythm studies studies to develop fluency and control Echo play within 5 note Bb scale pattern	Used daily to reinforce review (A - F)	Used daily to reinforce review (A - F)	Exercises played at faster tempi Daily warm ups & drills to reinforce review (A - F)
History and Aesthetics	Brief historical development of each instrument.	Discuss the relevance of the historically and culturally significant pieces being played or rehearsed. Evaluate concert recording of performance. Concert Etiquette	Discuss the relevance of the historically and culturally significant pieces being played or rehearsed. Listen and evaluate recordings of band music and discuss what musical concepts were used to evoke emotion.	Discuss the relevance of the historically and culturally significant pieces being played or rehearsed. Evaluate concert recording of performance. Concert Etiquette

## TEACHER OVERVIEW TO HS INTERMEDIATE BAND 4-1 – 4-4

Instructional Area	4-1	4-2	4-3	4-4
Mechanics of Instrumental Music	Instrument Inspection/ identifying minor repair issues Care, selection, maintenance of reeds. Consistent even tone on mouthpiece Mallet choice and care Percussionist rotation Percussion Parts / Cabinet properly set up Posture and hand positions Valve oil, key oil, slido-mix Timpani setup and pedaling	Brass and woodwind mouthpiece upgrade selection Reed clipping/adjustment Intonation adjustments- with and without tuner Posture and hand positions Timpani setup and pedaling Percussionist rotation Percussion Parts / Cabinet properly set up	Instrument cleaning and inspection (pull slides, etc.) Check reed conditions Posture / Hand position Percussionist rotation Percussion Parts / Cabinet properly set up	Posture / Hand Position Instrument inspection Percussionist rotation Percussion Parts / Cabinet properly set up
Tone Production	Embouchure check Proper Tonguing Characteristic Tones (Recordings) Discuss and Demonstrate Intonation Articulations > - ^ Legato (da/la) vs Marcato (ta/tah) Trombone (Slurring) Loo Both Singing and Playing with Breath Support	Alternate Fingerings and Positions Avoiding the node on mallets Demonstrate and discuss vibrato Continue with articulations Continue breath support	Continue Breath Support All dynamics Continue articulations Accessory Percussion Tech. Crash Cymbal and Chime tone Timpani Tone	Continue breath support and articulations
Rhythm	Discuss duple meter 4/4, 2/4, ect Understanding conducting patterns Counting Techniques Isolating the beats Reinforcing sight reading rhythms Call/Response and Echo Reinforce triplets and dotted rhythms	Discuss compound meter 6/8, 12/8, ect Practice rhythms in given meters Written test on counting Continue sight reading rhythms	Reinforce all meters Practice sight reading rhythms Simple rhythm dictation	Reinforce all meters Practice sight reading rhythms Continue rhythm dictation
Terms, History, Listening	Scale Formulas One musical term per week. Music listening as students enter classroom that includes various musical styles and composers. Introduce and discuss musical periods	Scale Formulas One musical term per week. Music listening as students enter classroom that includes various musical styles and composers. Introduce and discuss musical periods.	Scale Formulas One musical term per week. Music listening as students enter classroom that includes various musical styles and composers. Introduce and discuss musical periods	Scale Formulas One musical term per week. Music listening as students enter classroom that includes various musical styles and composers. Introduce and discuss musical periods
Technique	Scales, Concert <i>Bb, Eb, Ab, F, C G D Db</i> Multiple octaves according to All District Requirements All District Chromatic Range if possible 13 essential rudiments Sight Reading practice	Scales <i>A E B F#</i> All District Chromatic Range if possible 18 essential rudiments Sight reading practice	All Major Scales Multiple octaves 26 essential rudiments Sight reading practice	All Major Scales Introduce Concert G Minor scale in all three forms 26 essential rudiments Sight reading practice
Ensemble Concepts	Blend, Balance, Macbeth Pyramid Daily chorale Introduce Major and Perfect Intervals Uniform attacks and releases Phrase shaping Treatment of crescendos and diminuendos Introduce form, timbre, texture	Continue balance and blend Phrases- musical sentences Interval matching exercises for Major and Perfect Continue discussing form, texture, and timbre	Interval matching exercises for minor Continue balance and blend Continue shaping of phrases Festival recording demonstrating musicality Discuss group intonation Discuss group precision Continue discussing form, texture, and timbre	Continue balance and blend in all dynamics Shaping of phrases Continue discussing form, texture, and timbre Interval matching context — All
Warm ups and Testing Schedule	Individual Warm-ups Warm- up sets Scales with various articulations and	Various warm-ups Circle of 4 <sup>th</sup> / 5 <sup>ths</sup> Tests on scales, rudiments, terms and	Various warm-ups Test on scales, terms, rhythms, and rudiments	Various warm-ups Test on scales, terms, rhythms and rudiments

## TEACHER OVERVIEW TO HS INTERMEDIATE BAND 4-1 – 4-4

Instructional Area	4-1	4-2	4-3	4-4
	rudiments Quiz on Musical terms Fall Concert	rhythms Holiday Concert	Test on prepared festival pieces Assessment	Spring concert
Aesthetics	Compare and Contrast to a variety of musical styles and cultures using music terminology. Factors of time and place giving value to a work of music	Music advocacy/ethics in community Personal emotional/intellectual responses to music using music terminology.	Music career options Analyze and evaluate performances of self and others using music terminology Ways music can evoke emotion and be persuasive.	Relating instrumental music to other fine arts
Other Considerations	Responding to conducting gestures Concert Etiquette Personal Practice Suggestions Identify practice resources either online or apps	Discuss musical forms with examples	Continue exploration of practice resources Use of audio and visual aids	Continue exploration of practice resources



## TEACHER OVERVIEW TO HS ADVANCED BAND 5-1 – 5-4

Instructional Area	5-1	5-2	5-3	5-4
Mechanics of Instrumental Music	Instrument Inspection/ identifying minor repair issues Care, selection, maintenance of reeds. Consistent even tone on mouthpiece Mallet choice and care Percussionist rotation Percussion Parts / Cabinet properly set up Posture and hand positions Valve oil, key oil, slido-mix Timpani setup and pedaling Changing timpani pitch while playing	Brass and woodwind mouthpiece upgrade selection Reed clipping/adjustment Intonation adjustments- with and without tuner Posture and hand positions Timpani setup and pedaling Percussionist rotation Percussion Parts / Cabinet properly set up	Instrument cleaning and inspection (pull slides, etc.) Check reed conditions Posture / Hand position Percussionist rotation Percussion Parts / Cabinet properly set up Changing timpani pitch while playing	Instrument inspection
Tone Production	Embouchure check Proper Tonguing Characteristic Tones (Recordings) Discuss and Demonstrate Intonation Articulations > - ^ Legato (da/la) vs Marcato (ta/tah) Trombone (Slurring) Loo Both Singing and Playing with Breath Support	Alternate Fingerings and Positions Avoiding the node on mallets Demonstrate and discuss vibrato Continue with articulations Continue breath support	Continue Breath Support All dynamics Continue articulations Accessory Percussion Tech. Crash Cymbal and Chime tone Timpani Tone	Continue breath support and articulations
Rhythm	Discuss duple meter 4/4, 2/4, ect Understanding conducting patterns Counting Techniques Isolating the beats Reinforcing sight reading rhythms Call/Response and Echo Reinforce triplets and dotted rhythms	Discuss compound meter 6/8, 12/8, ect Practice rhythms in given meters Written test on counting Continue sight reading rhythms	Reinforce all meters Practice sight reading rhythms Simple rhythm dictation	Reinforce all meters Practice sight reading rhythms Continue rhythm dictation
Terms, History, Listening	Scale Formulas One musical term per week. Music listening as students enter classroom that includes various musical styles and composers. Introduce and discuss musical periods	Scale Formulas One musical term per week. Music listening as students enter classroom that includes various musical styles and composers. Introduce and discuss musical periods.	Scale Formulas One musical term per week. Music listening as students enter classroom that includes various musical styles and composers. Introduce and discuss musical periods	Scale Formulas One musical term per week. Music listening as students enter classroom that includes various musical styles and composers. Introduce and discuss musical periods
Technique	Scales, Concert <i>Bb, Eb, Ab, F, C G D Db</i> Multiple octaves according to All District Requirements All District Chromatic Range if possible 40 essential rudiments Sight Reading practice	Scales <i>A E B F#</i> All District Chromatic Range if possible 40 essential rudiments Sight reading practice Three and Four Mallet Technique Breath Attacks	All Major Scales Multiple octaves 40 essential rudiments Sight reading practice Double Tonguing	All Major Scales Introduce Concert G Minor scale in all three forms 40 essential rudiments Sight reading practice
Ensemble Concepts	Blend, Balance, Macbeth Pyramid Daily chorale Introduce Major and Perfect Intervals Uniform attacks and releases Phrase shaping Treatment of crescendos and diminuendos Introduce form, timbre, texture Discuss ways to identify and solve intonation problems in ensemble.	Continue balance and blend Phrases- musical sentences Interval matching exercises for Major and Perfect Continue discussing form, texture and timbre	Interval matching exercises for minor Continue balance and blend Continue shaping of phrases Festival recording demonstrating musicality Discuss group intonation Discuss group precision Continue discussing form, texture and timbre	Continue balance and blend in all dynamics Shaping of phrases Continue discussing form, texture and timbre Interval matching context — All

## TEACHER OVERVIEW TO HS ADVANCED BAND 5-1 – 5-4

Instructional Area	5-1	5-2	5-3	5-4
Warm ups and Testing Schedule	Individual Warm-ups Warm- up sets Scales with various articulations and rudiments Quiz on Musical terms Fall Concert	Various warm-ups Circle of 4 <sup>th</sup> / 5ths Tests on scales, rudiments, terms and rhythms Holiday Concert	Various warm-ups Test on scales, terms, rhythms, and rudiments Test on prepared festival pieces Assessment	Various warm-ups Test on scales, terms, rhythms and rudiments Spring concert
Aesthetics	Compare and Contrast to a variety of musical styles and cultures using music terminology. Factors of time and place giving value to a work of music	Music advocacy/ethics in community Personal emotional/intellectual responses to music using music terminology.	Music career options Analyze and evaluate performances of self and others using music terminology Ways music can evoke emotion and be persuasive.	Relating instrumental music to other fine arts
Other Considerations	Responding to conducting gestures Concert Etiquette Personal Practice Suggestions Identify practice resources either online or apps	Discuss musical forms with examples	Continue exploration of practice resources Use of audio and visual aids	Continue exploration of practice resources

## TEACHER OVERVIEW TO HS ARTIST LEVEL BAND 6-1 – 6-4

Instructional Area	6-1	6-2	6-3	6-4
Mechanics of Instrumental Music	Instrument Inspection/ identifying minor repair issues Care, selection, maintenance of reeds. Consistent even tone on mouthpiece Mallet choice and care Percussionist rotation Percussion Parts / Cabinet properly set up Posture and hand positions Valve oil, key oil, slido-mix Timpani setup and pedaling Changing timpani pitch while playing	Brass and woodwind mouthpiece upgrade selection Reed clipping/adjustment Intonation adjustments- with and without tuner Posture and hand positions Timpani setup and pedaling Percussionist rotation Percussion Parts / Cabinet properly set up	Instrument cleaning and inspection (pull slides, etc.) Check reed conditions Posture / Hand position Percussionist rotation Percussion Parts / Cabinet properly set up Changing timpani pitch while playing	Instrument inspection
Tone Production	Embouchure check Proper Tonguing Characteristic Tones (Recordings) Discuss and Demonstrate Intonation Articulations > – ^ Legato (da/la) vs Marcato (ta/tah) Trombone (Slurring) Loo Both Singing and Playing with Breath Support	Alternate Fingerings and Positions Avoiding the node on mallets Demonstrate and discuss vibrato Continue with articulations Continue breath support	Continue Breath Support All dynamics Continue articulations Accessory Percussion Tech. Crash Cymbal and Chime tone Timpani Tone Singing parts while others sing or play contrasting parts.	Continue breath support and articulations
Rhythm	Discuss duple meter 4/4, 2/4, ect Understanding conducting patterns Counting Techniques Isolating the beats Reinforcing sight reading rhythms Call/Response and Echo Reinforce triplets and dotted rhythms Performing tempo changes with steady beat	Discuss compound meter 6/8,12/8, ect Practice rhythms in given meters Written test on counting Continue sight reading rhythms	Reinforce all meters Practice sight reading rhythms Simple rhythm dictation	Reinforce all meters Practice sight reading rhythms Continue rhythm dictation
Terms, History, Listening	Scale Formulas One musical term per week. Music listening as students enter classroom that includes various musical styles and composers. Introduce and discuss musical periods	Scale Formulas One musical term per week. Music listening as students enter classroom that includes various musical styles and composers. Introduce and discuss musical periods.	Scale Formulas One musical term per week. Music listening as students enter classroom that includes various musical styles and composers. Introduce and discuss musical periods	Scale Formulas One musical term per week. Music listening as students enter classroom that includes various musical styles and composers. Introduce and discuss musical periods
Technique	Scales, Concert <i>Bb, Eb, Ab, F, C G D Db</i> Multiple octaves according to All District Requirements All District Chromatic Range if possible 40 essential rudiments Sight Reading practice	Scales <i>A E B F#</i> All District Chromatic Range if possible 40 essential rudiments Sight reading practice Three and Four Mallet Technique Breath Attacks	All Major Scales Multiple octaves 40 essential rudiments Sight reading practice Double Tonguing Triple/Flutter Tonguing	All Major Scales Introduce Concert G Minor scale in all three forms 40 essential rudiments Sight reading practice
Ensemble Concepts	Blend, Balance, Macbeth Pyramid Daily chorale Introduce Major and Perfect Intervals Uniform attacks and releases Phrase shaping Treatment of crescendos and diminuendos Introduce form, timbre, texture	Continue balance and blend Phrases- musical sentences Interval matching exercises for Major and Perfect Continue discussing form, texture and timbre	Interval matching exercises for minor Continue balance and blend Continue shaping of phrases Festival recording demonstrating musicality Discuss group intonation Discuss group precision Continue discussing form, texture and timbre	Continue balance and blend in all dynamics Shaping of phrases Continue discussing form, texture and timbre Interval matching context — All

## TEACHER OVERVIEW TO HS ARTIST LEVEL BAND 6-1 – 6-4

Instructional Area	6-1	6-2	6-3	6-4
	Discuss ways to identify and solve intonation problems in ensemble.			
Warm ups and Testing Schedule	Individual Warm-ups Warm- up sets Scales with various articulations and rudiments Quiz on Musical terms Monitor Practice Fall Concert	Various warm-ups Circle of 4 <sup>th</sup> / 5ths Tests on scales, rudiments, terms and rhythms Monitor Practice Holiday Concert	Various warm-ups Test on scales, terms, rhythms, and rudiments Test on prepared festival pieces Monitor Practice Assessment	Various warm-ups Test on scales, terms, rhythms and rudiments Monitor Practice Spring concert
Aesthetics	Compare and Contrast to a variety of musical styles and cultures using music terminology. Factors of time and place giving value to a work of music	Music advocacy / ethics in community Personal emotional / intellectual responses to music using music terminology.	Music career options Analyze and evaluate performances of self and others using music terminology Ways music can evoke emotion and be persuasive.	Relating instrumental music to other fine arts Analyze the value of musical performance to society.
Other Considerations	Responding to conducting gestures Concert Etiquette Personal Practice Suggestions Identify practice resources either online or apps Identify, compare, contrast, analyze, and perform in standard and non-standard forms	Discuss musical forms with examples	Continue exploration of practice resources Use of audio and visual aids	Continue exploration of practice resources

# MAPPING FOR INSTRUCTION

## High School Instrumental Music, Intermediate Level

The standards for High School Instrumental Music, Intermediate Level enable students to continue to develop musicianship and music literacy. Students use more articulations and bowings, perform scales and music in a wider range of keys, and perform music at Solo Literature Grade Levels 2–4 of the Virginia Band and Orchestra Directors Association (VBODA). Ensemble skills become more developed as students participate in intermediate-level ensemble settings. Through playing, improvising, and writing, students create melodic and rhythmic variations. Students compare career options in music. They describe musical concepts, respond to music, investigate music's relationship to other disciplines, and analyze various cultures, musical styles, composers, and historical periods. Students are provided with opportunities to participate in local, district, regional, and state events.

## High School Instrumental Music, Intermediate Level

### **Classroom Setting:**

Teachers should create an environment where all students are safe to utilize trial and error in the learning process. Focus on group growth and development while still allowing students to grow as an individual and be successful. Establishing classroom expectations and norms within a MTSS (PBIS) will be important in creating this environment. Student agency should be taken into consideration when creating student assessment opportunities.

### **Administration:**

Create Rubric design to assess student performance/assignment measuring student growth and development. See examples in the evaluation section below.

SOL OBJECTIVE	SAMPLE TEACHING ACTIVITIES
<p><b>HIB.1</b> The student will use music composition as a means of creative expression.</p> <p>a) Compose an eight-measure rhythmic melodic variation. b) Create and perform simple rhythmic and melodic examples using call-and response and basic improvisation. c) Compose, improvise, and perform rhythmic and melodic variations of eight- to twelve-measure excerpts based upon original ideas or musical works.</p>	<p>*Provide exercises and simple melodies from a major scale for students as a framework. *Provide a starting and ending note and have students fill in the remainder of music using step wise motion. *Explore different melodic ideas using simple creative processes such as only ascending, only descending, and using shapes.</p>
<p><b>HII.2</b> The student will apply a creative process for music.</p> <p>a) Identify and document the steps of a creative process to develop original music arrangements, compositions, or improvisations. b) Monitor individual practice with a level of refinement that reflects specific musical goals.</p>	<p>* Give examples of melodic shaping such as ascending, descending, spiral, or other melodic shapes. * Give examples of appropriate scales or modes to use as a tool for melody creation. * Create a check sheet for students to fulfill as they create their music.</p>
<p><b>HII.3</b> The student will analyze, interpret, and evaluate music.</p> <p>a) Interpret works of music using inquiry skills and music terminology. b) Apply accepted criteria for analyzing and evaluating works of music. c) Describe performances of music using music terminology. d) Apply accepted criteria for critiquing musical performances of self and others.</p>	<ul style="list-style-type: none"> <li>• Create a listening worksheet to be completed that includes but not limited to, different types of form, style, and genre.</li> <li>• Have students listen to their performances or class recordings and discuss.</li> </ul>
<p><b>HII.4</b> The student will formulate and justify personal responses to music.</p> <p>a) Describe personal emotional and intellectual responses to works of music using music terminology. b) Analyze ways in which music can evoke emotion and be persuasive.</p>	<p>* Create a list of emotional and descriptive words for students to use as a basis for interpretation. * Describe how different chord qualities can evoke different emotions and words. * Listen to a piece of music and discuss words that describe the piece in whole or in part.</p>
<p><b>HII.5</b> The student will demonstrate collaboration and communication skills for music.</p> <p>a) Participate in curricular and co-curricular ensembles, performances, and events at school, and in community, county, district, regional, state, and national events.</p>	<ul style="list-style-type: none"> <li>• Encourage students to take advantage of playing opportunities in your music program and throughout the community.</li> <li>• Witness professional performances LIVE or on video recordings and discuss the importance of non-verbal conductor cues.</li> <li>• Discuss the difference between “listening” and “hearing.”</li> </ul>

SOL OBJECTIVE	SAMPLE TEACHING ACTIVITIES
b) Describe and apply rehearsal and concert etiquette as a performer (e.g., using critical aural skills, following conducting gestures, maintaining attention in rest position). c) Apply active listening skills as an audience member.	
<b>HII.6</b> The student will explore historical and cultural influences of music. a) Describe the cultural influences, musical styles, composers, and historical periods. b) Compare and contrast diverse musical styles using music terminology. c) Compare and contrast the functions of instrumental music in a variety of cultures and communities.	<ul style="list-style-type: none"> <li>• Create a rotation of musical styles of historical and cultural differences and play them throughout and on a particular month.</li> <li>• Have short discussions each week about selected music.</li> <li>• Continue to compare the selected music throughout the year.</li> </ul>
<b>HII.7</b> The student will describe how musicians, consumers of music, and music advocates impact the community.	<ul style="list-style-type: none"> <li>• Discuss how a great performance of the National Anthem vs a poor performance affects the listeners.</li> <li>• Discuss lyrics and how they affect the listener.</li> </ul>
<b>HII.8</b> The student will apply ethical standards to the use of intellectual property.	<ul style="list-style-type: none"> <li>• Discuss copyright law</li> <li>• Discuss infringement of copyright law and how it affects composers</li> </ul>
<b>HII.9</b> The student will compare and contrast career options in music.	<ul style="list-style-type: none"> <li>• Give students examples of different music career paths in regard to performance, composition, music education, and music technology.</li> <li>• Discuss availability of jobs in specific musical careers.</li> </ul>
<b>HII.10</b> The student will explore a variety of innovative media, tools, and processes to create, edit, present, and/or understand new works of music.	<ul style="list-style-type: none"> <li>• Present music making programs such as, Musescore, IReal Pro, Band in a Box, Finale, and Sibelius</li> </ul>
<b>HII.11</b> The student will make cross-curricular connections to explore how music works together with other disciplines to develop innovative solutions to problems.	<ul style="list-style-type: none"> <li>• Use a piece of music, artwork, and literature from a particular period and explore similarities.</li> </ul>
<b>HII.12</b> The student will demonstrate music literacy. a) Identify, define, and apply standard notation for pitch, rhythm, meter, articulation, dynamics, and other elements of music. b) Notate student-created compositions using standard notation. c) Sing similar and contrasting parts from the music being studied.	<ul style="list-style-type: none"> <li>• Pass out music and have students begin sight reading exercises</li> <li>• Describe in musical terms the information observed</li> <li>• Review and reinforce symbols uncommon or confusing to students</li> <li>• Isolate and analyze difficult rhythmic patterns</li> <li>• Have students mark and notate musical cues</li> </ul>

SOL OBJECTIVE	SAMPLE TEACHING ACTIVITIES
<p>d) Echo, read, count (using a counting system), and perform rhythms and rhythmic patterns, including sixteenth notes, dotted eighth notes, quarter-note triplets, half-note triplets, and corresponding rests.</p> <p>e) Identify, read, compare, contrast, and perform music in 3 8 , 5 8 , 5 4 , 6 4 , and 2 2 (alla breve or cut time) meters.</p> <p>f) Identify, compare, contrast, and perform music written in sonata, theme-and-variation, and compound binary forms.</p> <p>g) Define and apply music terminology found in the music literature being studied.</p> <p>h) Read and interpret standard music notation while performing music of varying styles and levels of difficulty.</p> <p>i) Sight-read music of varying styles and levels of difficulty.</p>	
<p><b>III.13</b> The student will read, notate, and perform scales.</p> <p>a) Identify and notate key signatures of scales and literature being performed.</p> <p>b) Wind/mallet student— concert major scales up to 5 flats and 5 sharps; minor scales up to 3 flats and 1 sharp; a chromatic scale in eighth notes with M.M. quarter note= 100.</p> <p>c) Orchestral string student—two-octave scales up to three flats and three sharps, up to 2 sharps relative minor, in eighth notes with M.M. quarter note = 100. through 10th position. A I-IV-V7 chord progression in the keys of C, G, D, A, E and F major and A and E minor. 12-bar blues progression in a variety of keys.</p>	<ul style="list-style-type: none"> <li>• Introduce a major or minor scale by creating a scale sheet where students fill in appropriate clef, notes, and key signature.</li> <li>• Begin by having students play each note in whole notes and progressing into faster rhythms slowly.</li> </ul>
<p><b>III.14</b> The student will demonstrate preparatory instrumental basics and playing procedures.</p> <p>a) Care and basic maintenance of the instrument.</p> <p>b) Identify and repair minor problems of the instrument.</p> <p>c) Basic tuning of the instrument, with and without an electronic tuner.</p> <p>d) Describe and demonstrate proper posture, instrument position, and hand positions.</p> <p>e) Percussion student—describe and demonstrate stick grip for snare drum and mallets; basic tuning of timpani; setup of timpani, mallet instruments, and auxiliary instruments.</p>	<ul style="list-style-type: none"> <li>• Provide students with an instrument handout containing proper maintenance and care information</li> <li>• When minor problems and is easily fixed by the director, have the student observe</li> <li>• Demonstrate proper and improper tuning using a tuning device that can be observed by the entire class</li> <li>• Provide percussion students with a handbook containing stick grip, timpani tuning, ect</li> </ul>
<p><b>III.15</b> The student will demonstrate proper instrumental techniques.</p> <p>a) Adjust and control intonation while playing.</p> <p>b) Produce characteristic tones that are clear, free of tension, sustained, and unwavering in pitch.</p>	<ul style="list-style-type: none"> <li>• Wind Players – Use long tone exercises on a daily basis to focus on steady tone, clarity, and proper breath control.</li> <li>• Use recordings of professional musicians to teach characteristic tone.</li> </ul>



SOL OBJECTIVE	SAMPLE TEACHING ACTIVITIES
<p>c) Wind student—proper breathing techniques and consistent embouchure; contrasting articulations (marcato, sforzando, forte-piano, tenuto).</p> <p>d) Orchestral string student—proper bow placement, weight, angle, and speed; contrasting articulations (accents, hooked bowing, multiple-note slurs, slurred staccato, sforzando, martelé, spiccato).</p> <p>e) Percussion student— stick control and continued performance of roll, diddle, flam, and drag rudiments with increasing difficulty; open-close-open on snare drum; single stroke roll; playing techniques on timpani, mallet and auxiliary instruments.</p>	
<p><b>HII.16</b> The student will demonstrate and describe musicianship and ensemble skills.</p> <p>a) Balance and blend instrumental timbres.</p> <p>b) Adjust facilitate correct intonation.</p> <p>c) Match dynamic levels and playing style.</p> <p>d) Respond to conducting patterns and gestures.</p> <p>e) Maintain a steady beat at various tempos in the music literature being studied.</p> <p>f) Apply articulations, dynamic contrasts, phrasing, various tempos, and tempo changes as means of expression.</p>	<ul style="list-style-type: none"> <li>• Play musical recording of ensembles and have students identify good musicianship qualities within the recordings.</li> <li>• Listening exercises across the ensemble to identify dynamics and matching levels of articulations or styles.</li> <li>• Contrast different conducting patterns and how they may affect student’s understandings of intended responses and reactions.</li> </ul>

# High School Instrumental Music, Advanced Level

The standards for High School Instrumental Music, Advanced Level enable students to acquire and refine advanced technical and expressive skills to demonstrate a variety of musical elements of greater complexity and challenge. Students extend their knowledge of instrument-specific techniques while expanding their vocabulary of scales, arpeggios, and rudiments in increasingly complex rhythmic patterns. Students continue to use a creative process to create personal arrangements and compositions. Students discuss and evaluate characteristics of personal performances and compositions, as well as the works of others. Students research career options in music and the variety of careers that involve skills learned in music. They investigate connections with other disciplines, and analyze the cultural influences, styles, composers, and historical periods associated with the music literature being studied. Opportunities are provided for students to participate in local, district, regional, state, and national events.

## High School Instrumental Music, Advanced Level

### Classroom Setting:

Teachers should create an environment where all students are safe to utilize trial and error in the learning process. Focus on group growth and development while still allowing students to grow as an individual and be successful. Establishing classroom expectations and norms within a MTSS (PBIS) will be important in creating this environment. Student agency should be taken into consideration when creating student assessment opportunities.

### Administration:

Create Rubric design to assess student performance/assignment measuring student growth and development. See examples in the evaluation section below.

SOL OBJECTIVE	SAMPLE TEACHING ACTIVITIES
<p><b>HIAD.1</b> The student will use music composition as a means of creative expression.</p> <p>a) Compose a rhythmic-melodic variation.</p> <p>b) Improvise a melody to a I-IV-V(V7)-I chord progression.</p> <p>c) Arrange or compose accompanying harmonies and/or counter melodies to a given melody.</p>	<ul style="list-style-type: none"><li>• Provide exercises and simple melodies for the student to practice writing/singing the notes. Demonstrate composition techniques and explain chord progressions and their relations.</li><li>• Have students explore by composing simple lines over the given chord progressions.</li></ul>

<p>d) Create, improvise, and perform rhythmic and melodic examples to an II V-V(V7)-I chord progression using call and-response and improvisation.</p> <p>e) Perform accompanying harmonies and/or counter melodies to a given melody.</p>	
<p><b>HIAD.2</b> The student will apply a creative process for music.</p> <p>a) Develop and share a creative process through original music arrangements and productions.</p> <p>b) Monitor individual practice with a level of refinement that reflects advanced musical goals.</p>	<ul style="list-style-type: none"> <li>• Student compositions can be shared and manipulated to build and develop new musical ideas.</li> </ul>
<p>HIAD.3 The student will analyze, interpret, and evaluate music.</p> <p>a) Apply accepted criteria for analyzing and evaluating works of music.</p> <p>b) Assess performances of music using music terminology.</p> <p>c) Apply accepted criteria for critiquing musical performances of self and others.</p>	<ul style="list-style-type: none"> <li>• Provide musical examples of different music genres and have students analyze, by their individual standards, and explain and justify student's interpretation.</li> <li>• Use accepted criteria to justify analysis of musical examples.</li> </ul>
<p><b>HIAD.4</b> The student will formulate and justify personal responses to music.</p> <p>a) Analyze and explain personal emotional and intellectual responses to works of music using music terminology.</p> <p>b) Analyze personal criteria used for evaluating works of music or critiquing musical performances.</p>	<ul style="list-style-type: none"> <li>• Provide musical examples of different styles of music and allow students to evaluate, using personal responses, their interpretation and develop stories to best describe the selection analyzed.</li> <li>• Use musical terminology to best explain musical views.</li> </ul>
<p><b>HIAD.5</b> The student will demonstrate collaboration and communication skills for music.</p> <p>a) Participate in curricular and co-curricular ensembles, performances, and events at school, and in community, county, district, regional, state, and national events.</p> <p>b) Participate in rehearsal and concert etiquette as a performer (e.g., using critical aural skills, following conducting gestures, maintaining attention in rest position).</p> <p>c) Consistently demonstrate exemplary concert etiquette as an active listener.</p>	<ul style="list-style-type: none"> <li>• Have students describe by examples, best concert practices. This includes concert etiquette, non-playing posture and playing posture, expectations during rests.</li> <li>• Describe what the musical; performance should represent and why it is important to model proper etiquette during ensemble practice.</li> <li>• Describe gestures the conductor is presenting and how the performer should respond musically.</li> </ul>
<p><b>HIAD.6</b> The student will explore historical and cultural influences of music.</p> <p>a) Analyze the cultural influences, musical styles, composers, and historical periods associated with the music literature being studied.</p> <p>b) Compare and contrast a variety of musical periods and styles using music terminology.</p> <p>c) Analyze the characteristics of instrumental music from a variety of cultures.</p>	<ul style="list-style-type: none"> <li>• Provide a recording that represents a musical time-period as it best depicts historical events of the day. Compare and analyze the selection and describe the piece using musical terminology.</li> <li>• Compare music from either the same time-period or from a different period to best display musical purpose or statements.</li> <li>• Discuss historical events and music that correspond to those periods.</li> </ul>

<p><b>HIAD.7</b> The student will describe opportunities for music performance and advocacy within the community.</p>	<ul style="list-style-type: none"> <li>• Have the students discuss performance opportunities in and within the community and the benefits of these events.</li> <li>• Students can discuss other opportunities for musical performances and the impacts of those involved.</li> </ul>
<p><b>HIAD.8</b> The student will research the use and misuse of ethical standards as applied to intellectual property.</p>	<ul style="list-style-type: none"> <li>• Describe intellectual property regarding copyright law. Examples of infringements and how it effects the performers and composers.</li> <li>• Question how individuals can better protect their property in this technological age.</li> </ul>
<p><b>HIAD.9</b> The student will research career options in music and a variety of careers that involve skills learned in music.</p>	<ul style="list-style-type: none"> <li>• Present different jobs and careers that include music education and performance.</li> <li>• Describe and differentiate the skills needed to best perform these certain jobs.</li> <li>• What are some of the most widely used skills to be successful in these careers?</li> </ul>
<p><b>HIAD.10</b> The student will analyze how innovative media, tools, and processes are influencing instrumental music.</p>	<ul style="list-style-type: none"> <li>• Provide many examples of technology and their uses in making music.</li> <li>• Students can identify and use technology to better uses in private practice sessions or in assisting with music ensemble refinement.</li> </ul>
<p><b>HIAD.11</b> The student will investigate cross disciplinary connections to identify how music works with other disciplines to develop innovative solutions to inquiry-based problems.</p>	<ul style="list-style-type: none"> <li>• How can music break down barriers in culture?</li> <li>• How is music used to bring cultures together?</li> <li>• Provide examples of how music was used to change positions and how could music be better used in today's political climate.</li> </ul>
<p><b>HIAD.12</b> The student will demonstrate music literacy.</p> <p>a) Identify, define, and apply advanced standard notation for pitch, rhythm, meter, articulation, dynamics, and other elements of music.</p> <p>b) Notate student-created compositions using standard notation.</p> <p>c) Sing assigned parts while others sing or play contrasting parts from the music being studied.</p> <p>d) Read, analyze, count (using a counting system), perform, and compose varied rhythmic patterns in complex meters, demonstrating technical facility and precision.</p> <p>e) Identify, compare, contrast, and perform music written in fugal and theme-and variations forms.</p> <p>f) Apply and differentiate music terminology found in the music literature being studied.</p> <p>g) Sight-read music of varying styles and levels of difficulty.</p>	<ul style="list-style-type: none"> <li>• Pass out music and have students begin sight reading exercises.</li> <li>• Describe in musical terms the information seen on the pages.</li> <li>• Review and reinforce terms and symbols uncommon or confusing to the students.</li> <li>• Isolate and analyze difficult rhythmic patterns.</li> <li>• Have students mark and notate musical cues.</li> </ul>
<p><b>HIAD.13</b> The student will read, notate, and perform scales.</p> <p>a) Identify and notate all key signatures.</p> <p>b) Read, notate, and perform all ascending and descending major scales, as well as select minor scales.</p>	<ul style="list-style-type: none"> <li>• Students identify key signatures and perform selected musical scales.</li> <li>• Use these key signatures to introduce and play selected minor scales.</li> <li>• Notate any changes that are relevant to providing a successful playing of selected scales.</li> </ul>

<p>c) Wind/mallet student—perform an ascending and descending chromatic scale.</p>	<ul style="list-style-type: none"> <li>• Perform these scales up and down.</li> </ul>
<p><b>HIAD.14</b> The student will demonstrate appropriate procedures for playing.</p> <p>a) Procedures for care and basic maintenance of the instrument.</p> <p>b) Describe and demonstrate the process for tuning the instrument.</p> <p>c) Identify and repair minor problems of the instrument.</p> <p>d) Analyze, describe, and demonstrate proper posture, instrument position, and hand positions.</p> <p>e) Wind student—analyze, describe, and demonstrate proper embouchure.</p>	<ul style="list-style-type: none"> <li>• Demonstrate through modeling, proper playing position for instruments.</li> <li>• Begin simple repair considerations for selected instruments.</li> <li>• Develop working terminology for care and maintenance procedures for student’s instruments.</li> <li>• Check for clean and usable reeds and proper mouthpiece care. How does this effect the instrument and quality of sound?</li> </ul>
<p><b>HIAD.15</b> The student will demonstrate and describe proper instrumental techniques.</p> <p>a) Adjust and perfect intonation while playing.</p> <p>b) Identify and produce tones that are characteristic of the instrument.</p> <p>c) Describe and demonstrate contrasting articulations in the music literature being studied.</p> <p>d) Identify and apply advanced techniques including but not limited to, right-hand and left-hand, mallet percussion, double-tonguing.</p>	<ul style="list-style-type: none"> <li>• Have a student play against a drone tone to demonstrate intonation and tuning procedures.</li> <li>• Ask the student to make the instrument more or less “in tune” with the drone.</li> <li>• Ask listeners if they can hear these changes.</li> <li>• Ask student that is tuning to make minor adjustments with their embouchure to make the tuning better. Now, worse. Can students hear the difference?</li> <li>• Perform contrasting articulations and ask if students can identify the articulation performed.</li> </ul>
<p><b>HIAD.16</b> The student will demonstrate, describe, and analyze musicianship and ensemble skills.</p> <p>a) Balance and blend instrumental timbres.</p> <p>b) Identify intonation problems within the ensemble and provide a solution.</p> <p>c) Adjust facilitate correct intonation.</p> <p>d) Match dynamic levels and playing style.</p> <p>e) Respond to advanced conducting patterns and gestures.</p> <p>f) Demonstrate conducting patterns and gestures.</p> <p>g) Maintain a steady beat at various tempos and perform tempo changes in the music literature being studied.</p> <p>h) Use contrasting articulations, dynamic contrasts, phrasing, various tempos, and tempo changes as means of expression.</p>	<ul style="list-style-type: none"> <li>• Play musical recording of ensembles and have students identify good musicianship qualities within the recordings.</li> <li>• Listening exercises across the ensemble to identify dynamics and matching levels of articulations or styles.</li> <li>• Contrast different conducting patterns and how they may affect student’s understandings of intended responses and reactions.</li> </ul>

# High School Instrumental Music, Artist Level

The standards for High School Instrumental Music, Artist Level enable students to acquire and refine advanced technical and expressive skills in individual and ensemble performance. Through a mature level of musicianship, students demonstrate musical elements of greater complexity and perform music from a variety of cultural influences, composers, historical periods, styles, and genres. Students use critical thinking skills to critique personal performance as well as the performance of others. Students employ independent thinking to refine a portfolio of original work. Students communicate the role of music in a variety of contexts using critique, interpretation, and evaluation, and explore innovations of the art form for the next generation. Opportunities are provided for students to participate in local, district, regional, state, and national events.

## High School Instrumental Music, Artist Level

### **Classroom Setting:**

Teachers should create an environment where all students are safe to utilize trial and error in the learning process. Focus on group growth and development while still allowing students to grow as an individual and be successful. Establishing classroom expectations and norms within a MTSS (PBIS) will be important in creating this environment. Student agency should be taken into consideration when creating student assessment opportunities.

### **Administration:**

Create Rubric design to assess student performance/assignment measuring student growth and development. See examples in the evaluation section below.

SOL OBJECTIVE	SAMPLE TEACHING ACTIVITIES
<p><b>HIAR.1</b> The student will use music composition as a means of creative expression.</p> <p>a) Refine a creative sequence that utilizes individual inquiry to produce examples of a finished musical artifact.</p> <p>b) Compose a rhythmic-melodic variation.</p> <p>c) Improvise a melody to a I-IV-V(V7)-I chord progression.</p> <p>d) Arrange or compose accompanying harmonies and/or counter melodies to a given melody.</p>	<ul style="list-style-type: none"> <li>• Provide exercises and simple melodies for the student to practice writing/singing the notes. Demonstrate composition techniques and explain chord progressions and their relations.</li> <li>• Have students explore by composing simple lines over the given chord progressions.</li> <li>• Adding harmonies and counter lines to existing music to enhance examples</li> </ul>
<p><b>HIAR.2</b> The student will apply a creative process for music.</p> <p>a) Refine a portfolio of creative original work that includes examples of both a creative process as well as finished products.</p> <p>b) Monitor individual practice with a level of refinement that reflects artistic musical goals.</p>	<ul style="list-style-type: none"> <li>• Student compositions will be saved and accessed to augment student's portfolio.</li> <li>• Share student works to view and correct in focusing musical growth</li> </ul>
<p><b>HIAR.3</b> The student will analyze, interpret, and evaluate music.</p> <p>a) Apply accepted criteria for analyzing and evaluating works of music.</p> <p>b) Apply accepted criteria for critiquing musical performances of self and others.</p>	<ul style="list-style-type: none"> <li>• Provide musical examples of different music genres and have students analyze, by their individual standards, and explain and justify student's interpretation.</li> <li>• Use accepted criteria to justify analysis of musical examples as well as self-analysis.</li> </ul>
<p><b>HIAR.4</b> The student will formulate and justify personal responses to music.</p> <p>a) Justify personal emotional and intellectual responses to works of music using music terminology.</p> <p>b) Justify personal criteria used for evaluating works of music or critiquing musical performances.</p>	<ul style="list-style-type: none"> <li>• Provide musical examples of different styles of music and allow students to evaluate, using personal responses, their interpretation and develop stories to best describe the selection analyzed.</li> <li>• Use musical terminology to best explain musical views.</li> </ul>
<p><b>HIAR.5</b> The student will demonstrate collaboration and communication skills for music.</p> <p>a) Participate in curricular and co-curricular ensembles, performances, and events at school, and in community, county, district, regional, state, and national events.</p> <p>b) Participate in rehearsal and concert etiquette as a performer (e.g., using critical aural skills, following conducting gestures, maintaining attention in rest position).</p> <p>c) Model exemplary concert etiquette as an active listener.</p>	<ul style="list-style-type: none"> <li>• Have students describe by examples, best concert practices. This includes concert etiquette, non-playing posture and playing posture, expectations during rests.</li> <li>• Describe what the musical; performance should represent and why it is important to model proper etiquette during ensemble practice.</li> <li>• Describe gestures the conductor is presenting and how the performer should respond musically.</li> <li>• Concerts and Assessment participation</li> </ul>
<p><b>HIAR.6</b> The student will explore historical and cultural influences of music.</p> <p>a) Compare and contrast the cultural influences, musical styles, composers, and historical periods associated with the music literature being studied.</p> <p>b) Assess musical periods and styles using music terminology.</p> <p>c) Analyze the characteristics of instrumental music from a variety of cultures.</p>	<ul style="list-style-type: none"> <li>• Provide a recording that represents a musical time-period as it best depicts historical events of the day. Compare and analyze the selection and describe the piece using musical terminology.</li> <li>• Compare music from either the same time-period or from a different period to best display musical purpose or statements.</li> <li>• Use technology to access musical selections</li> <li>• Discuss historical events and music that correspond to those periods.</li> <li>• Using different ethnicities, provide examples of music that best represents those cultures.</li> </ul>

<p><b>HIAR.7</b> The student will analyze and evaluate opportunities for music performance and advocacy within the community.</p>	<ul style="list-style-type: none"> <li>• Have the students discuss performance opportunities in and within the community and the benefits of these events.</li> <li>• Students can discuss other opportunities for musical performances and the impacts of those involved.</li> </ul>
<p><b>HIAR.8</b> The student will assess the use and misuse of ethical standards as applied to intellectual property.</p>	<ul style="list-style-type: none"> <li>• Describe intellectual property regarding copyright law. Examples of infringements and how it effects the performers and composers.</li> <li>• Question how individuals can better protect their property in this technological age.</li> </ul>
<p><b>HIAR.9</b> The student will investigate career pathways in the music field and discuss opportunities to be a lifelong learner of music.</p>	<ul style="list-style-type: none"> <li>• Present different jobs and careers that include music education and performance.</li> <li>• Describe and differentiate the skills needed to best perform these certain jobs.</li> <li>• What are some of the most widely used skills to be successful in these careers?</li> </ul>
<p><b>HIAR.10</b> The student will evaluate the influence of emerging technologies and innovative media, tools, and processes on instrumental music.</p>	<ul style="list-style-type: none"> <li>• Provide many examples of technology and their uses in making music.</li> <li>• Students can identify and use technology to better uses in private practice sessions or in assisting with music ensemble refinement.</li> <li>• Explore technology in the classroom and how it may be used successfully in private practices.</li> </ul>
<p><b>HIAR.11</b> The student will analyze and explain how music works together with other disciplines to develop innovative solutions to problems.</p>	<ul style="list-style-type: none"> <li>• How can music break down barriers in culture?</li> <li>• How is music used to bring cultures together?</li> <li>• Provide examples of how music was used to change positions and how could music be better used in today's political climate.</li> </ul>
<p><b>HIAR.12</b> The student will demonstrate music literacy.</p> <p>a) Identify, define, and apply advanced standard notation for pitch, rhythm, meter, articulation, dynamics, and other elements of music.</p> <p>b) Notate student-created compositions using standard notation using contemporary technology.</p> <p>c) Sing assigned parts while others sing or play contrasting parts.</p> <p>d) Read, analyze, count (using a counting system), perform, and compose advanced rhythmic patterns in complex meters, demonstrating technical facility and precision.</p> <p>e) Identify, explain, and apply music terminology found in the music literature being studied.</p> <p>f) Read and interpret standard music notation while performing music of varying styles and levels of difficulty.</p> <p>g) Create and perform rhythmic and melodic examples in sonata-allegro form.</p> <p>h) Sight-read music of varying styles and levels of difficulty.</p>	<ul style="list-style-type: none"> <li>• Pass out music and have students begin sight reading exercises.</li> <li>• Describe in musical terms the information seen on the pages.</li> <li>• Review and reinforce terms and symbols uncommon or confusing to the students.</li> <li>• Isolate and analyze difficult rhythmic patterns.</li> <li>• Have students mark and notate musical cues.</li> <li>• Sight read music at different levels and evaluate progress.</li> </ul>
<p><b>HIAR.13</b> The student will read, notate, and perform scales.</p> <p>a) Identify and notate all key signatures.</p>	<ul style="list-style-type: none"> <li>• Students identify key signatures and perform selected musical scales.</li> </ul>



<p>b) Read, notate, and perform all ascending and descending major scales, as well as selected minor scales and tonic arpeggios.</p> <p>c) Wind/mallet student—perform an ascending and descending chromatic scale.</p>	<ul style="list-style-type: none"> <li>• Use these key signatures to introduce and play selected minor scales.</li> <li>• Notate any changes that are relevant to providing a successful playing of selected scales.</li> <li>• Perform these scales ascending and descending successfully.</li> </ul>
<p><b>HIAR.14</b> The student will demonstrate preparatory procedures for playing.</p> <p>a) Procedures for care and maintenance of the instrument.</p> <p>b) Describing and demonstrate the process for tuning the instrument.</p> <p>c) Identify and repair minor problems of the instrument.</p> <p>d) Analyze, describe, and demonstrate proper posture, instrument position, and hand positions.</p> <p>e) Wind student—analyze, describe, and demonstrate proper embouchure.</p>	<ul style="list-style-type: none"> <li>• Demonstrate through modeling, proper playing position for instruments.</li> <li>• Begin simple repair considerations for selected instruments.</li> <li>• Develop working terminology for care and maintenance procedures for student’s instruments.</li> <li>• Continue checking for clean and usable reeds and proper mouthpiece care. How does this effect the instrument and quality of sound?</li> </ul>
<p><b>HIAR.15</b> The student will demonstrate and describe proper instrumental techniques.</p> <p>a) Consistently adjust and perfect intonation.</p> <p>b) Produce characteristic sound and tone quality.</p> <p>c) Describe and demonstrate contrasting articulations in the music literature being studied.</p> <p>d) Use advanced techniques with fluency and expression, including but not limited to, righthand and left-hand, mallet percussion, double-tonguing.</p>	<ul style="list-style-type: none"> <li>• Have a student play against a drone tone to demonstrate intonation and tuning procedures.</li> <li>• Ask the student to make the instrument more or less “in tune” with the drone.</li> <li>• Ask listeners if they can hear these changes.</li> <li>• Ask student that is tuning to make minor adjustments with their embouchure to make the tuning better. Now, worse. Can students hear the difference?</li> <li>• Perform contrasting articulations and ask if students can identify the articulation performed.</li> </ul>
<p><b>HIAR.16</b> The student will demonstrate, describe, and analyze musicianship and ensemble skills.</p> <p>a) Balance and blend instrumental timbres.</p> <p>b) Adjust facilitate correct intonation as an ensemble member and soloist.</p> <p>c) Match dynamic levels and playing style.</p> <p>d) Respond to advanced conducting patterns and gestures.</p> <p>e) Demonstrate conducting patterns and gestures.</p> <p>f) Maintain a steady beat at various tempos and perform tempo changes in the music literature being studied.</p> <p>g) Describe and demonstrate the use of articulations, dynamic contrasts, phrasing, various tempos, and tempo changes as means of expression.</p>	<ul style="list-style-type: none"> <li>• Play musical recording of ensembles and have students identify good musicianship qualities within the recordings.</li> <li>• Listening exercises across the ensemble to identify dynamics and matching levels of articulations or styles.</li> <li>• Contrast different conducting patterns and how they may affect student’s understandings of intended responses and reactions.</li> </ul>

## MAPPING FOR EVALUATION

Evaluations and feedback are a vital part of the middle school band curriculum. The modern band classroom should focus on concrete guidelines for student evaluation that are based on measurable goals. Below you will find several sample rubrics that can be used in the classroom or tweaked as needed by individual teachers.

Classroom Rehearsal Etiquette: Classroom participation is labeled as etiquette and is based on rehearsal techniques taught in class by the teacher.

Example Etiquette Rubric:

	F	D	C	B	A
<b>Rehearsal Technique and Etiquette</b>	Student is constantly unprepared for class. No instrument, music, or pencil. Student causes distractions for others	Student is mostly unprepared for class. More than a couple occasions of missing music, instrument, and-or pencil. Keeps other students from rehearsing in class.	Student is unprepared for class between 1-2 occasions. Either no instrument, music, and-or pencil. Student remains attentive and on task during rehearsal.	Student has only 1 occasion where they were unprepared for class. Either no instrument, music, and-or pencil. Student remains attentive and on task during rehearsal.	Student comes to class prepared every day during the 9 weeks. Student is on task and works to be a better musician at all classroom rehearsals.

Playing Test/Quizzes should be completed to allow targeted feedback to students to ensure they are continuing to progress on their choice instrument. Allowing student agency should be taken into consideration in how tests/quizzes are administered as we focus on the 4 shifts protocol.

Example Playing Test/Rubric:

	1pt	2pts	3pts
<b>Rhythm</b>	Rhythm is not performed correctly and has no steady tempo.	Rhythm is performed correctly, but the tempo has a lot of inconsistencies.	Rhythm is performed correctly with a steady tempo throughout.
<b>Melody</b>	Less than 59% of the notes are performed correctly.	Between 60-90% of notes are performed correctly.	90% or more of the notes are performed correctly.
<b>Tone</b>	Tone quality has severe deficiencies that need to be addressed ASAP.	Tone quality has issues but still has characteristics of the instrument being played.	Tone is full, warm, and characteristic of the instrument being played.

Writing journals are a great way to incorporate cross-curriculum ideas as well as cultural experiences for students. Allowing students to make decisions on what topics to write about will increase their sense of agency.

Example Writing Rubric:

	<b>0pts</b>	<b>1pt</b>	<b>2pts</b>
<p><b>Writing Journal Rubric</b> (Both music listening journal and music writing journal)</p>	Journal not completed or completed with severe grammar mistakes and a lack of music terminology. Student fails to complete assignment as designed and work is reflected of a lack of any effort and shows no growth.	Journal is completed with use of some music terminology and musical ideas. Students have given effort to understand the assignment while still growing in ability to grasp musical concepts.	Journal completed with proper use of music terminology and correct grammar. Student shows an advanced ability to speak on subject. Matter at an appropriate level. Growth of music knowledge is evident.

Performances are important to the learning process for middle school band students. These performances should be scheduled as soon as possible and communicated to parents to ensure parents have enough time to plan and prepare for these vital events. Post-concert student review should be an expected part of the concert cycle.

	<b>0pts</b>	<b>2pts</b>	<b>4pts</b>
<p><b>Concert Performance and Etiquette</b></p>	Student does not attend the performance and does not follow procedures for an excused absence	Student attends performance but does not demonstrate good performance etiquette	Student attends performance and demonstrates good performance etiquette.

<b>Post-Concert Review</b>	Student does not participate in the classroom discussion or turn in a written concert review worksheet.	Student use of a basic level of music terminology while discussing the concert performance. Minimal self-evaluation is observed.	Student is fully capable of self-evaluation and contributes fully to the classroom discussion/written assignment.
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