

Curriculum Guide for Instrumental Music



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VISUAL & PERFORMING ARTS
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Grades 4-8...Aligned with the California Content Standards

Bakersfield City School District

CURRICULUM GUIDE FOR INSTRUMENTAL MUSIC
Grades 4-6 and Grades 7-8

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TABLE OF CONTENTS

TOPIC	PAGE
Acknowledgments	iii
Table of Contents	v
Visual and Performing Arts Mission Statement & Beliefs	1
California Visual and Performing Arts Framework	2
Content Standards for California Public Schools	3
Philosophical Foundations of Music in the School Curriculum in the Bakersfield City School District	4
Instrumental Music Curriculum in the Bakersfield City School District	5
Role of the Instrumental Music Teacher	6
Elementary Instrumental Music Program Overview	7
General Procedures for Organizing and Conducting Orchestra and Band Rehearsals at the Elementary Level	8
Elementary Instrumental Music Program Description: Objectives, Experiences, Standards Met	10
Jr. High/Middle School Instrumental Music Program Overview	14
General Procedures for Organizing and Conducting Band and Orchestra Rehearsals at the Jr. High/Middle Level	15
Jr. High/Middle School Instrumental Music Program Description: Objectives, Experiences, Standards Met	18
Scope and Sequence for Stringed Instruments: Years 1, 2, 3, 4, & 5	21
Scope and Sequence for Band Instruments: Years 1, 2, 3, 4, & 5	24
Flutophone Objectives and Outcomes	27
Marching Band Techniques	28
Mariachi Objectives and Outcomes	29
Appendix A: District Jr. High/Middle School Band Music Library Inventory	30
Appendix B: District Jr. High/Middle School Orchestra Music Library Inventory	64
Appendix C: District Jr. High/Middle School Jazz Band Music Library Inventory	82
Appendix D: District Jr. High/Middle School Method Book Music Library Inventory	90
Appendix E: Sample Elementary Parent Guide	94
Appendix F: Sample Jr. High/Middle School Music Handbook	104
Appendix G: Sample Elementary Traveling Instrumental Music Schedule	122
Appendix H: Sample Jr. High Instrumental Music Schedule	126
Appendix I: Sample Middle School Instrumental Music Schedule	130
Appendix J: Supplemental Curriculum Materials for Beginning Strings Class	134
Appendix K: Supplemental Curriculum Materials for Flutophone Class	144
Appendix L: Elementary Full Orchestra Scales Sheets	162
Appendix M: String Scale Sheets (2 Octaves)	221
Appendix N: Band Scale Sheets (1 Octave)	237

BAKERSFIELD CITY SCHOOL DISTRICT VISUAL AND PERFORMING ARTS DEPARTMENT

MISSION STATEMENT

It is the mission of the Visual and Performing Arts Department staff to provide a strong academic program in the arts for all students so that they may be productive citizens of the 21st century.

BELIEFS

1. Education in the Visual and Performing Arts is an integral part of the curriculum, providing all students with knowledge and meaning not learned through the study of other subjects.
2. Students learn best when they are actively engaged in the learning process.
3. Students learn in different ways and should be provided with a variety of instructional approaches to support their learning.
4. A safe and nurturing learning environment promotes student learning.
5. A student's self-esteem is enhanced by positive relationships and mutual respect among and between students and staff.
6. Parental involvement in the educational process is essential to student success.



CALIFORNIA VISUAL AND PERFORMING ARTS FRAMEWORK

The California *Visual and Performing Arts Framework (2004)* is the primary document which guides the arts curriculum in the Bakersfield City School District. The essential ideas that guide arts education are:

- The arts are core subjects.
- Arts instruction encompasses four components.
- The arts enrich and are enriched by the other subjects.
- The arts promote creativity, thinking, and joy.
- The arts offer different ways to make meaning.
- The arts reflect and influence cultures.
- The arts promote aesthetic literacy.
- Assessment is inherent in the arts.
- The arts prepare students for full participation in society.

The complete *Visual and Performing Arts Framework (2004)* is available from the California Department of Education, 1430 "N" Street, Sacramento, CA 95814.



VISUAL AND PERFORMING ARTS CONTENT STANDARDS FOR CALIFORNIA PUBLIC SCHOOLS

The Bakersfield City School District Visual and Performing Arts Staff embrace the *Visual and Performing Arts Content Standards for California Public Schools, Prekindergarten Through Grade Twelve*. These standards represent a strong consensus on the skills, knowledge, and abilities in dance, music, theatre, and the visual arts that all students should be able to master at specific grade levels, prekindergarten through grade twelve, in California public schools.

For each of the arts disciplines, the content standards are grouped under five visual and performing arts strands-

- 1.0 Artistic Perception
- 2.0 Creative Expression
- 3.0 Historical and Cultural Context
- 4.0 Aesthetic Valuing
- 5.0 Connections, Relationships, and Applications

At each grade level, prekindergarten through grade eight, content standards are specified for each strand. The complete *Visual and Performing Arts Content Standards for California Public Schools, Prekindergarten Through Grade Twelve* can be found on the California Department of Education Website at: www.cde.ca.gov.



THE PHILOSOPHICAL FOUNDATIONS OF MUSIC IN THE SCHOOL CURRICULUM

Music is an essential part of the school curriculum first and foremost because it holds intrinsic value as an innate aspect of our human experience. In music classes students learn to perceive the world around them in a way quite different from many other curricular areas. Students in music develop artistic perception as they listen to music. These skills help them to develop non-verbal ways of understanding and perceiving the world around them. Students learn to create in music class. Often times there is more than one correct answer to a musical question. Quality music education also teaches students the importance of music's role in our cultural heritage. Students learn how music and history together give us a clearer picture of civilization. Students also gain the skills necessary to discern the aesthetic value of music. Finally, during the study of music, students identify connections and relationships between the entire school curriculum content areas, while at the same time applying what is learned toward real life experiences. Howard Gardner's books *Frames of Mind* (1983), and later *Intelligence Reframed* (1999), each demonstrate the author's assertion that there are clear connections between musical intelligence, mathematical intelligence, and linguistic intelligence.¹ Recent work in the area of brain research shows that indeed, music does make us smarter in other content areas. Instruction in music has been shown to positively impact standardized test results in reading and mathematics.² Music, above all, is a justifiable part of the school curriculum because of its unique, intrinsic worth as form of human expression. Music is an innate trait of humankind.

Brain research also demonstrates improvement in what author Eric Jensen calls *emotional intelligence*.³ Music holds the power of soothing human emotion, and creating enthusiasm for learning. Students who receive music instruction are happier, and more motivated to go to attend school. Music students also gain from the extrinsic benefits of participation in music classes. Students learn problem solving and teamwork. Children also gain self-confidence and self esteem from such participation. Often times, the whole family becomes more involved in school because of the student's participation in the school music program.

¹ *Intelligence Reframed*, (1999). New York, NY: Basic Books

² *Arts with the Brain in Mind*, (2001). Alexandria, VA: Association for Supervision and Curriculum Development

³ *Arts with the Brain in Mind*, (2001). Alexandria, VA: Association for Supervision and Curriculum Development

INSTRUMENTAL MUSIC CURRICULUM IN THE BAKERSFIELD CITY SCHOOL DISTRICT

The music teachers of the Bakersfield City School District believe that a comprehensive, standards-based music program should be provided to all children. All children should be given the opportunity to participate in a variety of educational experiences in the arts, including the instrumental music program. The instrumental music program provides students with an experience in music that supplements what is offered by the general classroom teacher. Instrumental music specialist teachers must work side-by-side with generalist classroom teachers in bringing meaningful educational experiences in music to students.

In addition to the many intrinsic benefits that come from participation in the instrumental music program, there are numerous social benefits for students. Band and orchestra students learn cooperation and teamwork. Instrumental music teachers stress the importance of the self discipline in their classes. Students learn that they are part of a greater whole, and that others now rely upon their high standards of conduct, dedication, and work ethic. Instrumental music students gain tremendous pride from working as a part of the greater whole: the ensemble.

It is the hope of music teachers in the Bakersfield City School District that participation in the instrumental music program will create lifelong enjoyment and appreciation of music.



ROLE OF THE INSTRUMENTAL MUSIC TEACHER

It is the responsibility of the instrumental music teacher to:

- Understand the social and developmental stages associated with the age group with which he/she is working
- Motivate student interest in learning to play a musical instrument, and nurture continued progress and commitment
- Challenge each student to achieve maximum growth as a musician and person
- Develop musicianship in each student which includes sensitivity to aesthetic and musical values
- Show imagination and creativity in order to enliven and expand subject matter so that it meets the individual needs of students
- Have knowledge of standards based curriculum materials for the age being taught
- Implement instrumental teaching techniques with an understanding of learning theory
- Have organizational skills in all areas of lesson planning, organization of instructional materials, and concert and parade presentations
- Demonstrate interpersonal skills necessary in creating cooperation with classroom teachers, other music teachers, counselors, administrators, and students and their parents
- Understand the relationship between music and the whole school curriculum
- Build positive public relations in the community



ELEMENTARY INSTRUMENTAL MUSIC PROGRAM OVERVIEW

- 1) The California Content Standards for Music are the basis for all music instruction in the district.
- 2) District-adopted method books are used at all school sites for beginning instrumental music students at the elementary level (*Essential Elements 2000*, Book 1; *Essential Elementary for Strings 2000*, Book 1).
- 3) Instrumental music instruction is available to all students in Grades 4-6. Students in other grade levels may be permitted to participate, with approval of the principal and coordinator (i.e.- 3rd grade beginning violin classes).
- 4) The following instruments of the orchestra are taught as part of the elementary instrumental music program (grades 4-6): violin, cello, string bass, flute, clarinet, alto saxophone, tenor saxophone, trumpet, trombone, and percussion. Other instruments are not taught as part of the elementary instrumental music program.
- 5) School-owned instruments are available at each school. In order for first-year students to receive basic instruction, school-owned instruments are available for only one year, except for some of the larger musical instruments that students cannot be expected to purchase at the elementary level. These instruments may be assigned to students in an ongoing basis at the discretion of the music teacher. Continued progress is required in order to keep the instrument for the whole school year. At the end of the school year, the school instrument must be returned in playing condition. Teachers should use the *Musical Instrument Owned By School* form when loaning musical instruments to students.
- 6) Music teachers are responsible for creating the music schedule at each assigned school. Before this schedule is distributed to classroom teachers, it must be reviewed by the principal and the coordinator. The coordinator will review schedules at least two times per school year, and make final approval. The principal and the coordinator must be made aware of any changes to the schedule that take place during the school year.
- 7) Flutophone instruction is given to all district third graders for a minimum of 12-weeks.
- 8) The district Mariachi Music Program is offered at some elementary school sites. Instruments taught include violin, trumpet, vihuela, and guitarron.
- 9) All students are provided the opportunity to participate in the elementary instrumental music program.

GENERAL PROCEDURES FOR ORGANIZING AND CONDUCTING ORCHESTRA AND BAND REHEARSALS AT THE ELEMENTARY LEVEL

- 1) The music rehearsal area should be neat, organized, and inviting to students. Each traveling elementary instrumental music teacher is issued a district-owned laptop computer. Each school rehearsal area has access to the internet. Computer files should include: letters to parents, district forms, curriculum materials, etc. A music writing program such as *Finale* or *Sibelius* should be installed on the computer (Information Technology can assist with software installation). The district website will provide access to district email as well as the online musical instrument inventory system. Music teachers are responsible for maintaining their schools' musical instrument inventories, creating work orders for musical instrument maintenance and repair, and organizing supplies such as reeds and valve oil.
- 2) Teachers conducting classes on stages or other common areas at school sites must set-up and break down chairs and music stands daily.
- 3) A rehearsal agenda should be posted on the white board for all classes taught so that students can anticipate what will be accomplished during rehearsal. The teacher should refer to this agenda throughout the rehearsal. This agenda might include: warm-up exercises, rhythm studies, tuning procedure, method book work, music to be rehearsed, announcements, etc.
- 4) Students respond better to instruction presented at a quick pace, rather than a slow pace. Students are in our classes to play their instruments, and teacher explanations should be brief and to the point.
- 5) A systematic procedure for instrument tuning which will be both quick and efficient should be established, with each student quietly awaiting his turn. String players line up and play their open strings with the bow. Next, the teacher adjusts the tuning pegs. This procedure will provide the teacher opportunity to correct bow grips, left hand positions, and bow placement as students have their instrument tuned. Band tuning should begin with low instruments first. As each student plays the instrument's assigned tuning note, the director should correct embouchures, breathing, and articulation.
- 6) Rehearsals should begin with a consistent warm-up and skill development routine including long tones, lip slurs, scale patterns, rhythm practice, and technical facility development. This routine should include a majority of unison exercises, but chorales may be studied as well.
- 7) Students should adjust music stand height so that they can see the conductor while maintaining appropriate posture.

- 8) Posture must be constantly monitored, as bad habits develop quickly. Students should sit on front edge of the chair with both feet flat on the floor. Instruments should be in correct playing position at all times.
- 9) Directors should take time to hear sections and individuals play independently from the larger ensemble in order to correct wrong notes, rhythms, articulations, and phrasing.
- 10) Music selected for study should be appropriate for the playing abilities of the ensemble. A variety of quality music should be studied. The director should set clear performance goals in order to motivate students to achieve those goals.
- 11) Music should be marked with bowings and important fingerings prior to being distributed to students.
- 12) Lesson planning is essential for productive rehearsals. The conductor must know the score before the first rehearsal takes place.
- 13) Problematic sections in the music should be worked on slowly and methodically. Directors should approach rehearsal with the whole-part-whole approach. First, students play a section of music without stopping. Next, the director works on specific spots within that section. Finally, the students play the section without stopping so that they can hear their improvement. Avoid rehearsals where students aimlessly play through music without any attention to detail.
- 14) Tone production and good intonation must be addressed at all times. Challenge students to listen and adjust quickly.
- 15) Students must be *inspired* to play music to the best of their ability.
- 16) Proper phrasing should be taught from the first rehearsal. Students must be taught where and where not to breathe.
- 17) Proper bow placement, bow lifts, and bow direction should be taught from the first rehearsal, as these will become habits.
- 18) Students must be taught how to follow the conductor's baton. Conducting gestures should be clear to demonstrate proper phrasing, style, energy in the music.
- 19) A student awards program can be implemented to encourage improved student achievement and motivation. Stickers, music pencils, music pins, trophies, and other awards can be used as rewards for hard work.

BAKERSFIELD CITY SCHOOL DISTRICT

Elementary Instrumental Music Program

Description (Grades 4-6)

	OBJECTIVES	EXPERIENCES	STANDARDS MET
1.	To develop an interest in playing an instrument of the orchestra	<p>Music In Our Schools Week (MIOSW) Program-</p> <ul style="list-style-type: none"> ○ Educational assemblies held during first two weeks of school at each elementary site encourage Grade 4-6 students to participate in the instrumental music program <hr/> <p>Young Peoples Concerts-</p> <ul style="list-style-type: none"> ○ All district 3rd, 5th, and 6th graders attend Bakersfield Symphony Orchestra programs at the Rabobank Convention Center ○ Program formats include: introduction to the instruments; patriotic sing-a-long; annual Nutcracker Ballet, presented in cooperation with the Civic Dance Theatre <hr/> <p>Winter and Spring Concert Assemblies</p> <ul style="list-style-type: none"> ○ School-day assemblies are held at each school site twice per year: winter and spring ○ Music teachers use format to teach students about the elements of music <hr/> <p>Flutophone Program</p> <ul style="list-style-type: none"> ○ Music teachers use flutophone classes to excite students about playing an orchestral instrument the following year <hr/> <p>National Anthem Project</p> <ul style="list-style-type: none"> ○ Assemblies are encouraged at district elementary school sites each September 14 to celebrate the anniversary of the writing of the Star Spangled Banner ○ Project calls attention to the importance of the school music program ○ Students listen to orchestra recording of the Star Spangled Banner 	Grade 4: 1.4, 3.2, 4.1., 5.1; Grade 5: 1.5, 3.2, 3.4, 3.5, 4.2, 5.1; Grade 6: 3.3, 3.4, 4.2, 5.1, 5.2

BAKERSFIELD CITY SCHOOL DISTRICT
Elementary Instrumental Music Program
Description (Grades 4-6)

	OBJECTIVES	EXPERIENCES	STANDARDS MET
2.	To learn music fundamentals in pre-instrument training classes	<p>Flutophone Program</p> <ul style="list-style-type: none"> ○ Third grade students are provided a minimum 12-week flutophone unit, taught by traveling instrumental music teacher ○ Classroom teachers are encouraged to provide follow-up lessons each week ○ Students are introduced to basic music note reading, rhythmic counting, and basic musical terminology 	Grade 3: 1.1, 1.3, 1.4, 1.6, 2.1, 2.2, 3.1, 3.2, 3.3, 3.4, 5.2
3.	To create and maintain student interest in the instrumental music program	<p>Parent/Teacher Conferences</p> <ul style="list-style-type: none"> ○ Parent/Teacher conferences are held during the week following the Music In Our Schools Week (MIOSW) assemblies ○ These conferences provide the music teacher an opportunity to communicate with parents about their child's participation in the instrumental music program ○ Music teachers work to guide students towards choosing an orchestral instrument on which they can experience success <hr/> <p>Incentive System</p> <ul style="list-style-type: none"> ○ Music teachers motivate students by providing simple rewards for attainment of benchmarks ○ Incentives include music pencils, stickers, and trophies for attainment of standards <hr/> <p>Orchestra Parties</p> <ul style="list-style-type: none"> ○ Parties are held at the end of each grading period for students who meet attendance expectations 	Grade 4: 1.1, 1.3, 3.1, 3.3, 3.5, 4.1, 4.2, 5.1, 5.4; Grade 5: 1.1, 1.1, 1.3, 1.4, 1.5, 1.6, 3.2, 3.3, 3.4, 3.5, 4.1, 4.2, 5.2; Grade 6: 1.1, 1.5, 1.6, 2.3, 3.4, 4.1, 5.2

BAKERSFIELD CITY SCHOOL DISTRICT
Elementary Instrumental Music Program
Description (Grades 4-6)

	OBJECTIVES	EXPERIENCES	STANDARDS MET
3.	To create and maintain student interest in the instrumental music program (continued)	<p>Solo & Ensemble</p> <ul style="list-style-type: none"> ○ Students are given the opportunity to perform solos & ensembles at school concerts ○ Students are encouraged to participate in the CMEA Solo & Ensemble Festival <p>Seating Tests</p> <ul style="list-style-type: none"> ○ Students are seated to motivate individual practice <p>Grading System</p> <ul style="list-style-type: none"> ○ Report cards are sent created using a district-wide rubric rating general musicianship, attendance, and practice ○ Practice sheets are used to monitor home practice <p>Elementary Festival Concert</p> <ul style="list-style-type: none"> ○ Students are given the opportunity to participate in the Flutophone Ensemble, String Ensemble, and Honor Orchestra 	Grade 4: 1.1, 1.3, 3.1, 3.3, 3.5, 4.1, 4.2, 5.1, 5.4; Grade 5: 1.1, 1.1, 1.3, 1.4, 1.5, 1.6, 3.2, 3.3, 3.4, 3.5, 4.1, 4.2, 5.2; Grade 6: 1.1, 1.5, 1.6, 2.3, 3.4, 4.1, 5.2
4.	To develop individual playing technique	<p>Music Classes are Leveled</p> <ul style="list-style-type: none"> ○ Elementary instrumental music classes are offered at the beginning, intermediate, and advanced levels to best meet the needs of individual students <p>Beginning Instrument Method Book Adoption</p> <ul style="list-style-type: none"> ○ A district-adopted method book is used for all beginning instrument classes at district elementary schools ○ Current Adoptions: <ul style="list-style-type: none"> ● Essential Elements for Strings 2000 ● Essential Elements 2000 	Grade 4: 1.2, 1.3, 1.4, 3.1, 3.2, 3.3, 4.1, 4.2, 5.2, 5.4; Grade 5: 1.2, 1.3, 1.6, 3.1, 3.2, 3.3, 4.1; Grade 6: 1.1, 1.2, 1.5, 1.6, 2.3, 3.2, 3.3, 3.4, 4.1, 4.2, 4.3

BAKERSFIELD CITY SCHOOL DISTRICT
Elementary Instrumental Music Program
Description (Grades 4-6)

	OBJECTIVES	EXPERIENCES	STANDARDS MET
5.	To develop the skills necessary to perform in an ensemble	<p>Rehearsal Techniques</p> <ul style="list-style-type: none"> ○ A variety of rehearsal techniques are used by the music teacher so that students learn the skills necessary to perform in an ensemble <ul style="list-style-type: none"> • Teacher conducts ensemble • Teacher accompanies on piano ○ Teacher intentionally varies tempo as he conducts so that students must follow ○ Teacher implements a system of counting so that students have a way to understand complex rhythms ○ Teacher models characteristic tone on each instrument of the orchestra ○ Teacher teaches basic concepts of blend and balance as these apply to ensemble sound ○ Teacher uses a tuning procedure for students ○ Teacher develops good ensemble intonation by demonstrating in-tune and out-of-tune for students 	<p>Grade 4: 1.2, 1.3, 1.4, 3.1, 3.2, 3.3, 4.1, 4.2, 5.2, 5.4; Grade 5: 1.2, 1.3, 1.6, 3.1, 3.2, 3.3, 4.1; Grade 6: 1.1, 1.2, 1.5, 1.6, 2.3, 3.2, 3.3, 3.4, 4.1, 4.2, 4.3</p>

JR. HIGH/MIDDLE SCHOOL INSTRUMENTAL MUSIC PROGRAM OVERVIEW

- 1) The California Content Standards for Music are the basis for all music instruction in the district.
- 2) District-adopted method books are used at all school sites for beginning instrumental music students at the junior high/middle school level and are chosen from: *Essential Elements 2000*, Book 1; *Essential Elements for Strings 2000*, Book 1; *Standards of Excellence*. The district-adopted method books for second and third year players at the junior high/middle school level are: *Essential Elements 2000*, Book 2; *Essential Elements for Strings 2000*, Book 2.
- 3) Instrumental music instruction is available to all students in Grades 6-8. Intensive students are scheduled by the director for instrumental music lessons after school until they meet the qualifications of Strategic students.
- 4) The following instruments of the orchestra are taught as part of the junior high/middle school instrumental music program (grades 6-8): violin, viola, cello, string bass, flute, oboe, bassoon, clarinet, bass clarinet, alto saxophone, tenor saxophone, baritone saxophone, trumpet, French horn, trombone, euphonium, tuba, and percussion. Other instruments are not taught as part of the jr. high/middle school instrumental music program.
- 5) In general, students who participate in the jr. high/middle school instrumental music program provide their own musical instruments. Each school provides a basic inventory of the larger, more expensive instruments that are necessary in order to complete the traditional orchestra and concert band instrumentation. These include, but are not limited to: viola, cello, string bass, bassoon, bass clarinet, tenor saxophone, baritone saxophone, trombone, euphonium, tuba, timpani drums, and marching percussion instruments. In addition, each school has a small number of other orchestra and band instruments provided for student use. All musical instruments may be assigned to students in an ongoing basis at the discretion of the music teacher. Continued progress is required in order to keep the instrument for the whole school year. At the end of the school year, the school instrument must be returned in playing condition. Teachers should use the *Musical Instrument Owned By School* district form when checking out musical instruments to students.
- 6) Instrumental Music Students at all schools are scheduled on alternate days for an ensemble period, and take one small group music lesson every two weeks.
- 7) The district Mariachi Music Program is offered at Curran Middle School. Instruments taught include violin, trumpet, vihuela, and guitarron.

GENERAL PROCEDURES FOR ORGANIZING AND CONDUCTING BAND AND ORCHESTRA REHEARSALS AT THE JR. HIGH/MIDDLE SCHOOL LEVEL

- 1) The music rehearsal room should be neat, organized, and inviting to students. The music office should include a computer with internet access. Computer files should include: student handbook, letters to parents, district forms, curriculum materials, etc. A music writing program such as *Finale* or *Sibelius* should be installed on the computer (Information Technology can assist with software installation). The district website will provide access to district email as well as the online musical instrument inventory system. Music teachers are responsible for maintaining their school's musical instrument inventory, creating work orders for musical instrument maintenance and repair, and organizing supplies such as reeds and valve oil.
- 2) Student leaders should be selected to assist the directors with tasks such as music room set-up of chairs and stands, music library inventory/folder preparation, and keeping the music room neat and organized. An orchestra and band council can assist the director with the many organizational tasks necessary in the day-to-day operations of the music program. Student leaders will take ownership of the music program, and develop more pride in their school.
- 3) Post a rehearsal agenda on the white board prior to start of rehearsal so that students can anticipate what will be accomplished during rehearsal. The teacher should refer to this agenda throughout the rehearsal. This agenda might include: warm-up exercises, rhythm studies, tuning procedure, method book work, music to be rehearsed, announcements, etc.
- 4) Announcements should be made at the end of the class period, rather than the first minutes of class. Students want to play their instruments, and rehearsals should begin with music making, not talking.
- 5) Students respond better to instruction presented at a quick pace, rather than a slow pace. Students are in our classes to play their instruments, and teacher explanations should be brief and to the point.
- 6) Establish a systematic procedure for instrument tuning which will be both quick and efficient, with each student quietly awaiting his turn. String players line up and play their open strings with the bow. Next, the teacher adjusts the tuning pegs. This procedure will provide the teacher opportunity to correct bow grips, left hand positions, and bow placement as students have their instrument tuned. Band tuning should begin with low instruments first. As each student plays the instrument's assigned tuning note, the director should correct embouchures, breathing, and articulation.

- 7) Begin each rehearsal with a consistent warm-up and skill development routine including long tones, lip slurs, scale patterns, rhythm practice, and technical facility development. This routine should include a majority of unison exercises, but chorales may be studied as well.
- 8) Have students adjust music stand height so that they can see the conductor while maintaining appropriate posture.
- 9) Constantly check student posture. Students should sit on front edge of the chair with both feet flat on the floor. Instruments should be in correct playing position at all times.
- 10) Directors should take time to hear sections and individuals play independently from the larger ensemble in order to correct wrong notes, rhythms, articulations, and phrasing.
- 11) Music selected for study should be appropriate for the playing abilities of the ensemble. A variety of quality music should be studied. The director should set clear performance goals in order to motivate students to achieve those goals.
- 12) Music should be marked with bowings and important fingerings prior to being distributed to students.
- 13) Lesson planning is essential for productive rehearsals. The conductor must know the score before the first rehearsal takes place.
- 14) Problematic sections in the music should be worked on slowly and methodically. Directors should approach rehearsal with the whole-part-whole approach. First, students play a section of music without stopping. Next, the director works on specific spots within that section. Finally, the students play the section without stopping so that they can hear their improvement. Avoid rehearsals where students aimlessly play through music without any attention to detail.
- 15) Tone production and good intonation must be addressed at all times. Challenge students to listen and adjust quickly.
- 16) Students must be *inspired* to play music to the best of their ability.
- 17) Proper phrasing should be taught from the first rehearsal. Students must be taught where and where not to breathe.
- 18) Proper bow placement, bow lifts, and bow direction should be taught from the first rehearsal, as these will become habits.

- 19) Students must be taught how to follow the conductor's baton. Conducting gestures should be clear to demonstrate proper phrasing, style, energy in the music.
- 20) A student awards program can be implemented to encourage improved student achievement and motivation. Stickers, music pencils, music pins, trophies, and other awards can be used as rewards for hard work.



BAKERSFIELD CITY SCHOOL DISTRICT
Jr. High/Middle School Instrumental Music Program
Description (Grades 6-8)

	OBJECTIVES	EXPERIENCES	STANDARDS MET
1.	To develop good tone, characteristic of each instrument	<i>Ensemble & Sectionals:</i> <ul style="list-style-type: none"> ○ Practice long tone exercises, emphasizing proper breath support and embouchure and develop technique specific to each instrument, such as brass players' lip flexibility 	Grade 6: 2.3; Grade 7: 2.3; Grade 8: 2.3
2.	To develop accurate intonation	<i>Ensemble & Sectionals:</i> <ul style="list-style-type: none"> ○ Listen to other members of each ensemble or specific section to match pitches ○ Use an electronic tuner to help students "see" the pitch according to its relation to being in tune ○ Develop concepts related to breath support ○ Reinforce proper embouchure technique by demonstration and verbal instructions 	Grade 6: 2.3; Grade 7: 2.3; Grade 8: 2.3
3.	To expand technical ability and interpretive skills on one's instrument	<i>Ensemble:</i> <ul style="list-style-type: none"> ○ Gradually introduce major scales, including arpeggios and I-IV-V-I chords ○ Teach chromatic scale (in 1 then 2 octaves) ○ Introduce chorales to develop listening skills, chord balance, and blending ○ Gradually introduce more difficult repertoire in various styles and genres <i>Sectionals:</i> <ul style="list-style-type: none"> ○ Gradually introduce harmonic and melodic minor scales, including arpeggios 	Grade 6: 2.3, 4.1, 4.2; Grade 7: 2.3, 4.2; Grade 8: 2.3, 3.5, 5.1
4.	To develop a sense and understanding of rhythm	<i>Ensemble & Sectionals:</i> <ul style="list-style-type: none"> ○ Play clapping & counting games as a class ○ Dictate rhythmic exercises to develop aural and kinesthetic awareness 	Grade 6: 1.2, 1.3, 1.5; Grade 7: 1.2, 1.3, 2.4; Grade 8: 1.2, 1.3, 2.4, 2.6

BAKERSFIELD CITY SCHOOL DISTRICT
Jr. High/Middle School Instrumental Music Program
Description (Grades 6-8)

	OBJECTIVES	EXPERIENCES	STANDARDS MET
5.	To develop the fundamentals of creative expression	<i>Ensemble & Sectionals:</i> <ul style="list-style-type: none"> ○ Teach music theory concepts such as articulation, dynamics, and tempo to develop student musicianship ○ Provide selected examples of exemplary musicianship 	Grade 6: 1.1, 1.2, 1.3, 1.4, 1.5, 1.6, 1.7; Grade 7: 1.1, 1.2, 1.3, 1.4, 1.5, 1.6, 1.7; Grade 8: 1.1, 1.2, 1.3, 1.4, 1.5, 1.6
6.	To provide rehearsal and performance opportunities	<i>Ensemble:</i> <ul style="list-style-type: none"> ○ Schedule several performances throughout the year, such as concerts, parades and festivals <i>Individuals:</i> <ul style="list-style-type: none"> ○ Encourage private study as a means of individual improvement ○ Provide opportunities for individual enrichment via the CMEA Solo & Ensemble Festival 	Grade 6: 2.3; Grade 7: 2.3; Grade 8: 2.3
7.	To develop principles of ensemble playing	<i>Ensemble:</i> <ul style="list-style-type: none"> ○ Incorporate the "Pyramid of Sound," in class and through practice, to develop ensemble blend and balance ○ Encourage ensemble cohesiveness by using references to sportsmanship <i>Individuals:</i> <ul style="list-style-type: none"> ○ Develop individual self-discipline as a component of a successful performance 	Grade 6: 2.3; Grade 7: 2.3; Grade 8: 2.3
8.	To develop good practice habits	<i>Ensemble & Sectionals:</i> <ul style="list-style-type: none"> ○ Discuss and provide written instruction on how to use a practice routine 	Grade 6: 1.1, 1.2, 1.4, 2.3, 2.6, 4.1; Grade 7: 1.1, 1.2, 1.4, 2.3, 2.7, 4.1; Grade 8: 1.1, 1.2, 1.4, 2.3, 4.1



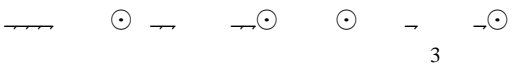

BAKERSFIELD CITY SCHOOL DISTRICT
Jr. High/Middle School Instrumental Music Program
Description (Grades 6-8)

	OBJECTIVES	EXPERIENCES	STANDARDS MET
9.	To provide differentiated instruction for all students	<p><i>Ensemble:</i></p> <ul style="list-style-type: none"> ○ Use audio/visual recordings and computer resources to aid in students' skill development and musical (aural) evaluation <p><i>Sectionals:</i></p> <ul style="list-style-type: none"> ○ Use various teaching strategies to meet individual needs 	Grade 6: 1.1, 1.2, 1.3, 2.4, 2.5, 2.6, 3.1, 3.2, 3.3, 3.4, 3.5, 4.1, 4.2, 4.3; Grade 7: 1.1., 1.2, 1.3, 2.3, 2.4, 2.5, 2.6, 3.1, 3.2, 3.3, 3.4, 3.5, 3.6; Grade 8: 1.1., 1.2, 1.3, 2.3, 2.4, 2.5, 2.6, 2.7, 3.1, 3.2, 3.3, 3.4, 3.5, 3.6, 5.1, 5.2, 5.3
10.	To encourage students to choose music as a vocation	<p><i>Sectionals:</i></p> <ul style="list-style-type: none"> ○ Discuss options, benefits, and experiences in pursuing a career in music 	Grade 6: 3.1, 3.4, 4.2, 5.1, 5.2; Grade 7: 3.1, 5.2, 5.3; Grade 8: 3.1, 5.2, 5.3
11.	To broaden students' understanding of the historical, cultural and aesthetic connections of music through performance and critical listening	<p><i>Ensemble & Sectionals:</i></p> <ul style="list-style-type: none"> ○ Discuss and provide written instruction in the historical/cultural context in which music is created and experienced ○ Provide experiences in Jazz, Mariachi, Steel Drum, and other folk/traditional music ensembles ○ Provide selected examples of exemplary musicianship 	Grade 6: 1.1, 1.5, 1.6, 2.3, 2.5, 3.1, 3.2, 3.3, 3.4, 3.5, 4.1, 4.2, 4.3, 5.1; Grade 7: 1.1, 1.5, 1.6, 2.3, 2.7, 3.1, 3.2, 3.3, 3.4, 3.5, 3.6, 4.1, 4.2, 4.3, 5.1; Grade 8: 1.1, 1.5, 1.6, 2.3, 3.1, 3.2, 3.3, 3.4, 3.5, 3.6, 4.1, 4.2, 4.3, 4.4, 5.1, 5.2, 5.3

BAKERSFIELD CITY SCHOOL DISTRICT
Scope and Sequence for Stringed Instruments
Description (Grades 4-8)

Grade	Fundamentals of Playing	Performance Skill Outcomes	Musical Literacy
Year 1- After 1 year of beginning class instruction, the student will be able to:	A. Name basic parts of the instrument, including: upper bout, neck, scroll, fingerboard, "f" hole, tailpiece, end button or end pin, chin rest, bridge, sound post, nut, peg box, pegs B. Name the basic parts of the bow, including: stick, frog, tip, bow hair, ferrule, winding, adjusting screw C. Properly clean instrument D. Demonstrate correct instrument position, including: ➤ Violin/Viola-instrument on shoulder, head turned slightly to the left, instrument balanced ➤ Cello/String Bass-instrument end pin adjusted, end pin holder, instrument balanced (stool used for string bass only) E. Demonstrate proper left hand position, including: wrist straight, elbow tucked in, fingers curved/arched with	A. Maintain good tone production while playing pizzicato: right hand thumb placed against side of fingerboard, finger pulls string sideways B. Maintain good tone production while playing arco: bow pulled across string perpendicular from fingerboard C. Demonstrate bow set on the string, and bow movement D. Demonstrate bow lift and set E. Play following scales in eighth notes at a moderate tempo: ➤ Violin- D, G, and A major scales, one octave ➤ Viola- D, G, and C major scales, one octave ➤ Cello- D, G, and C major scales, one octave ➤ String Bass- D and G scales, one octave F. Develop basic understanding of phrasing G. Perform the following rhythms to a steady pulse in 2/4 and 4/4 time signatures, at a moderate tempo: - ħ - ħ ⊙ ≙and corresponding rest H. Perform basic tied note combinations I. Perform detache and slurred passages J. Develop an understanding of intonation, listening and adjusting pitch with left hand placement K. Keep a steady beat while playing together with other students	A. Read, recognize and name any note within the staff and finger any note within the basic playing range learned in the beginning method book B. Read and recognize the following basic note values and rests: - ħ - ħ ⊙ ≙and corresponding rests C. Count and clap combinations of the rhythms listed above D. Read and recognize basic time signatures: 2/4 and 4/4 E. Read and recognize basic musical symbols, including: names of lines and spaces, ledger lines, clef sign, repeat sign, measures, breath mark, fermata, accent, diminuendo, crescendo, solo, soli F. Read and understand basic rehearsal and musical vocabulary, including: note, rest, intonation, sharp, flat, natural G. Understand tempo terminology, as follows: Allegro, Moderato, Andante

	<p>correct spacing</p> <p>F. Demonstrate proper shift (bass only)</p> <p>G. Demonstrate pizzicato playing, including: keep right thumb against fingerboard side, pull string sideways</p> <p>H. Demonstrate proper bow grip, including: relaxed hand, curved fingers, thumb slightly bent, finger placement on bow</p> <p>I. Understand the procedure for tuning open strings</p> <p>J. Demonstrate correct bow technique, including: proper arm movement, relaxed and flexible wrist, bow pulled across string perpendicular to the fingerboard, bow placed halfway between bridge and fingerboard (shoulder remains still)</p>		
Grade	Fundamentals of Playing	Performance Skill Outcomes	Musical Literacy
Year 1- After 1 year of beginning class instruction, the student will be able to:	<p>J. Demonstrate detache stroke, keeping bow moving back and forth smoothly, connected, and on string</p>	<p>L. Demonstrate rhythmic independence while playing with others</p> <p>M. Maintain balance within the section and with other instruments in the ensemble</p> <p>N. Demonstrate basic understanding of style</p> <p>O. Demonstrate ability to follow a Conductor</p>	

(continued)			
Grade	Fundamentals of Playing	Performance Skill Outcomes	Musical Literacy
Year 2- After 2 years of instruction, the student will be able to:	(All of the above, plus the following) A. Demonstrate proper fingering of notes (correct finger spacing) in diatonic and chromatic patterns (1 1/2 to 2 octaves) B. Demonstrate tremelo C. Demonstrate slurred stacatto bowing (hooked bow)	(All of the above, plus the following) A. Perform basic exercises, etudes, or melodic lines in 3/4 time B. Perform combinations of the following rhythms at a moderate tempo:  C. Demonstrate accurate playing in major key signatures of G, D, A, C, F, B-flat and know corresponding one octave major scales by memory	(All of the above, plus the following) A. Recognize and understand 3/4 time B. Read and be able to count out loud combinations of the following rhythms:  C. Read and understand the following key signatures: G, D, A, C, F, and B-flat key signatures D. Understand the role of home practice in skill development E. Read and understand the following musical vocabulary: maestoso, staccato, slurred stacatto, hooked bow, dynamics, solo, slur F. Understand range of dynamics: pp, p, mp, mf, f, ff
Grade	Fundamentals of Playing	Performance Skill Outcomes	Musical Literacy
Year 3- After 3 years of instruction, the student will be able to:	(All of the above, plus the following) A. Demonstrate proper fingering of notes in diatonic and chromatic patterns (2 octaves) with speed and facility B. Demonstrate slurred staccato and accented bowings	(All of the above, plus the following) A. Perform combinations of the following rhythms at a moderate tempo: 	(All of the above, plus the following) A. Read and be able to count out loud combinations of the following rhythms:  B. Read and understand G, D, A, C, F, B-flat and E-flat key signatures C. Self-monitor home practice
Grade	Fundamentals of Playing	Performance Skill Outcomes	Musical Literacy
Year 3- After 3 years of instruction, the student		B. Demonstrate accurate playing in major key signatures of G, D, A, C, F, and B-flat and know corresponding major scales and arpeggios, plus the chromatic scale by memory	D. Read and understand the following musical vocabulary: staccato, tenuto, sightreading, ritardando, allegretto, crescendo, decrescendo, sforzando E. Understand tempo terminology as follows: allegretto, lento, and

will be able to: (continued)			Andantino
Grade	Fundamentals of Playing	Performance Skill Outcomes	Musical Literacy
Year 4 After 4 years of instruction, the student will be able to:	(All of the above, plus the following) A. Demonstrate extended range on chosen instrument B. Demonstrate exemplary tone production C. Demonstrate the following articulations: D. Introduce violin shift E. Introduce vibrato, and give students skills to reinforce technique	(All of the above, plus the following) A. Perform combinations of the following rhythms at a moderate tempo: ⊙ – ⊙ – ⊙ – – – – and corresponding rests. 3 B. Demonstrate accurate playing in all major key signatures and know corresponding major scales and arpeggios, plus the chromatic scale by memory C. Perform basic exercises, etudes, or melodic lines in cut time and 6/8 meter E. Demonstrate accurate playing in at least three minor key signatures and know corresponding major scales and arpeggios F. Demonstrate trill	(All of the above, plus the following) A. Read and understand cut time and 6/8 meter B. Read and be able to count out loud combinations of the following rhythms: ⊙ – ⊙ – ⊙ – – – – and corresponding rests. 3 C. Read and understand major key signatures. D. Read and understand the following musical vocabulary: D.S. al fine, rallentando, enharmonics, a tempo E. Understand concept of trill F. Demonstrate grace notes
Grade	Fundamentals of Playing	Performance Skill Outcomes	Musical Literacy
Year 5- After 5 years of instruction, the student will be able to:	(All of the above, plus the following) A. Extend range on chosen instruments B. Demonstrate the following articulations:	(All of the above, plus the following) A. Demonstrate accurate playing of a minor scale and arpeggios	(All of the above, plus the following) A. Read and understand all minor key signatures B. Read and understand the following musical vocabulary: andantino, legato style, alternate fingerings

BAKERSFIELD CITY SCHOOL DISTRICT
Scope and Sequence for Band Instruments
Description (Grades 4-8)

Grade	Fundamentals of Playing	Performance Skill Outcomes	Musical Literacy
Year 1- After 1 year of beginning class instruction, the student will be able to:	A. Demonstrate proper assembly and disassembly of instrument B. Properly clean, lubricate instrument C. Demonstrate proper finger, hand and body position while playing instrument D. Introduce the physical process of adjusting instrument for tuning E. Demonstrate diaphragmatic breathing and formation of proper embouchure F. Demonstrate proper tonguing of a succession of tones while maintaining a steady air stream.	A. Maintain steady, characteristic tone in the middle register of the instrument B. Demonstrate the correct attack and release of tones C. Play a range of a sixth with good tone and intonation D. Develop basic understanding of phrasing E. Perform the following rhythms to a steady pulse in 4/4 and 2/4 time signatures, at a moderate tempo: - ħ - ħ ⊙ ≙and corresponding rest F. Perform both tongued and slurred passages G. Match several unison pitches with another musician in the middle registry H. Keep a steady beat while playing together with other students I. Start and stop together with other students J. Demonstrate rhythmic independence while playing with others K. Maintain balance with other instruments in the ensemble L. Demonstrate basic understanding of style M. Demonstrate ability to follow a conductor	A. Read, recognize and name any note within the staff and finger any note within the basic playing range learned in the beginning method book B. Read and recognize the following basic note values and rests: - ħ - ħ ⊙ ≙and corresponding rests C. Be able to count and clap combinations of the rhythms listed above D. Read and recognize basic time signatures: 2/4 and 4/4. E. Read and recognize basic musical symbols, including: names of lines and spaces, ledger lines, clef sign, repeat sign, measures, breath mark, fermata, mf, f, accent, diminuendo, crescendo, decrescendo, pick-up note, slur, solo, soli F. Read and understand basic rehearsal and musical vocabulary, including: note, rest, intonation, sharp, flat, natural G. Understand tempo terminology, as follows: Allegro, Moderato, Andante

Grade	Fundamentals of Playing	Performance Skill Outcomes	Musical Literacy
Year 2- After 2 years of instruction, the student will be able to:	(All of the above, plus the following) A. Have the opportunity to explore other instruments B. Demonstrate proper fingering of notes in diatonic and chromatic patterns one octave C. Demonstrate proper embouchure formation D. Demonstrate good control of tone in low, middle, and upper middle registers of instrument E. Develop good breath control by maintaining a long, steady air stream when playing a series of tones F. Develop proper tongue and diaphragmatic motion when playing legato and staccato, accents, and slurs	(All of the above, plus the following) A. Perform basic exercises, etudes, or melodic lines in cut time, 3/4 meter B. Perform combinations of the following rhythms at a moderate tempo: - ↳and corresponding rest C. Demonstrate accurate playing in major key signatures of A-flat and A and know corresponding one octave major scales and arpeggios, plus the chromatic scale by memory D. Perform basic tied note combinations	(All of the above, plus the following) A. Recognize and understand cut time and 6/8 meters B. Read and be able to count out loud combinations of the following rhythms: - ↳and corresponding rest C. Read and understand the following key signatures: A-flat and A D. Understand the role of home practice in skill development E. Read and understand the following musical vocabulary: <i>maestoso</i> , 1st and 2nd endings, D.C. <i>al Fine</i> , F. Understand range of dynamics: <i>pp</i> , <i>p</i> , <i>mp</i> , <i>mf</i> , <i>f</i> , <i>ff</i>
Year 3- After 3 years of instruction, the student will be able to:	(All of the above, plus the following) A. Demonstrate proper fingering of notes in diatonic and chromatic patterns (1 1/2 octaves where appropriate) with speed and facility B. Demonstrate	(All of the above, plus the following) A. Perform exercises, etudes, or melodic lines in 6/8 and other meters B. Perform combinations of the following rhythms at a moderate tempo: - ⊙ - -⊙ ⊙ - -⊙ ⊙⊙⊙ C. Demonstrate accurate playing in major	(All of the above, plus the following) A. Read and be able to count out loud combinations of the following rhythms: - ⊙ - -⊙ ⊙ - -⊙ ⊙⊙⊙ B. Read and understand F, B-Flat, E-flat, A-flat, G, D, A, and C key signatures C. Self-monitor home practice D. Read and understand the following musical vocabulary: <i>Staccato</i> , <i>Tenuto</i> , <i>Ritardando</i> ,

	embouchure strength through a proper warm-up regimen C. Demonstrate the following articulations: regular accent, marcato accent	key signatures of A-flat and A and know corresponding major scales and arpeggios, plus the chromatic scale by memory	Allegretto, enharmonic
Grade	Fundamentals of Playing	Performance Skill Outcomes	Musical Literacy
Year 4 After 4 years of instruction, the student will be able to:	(All of the above, plus the following) A. Demonstrate proper fingering of notes in diatonic and chromatic patterns (2 octaves where appropriate) with speed and facility B. Demonstrate extended range on chosen instrument C. Demonstrate exemplary tone production	(All of the above, plus the following) A. Perform combinations of the following rhythms at a moderate tempo: ○ – ○ –○– – – – and corresponding rests. 3 B. Reinforce skills in playing scales learned during years 1-3	(All of the above, plus the following) A. Read and be able to count out loud combinations of the following rhythms: ○ – ○ –○– – – – and corresponding rests. 3 B. Read and understand all major key signatures. C. Read and understand the following musical vocabulary: D.S. al Fine, rallentando, enharmonics, a tempo, trill
Year 5- After 5 years of instruction, the student will be able to:	(All of the above, plus the following) A. Extend range on chosen instruments	(All of the above, plus the following) A. Perform combinations of the following rhythms at a moderate tempo:	(All of the above, plus the following) A. Read and understand the following musical vocabulary: andantino, legato, grace notes

BAKERSFIELD CITY SCHOOL DISTRICT

Flutophone Objectives and Outcomes

Description (Grades 4-8)

Objective	Outcome
Understand the Philosophical Foundations of the Flutophone Program	Students will: <ul style="list-style-type: none">▪ Learn basic musical terminology and note reading▪ Become inspired to want to play an orchestral instrument in fourth grade▪ Develop pitch awareness through playing and singing▪ Develop a basic understanding of proper breath support▪ Develop an understanding of correct musical phrasing
Form correct flutophone playing position	Students will: <ul style="list-style-type: none">▪ Keep feet flat on floor (or stand)▪ Sit tall with eyes straight ahead, looking at chart▪ Hold flutophone at a 45 degree angle▪ Keep arms (elbows) down at sides▪ Curve fingers and place them firmly on holes of flutophone▪ Place left hand on top, with thumb on hold on hole on back of flutophone▪ Place right hand on bottom (right thumb on thumb rest)▪ Put mouthpiece 3/4 of inch into mouth▪ Keep lips firmly around mouthpiece▪ Tongue each note by placing tongue on opening of mouthpiece ("too")▪ Not bite the mouthpiece as it damages the plastic and eventually effects the tone
Produce tone on the flutophone	Students will produce tone on the flutophone as follows: <ul style="list-style-type: none">▪ Blow softly so tone does not squeal▪ Breathe deeply to play two or four measures in one breath▪ Practice sustaining tone for four counts
Learn basic music theory	Students will: <ul style="list-style-type: none">▪ Identify the names of the lines and spaces on the musical staff▪ Count and play whole, half, quarter, and eighth notes▪ Read time signatures and repeat signs▪ Perform in Winter, Spring, and/or Elementary Festival Concerts

BAKERSFIELD CITY SCHOOL DISTRICT

Marching Band Techniques

Description (Grades 4-8)

Objective	Outcome
Forming a parade block	Students will learn the following marching band terminology: <ul style="list-style-type: none"> ▪ Lining up ▪ File ▪ Rank ▪ Diagonals (obliques) ▪ Distance (between files) ▪ Intervals (between ranks)
Marching Commands	Students will demonstrate proficiency in the usage of the following commands: <ul style="list-style-type: none"> ▪ Attention ▪ Left/right face ▪ Dressing (center/right) ▪ At ease (whistle/ vocal “1 2”) ▪ Parade Rest ▪ Mark time ▪ Halt ▪ Roll off ▪ Forward March ▪ Diminish/Increase front ▪ Column left/right ▪ “Gate” Turns
Marching Mechanics	Students will demonstrate marching proficiency as follows: <ul style="list-style-type: none"> ▪ Instrument held in proper carriage position while marking time and forward marching ▪ No excessive movement above the waist while marching (roll feet) ▪ Head is held erect ▪ Chest is held high ▪ Eyes are on the horizon, not looking down ▪ Peripheral vision is used to align ranks and files ▪ Step is smooth ▪ Step Size is appropriate ▪ Intervals are equal
Selection of suitable Drum Major	Drum major will be selected through an audition process. Aspects desired include: <ul style="list-style-type: none"> ▪ Leadership ability ▪ Presence in front of group ▪ Rhythm and Pulse control ▪ Coordination ▪ Musicianship ▪ Attitude ▪ Ability to beat time with baton
Percussion	<ul style="list-style-type: none"> ▪ Choose student with a steady tempo to play bass drum ▪ Use metronome to develop constant tempo (♩ = 108-120) ▪ Tune drums appropriate to size and type ▪ Teach cadences separate from full band at first

BAKERSFIELD CITY SCHOOL DISTRICT

Mariachi Objectives and Outcomes

Description (Grades 4-8)

Objective	Outcome
Understand the Goals of the Mariachi Program	<p>Students will:</p> <ul style="list-style-type: none"> ▪ Gain an understanding of the historical development of Mariachi music. ▪ Explore and experiment with different musical styles and techniques to further their understanding of improvisation and musical interpretation ▪ Gain confidence in their abilities as musicians individually and as members of a group. ▪ Participate in quality musical experiences of a multigenerational tradition to learn respect and understanding of a musical form. ▪ Develop a life-long appreciation and interest in music. ▪ Develop critical thinking, problem solving, and responsibility in developing performance skills.
Attainment of Objectives	<p>Students will:</p> <ul style="list-style-type: none"> ▪ Develop an appreciation for a musical form and its development. ▪ Understand regional and historical variations of Mariachi music. ▪ Develop the ability to successfully represent a variety of Mariachi Skills/techniques, using a violin, trumpet, guitar, vihuela, or guitarron. ▪ Incorporate traditional rhythms used in Mariachi music into musical performances. ▪ To increase awareness of the literal and emotional content of music.
Benefit to Students	<p>Through participation in the Mariachi program, students will become:</p> <ul style="list-style-type: none"> ▪ Self-directed learners who set goals, acquire skills, perfect abilities, and accept responsibility for their own contribution to the music ▪ Collaborative workers who interact with other group members to strengthen commitment to the group and to the performance ▪ Community contributors who share their talent, enthusiasm, and dedication to the preservation and enjoyment of a cultural music ▪ Producers of quality music who strive to master an art form while focusing on continuous improvement

