

MUSIC



BULLETIN 1587

SECONDARY MUSIC EDUCATION

STATE OF LOUISIANA DEPARTMENT OF EDUCATION

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**STATE OF LOUISIANA
DEPARTMENT OF EDUCATION**

SECONDARY MUSIC EDUCATION

BULLETIN 1587

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FOREWORD

In every society, education is the means to an end: citizens must acquire a basic knowledge that will enable them to survive. In a democratic society, education becomes the means by which the individuals have the opportunity to develop their personalities, their talents, their dreams.

Developing competent citizens who can be involved effectively in the affairs of this state and our nation is critically important to Louisiana's educators as we approach the 21st century. The young people in Louisiana's schools today must be fully prepared to accept tomorrow's leadership roles with the knowledge, skills, and values necessary to sustain a democratic society against the many complex problems that will face them, this nation, and the world. They must be able to acquire, analyze, and evaluate vast amounts of information, synthesize it into knowledge, and refine it into the wisdom needed by competent citizens. Through the educational processes, they must be guided in the developing of creative and critical thinking processes to the extent they are capable of standing confidently on their own feet, of making clear and effective judgments, and of transferring acquired knowledge and skills to new tasks and skills demanded by an everchanging society.

With the publication of the Secondary Music Education Curriculum Guide, the Louisiana Department of Education presents a vital component of the total educational program mandated by the Legislature in both the accountability and assessment and the competency-based education laws. Students' mastery of the grade level skills identified through the educationally sound performance objectives is the ultimate goal. The guide has been developed as a resource to assist classroom teachers in expanding and refining their teaching strategies and in their instructional planning.

I extend to all the educators involved in the development of this guide my appreciation for their outstanding work in conceptualizing, writing, and revising this guide. I wish to express my personal gratitude and that of the Department of Education to each educator whose efforts and assistance throughout the curriculum development processes have been and continue to be vital to the attainment of our curricular goals.

Raymond G. Arveson
State Superintendent of Education

ACKNOWLEDGMENTS

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The material presented is not a blueprint for a pre-fabricated structure; rather, the committee means it as a guide and an invitation to creative interpretation and thoughtful use. Any parts of the guide can be improved to convey the exciting knowledge by an imaginative teacher.

Marlene L. Ritter, Director
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WHY I TEACH MUSIC

1. *Music is a Science:*

It is exact, specific and must be 100 percent correct - 99 percent is no good. It is unalterable. It demands exact acoustics.

2. *Music is Mathematical:*

It is rhythmically based on the subdivision of time in space into fractions which must be done instantaneously and not worked out on paper.

3. *Music is a Foreign Language:*

Most of the terms are in Italian, German, or French, and the notation of notes certainly is not English, but a highly developed kind of shorthand.

4. *Music is History:*

Music has always reflected the environment and times of its creation - often even the country.

5. *Music is Physical Education:*

It requires fantastic coordination of fingers, hands, arms, lips, and facial muscles in addition to extraordinary control of the back, stomach and chest muscles, which must respond instantly to the sound the ear hears and the mind interprets.

6. *Music is All of these things, but most of all, Music is Art:*

It allows a human being to take all of these dry, technically boring (but fantastically difficult) techniques and use them to CREATE EMOTION!

That is the one thing that science cannot duplicate...humanism, or feeling, or emotion, or call it what you will.

That is Why we Teach Music - not because we expect you to major in music; not because we expect you to play music all your life; not so you can relax; not so you can have fun...

BUT...so you will be human; so you will recognize beauty; so you will be sensitive; so you will be closer to an infinite beyond our world; so that you'll have something to cling to; so that you will have more love, more compassion, more gentleness, more good...in short, more life.

Of what value will it be to make a prosperous living unless you know how to live?

That's Why I Teach Music

Commonalities in the Arts

AESTHETIC PERCEPTION

A. Create an awareness of the unique characteristics of musical sound.

Level I. Experience a variety of ways of producing and modifying sound.

Sample Activities:

1. Make a simple instrument, such as a paper plate filled with beans or an oatmeal box drum.

Curriculum Connection (CC): Art; Science lesson on sound

2. Create a sound station with common classroom instruments, such as a triangle, step bells, maracas, tambourine, and cymbals.

CC: Science lesson on sound

3. Experiment with different types of animal sounds.

CC: Science lesson on animals

Level II. Identify the source and methods from which sound is produced and modified.

1. Place fingers on diaphragm and yawn, hiss, etc.

CC: Science lesson on anatomy

2. Fill glasses with different levels of water and tap with pencil.

CC: Science lesson on sound

3. Experiment with instruments that are blown, plucked, or struck.

CC: Science lesson on sound

4. Touch a vibrating gong.

CC: Science lesson on wavelengths

Level III. Describe and categorize sounds and the factors through which they are produced and modified.

1. Identify on pre-taped music sounds such as a voice, ice machine, buzz saw, etc.

CC: Science lesson on sound

2. Identify families of instruments, (Brass, woodwinds, percussion, strings)

CC: Science lesson on sound and vibrations

3. Identify vocal classifications, (soprano, alto, tenor, bass)

CC: Science lesson on anatomy

B. Define those organized aspects of sound which create these elements of music: pitch, rhythm, tempo, dynamics, form, harmony, timbre, and texture.

I. Recognize and explore variations in the elements of music.

1. Use body movements to dramatize high/low, fast/slow, and soft/loud.
CC: Physical education; language lesson on opposites.
2. Respond to music by moving freely and respond to silence by freezing.
CC: Physical education
3. Identify major and minor tonalities using a happy face for major and a sad face for minor.
CC: Social studies lesson on emotions

II. Identify and demonstrate the relationships that exist among the elements of music.

1. Chant in rhythm the words to familiar melodies.
CC: Language lesson on poetry
2. Listen to these recordings: Haydn's *Surprise Symphony*: (dynamic changes) and Tchaikovsky's *1812 Overture* (tempo changes).
CC: Language lesson on opposites.
3. Listen to these recordings: Brahms' "Lullaby" and Sousa's "Stars and Stripes Forever" to compare loud and soft.
CC: Language lesson on opposites

III. Analyze the function of each element as it contributes to the structure of a musical composition.

1. Listen to Haydn's *Surprise Symphony*. Emphasize the *differences* between major and minor variations.
CC: Social studies lesson on emotions
2. Listen to Beethoven's *Fifth Symphony* and Walter Murphy's *A Fifth of Beethoven* and compare rhythmic differences.
CC: History
3. Rewrite "Mary Had a Little Lamb" in a minor key; then perform and compare it with the original version.
CC: Social studies lesson on emotions

C. Develop an understanding of the symbols and terms used in musical notation.

I. Experiment with a variety of methods to depict melodic contour.

1. Use hand signals to follow melodic contour.

CC: History lesson on codes

2. Echo-sing simple melodies.

CC: Science lesson on sound

3. Draw melodic contour.

CC: Art; math lesson on geometric shapes

II. Identify the basic vocabulary of standard music notation.

1. Identify music symbols on flash cards.

CC: Foreign language

2. Work a music crossword puzzle.

CC: Spelling

3. Spell "note" words.

CC: Spelling

III. Utilize a variety of symbol systems to translate written notation into musical sound.

1. Use standard notation to create an original melody.

CC: Math lesson on additions

2. Set a poem to music and perform it.

CC: Poetry

3. Use solfege to sight sing.

CC: History lesson on codes

CREATIVE EXPRESSION

- A. Develop the skills necessary to organize creatively and interpret musical sounds and ideas.
- I. Create simple tunes and rhythmic patterns, utilizing the voice, the body, or musical instruments.
 1. Sing an answer to the teacher's greeting.
 2. Imitate rhythmic patterns using rhythm instruments.
 3. Create a new ending for simple songs.
 - II. Interpret notational symbols that convey precise musical meaning.
 1. Clap stick notation to a familiar song.
 2. Fill in missing notes or rests for incomplete measures on an activity sheet.
CC: Math lesson on addition
 3. Use Ralph Hale's rhythm slides to develop rhythm reading skills.
CC: Math; physical education (eye-hand coordination, motor skills)
 - III. Compose, analyze, and/or perform written music accurately.
 1. Play or sing standard notation.
 2. Write an eight measure melody; add words and a title.
CC: Poetry and creative writing
 3. Harmonize a familiar melody: ie., "Silent Night."
- B. Develop the technical and expressive skills necessary for the performance of music.
- I. Participate in organized activities which include singing, playing, and movement.
 1. March around the room to the tune of a Sousa march.
CC: Physical education lesson on loco-motor skills
 2. Sing "Row, Row, Row your Boat" while others clap and play instruments.
 3. Respond with body movements while teacher plays percussion instruments.
CC: Physical education lesson on loco-motor skills

- II. Demonstrate concepts of pitch and rhythm by producing simple melodies utilizing various sound sources.
 - 1. Play a simple melody on the tonette.
 - 2. Participate in a beginning band or orchestra class.
 - 3. Sing a melody with instrumental accompaniment.

- III. Perform more complex literature, incorporating sophisticated musical techniques and nuances, through solos and/or ensembles.
 - 1. Continue participation in performance-oriented classes.
 - 2. Audition for honor groups.
 - 3. Perform at a solo or ensemble festival.

- C. Develop proficiency in listening skills which increase understanding, appreciation, and critical analysis.
 - I. Develop an awareness of the expressive qualities of music through exposure to age-appropriate selections.
 - 1. Listen to examples of different types of music and describe in words and/or pictures what is perceived.
CC: Language lessons on vocabulary and adjectives; art
 - 2. Select construction paper colors to match the mood of the music.
CC: Art lesson on the color spectrum
 - 3. Listen to Saint-Saens *Carnival of the Animals* and determine which instrument is used to depict certain animals.
CC: Science lesson on animals

 - II. Develop an understanding of and an appreciation for various musical ideas, forms, and styles.
 - 1. Listen to a Bach fugue.
 - 2. Listen to Aaron Copland's *Appalachian Spring*.
CC: Geography lesson on eastern United States
 - 3. Listen to Vivaldi's *Four Seasons*.
CC: Art; science lesson on weather and the seasons

III. Develop and strengthen the ability to perceive, discriminate, interpret, and evaluate music.

1. Continue listening to great literature, such as Mussorsky's *Pictures at an Exhibition*, Handel's *Messiah*, and Stravinsky's *Rite of Spring*.

CC: Art, European history



ARTISTIC HERITAGE

- A. Develop the ability to recognize and appreciate music as a form of individual and cultural expression.
- I. Experience music of their own ethnic and cultural group, as well as that of others.
1. Listen to Negro spirituals, such as "Rock-a-My-Soul," "Steal Away," and "Swing Low, Sweet Chariot."
CC: Social studies
 2. Listen to Cajun and French folk songs, such as "Jolie Blanc," "Frere Jacques," and "Alouette."
CC: Social studies; French
 3. Listen to music from European countries, such as "O Tannenbaum," (Germany), "Funiculi, Funicula," (Italy), and "Danny Boy," (Ireland).
CC: Geography
- II. Identify the styles, idioms, performance media, and purposes of music that are part of our multi-cultural heritage.
1. Listen to and identify recordings of jazz artists, such as Louis Armstrong, Pete Fountain, Wynton Marsalis, and Lionel Hampton.
CC: American history
 2. Write a report on the instruments of the American Indian.
CC: Language arts; American history; geography
 3. Play or sing American folk tunes.
CC: Social studies
- III. Develop an appreciation of various cultures by comparing their individual musical heritage with those of others.
1. Compare the differences between Western music and music of the Far East.
CC: Social studies; geography
 2. Write a report on African music.
CC: Language arts; history; geography
 3. Perform in a concert with selections centered around the music of a particular country or area.
CC: Social studies; geography

B. Develop knowledge of a variety of musical styles and genres.

I. Listen to examples of various musical styles and genres.

1. Listen to selections from musicals, such as *Mary Poppins*, *Oliver*, and *Annie*.
2. Listen to patriotic music, such as "When Johnny comes Marching Home Again," "God Bless America," "This Land is Your Land," and "Grand Old Flag."

CC: Social studies

3. Listen to orchestral music, such as Rossini's *William Tell Overture*, Prokofiev's *Peter and the Wolf*, and Tchaikovsky's *The Nutcracker Suite*.
CC: Dance

II. Identify and classify significant styles and genres in music history.

1. Give a written or oral report on a particular composer.
CC: Composition; speech; history
2. Watch a filmstrip or videotape of an opera, such as Bizet's *Carmen*, Gershwin's *Porgy and Bess*, Verdi's *Aida*, or Andrew Lloyd Weber's *Phantom of the Opera*.

CC: Speech and drama; theater arts

3. List in chronological order the four major periods in music history.
CC: History

III. Analyze the historical and social factors which influenced music.

1. Write a report on the historical and political significance of Smetana's *Moldau*, Stravinsky's *Rite of Spring*, or Beethoven's *Eroica Symphony*.
CC: European history; geography; political science
2. Compare the lives of Bach and Handel.
CC: History; Sociology

C. Develop a perspective of the role music has played in the history of mankind.

I. Experience music designed for various purposes.

1. Sing work songs, such as "John Henry," "I've Been Working on the Railroad," "Song of the Volga Boatman," and "Clementine."
2. Listen to and perform seasonal music.
3. Discuss the role of drums in Indian tribal communications.
CC: Social studies

II. Recognize that music serves various purposes which affect its character, style, and form.

1. Discuss the role of drums in Indian tribal communications.
CC: Social studies
2. Listen to and discuss music composed for dances, such as Strauss waltzes, German polkas, minuets, gavottes, Spanish flamenco, and Cajun two-step.
3. Listen to music used for ceremonies, such as Mendelssohn's "Wedding March" and Elgar's "Pomp and Circumstance."

III. Analyze the role of music as it relates to the needs of society.

1. Discuss the therapeutic uses of music.
CC: Psychology
2. Describe how life would differ without music.
CC: Creative writing
3. Discuss the functions of music in school and community activities.
CC: Sociology
4. List and discuss all the places where music can be heard, such as elevators, dentist offices, and aerobic classes.

CRITICAL ANALYSIS

- A. Develop the knowledge, skills, and sensitivity to make aesthetic judgments that are meaningful to the individual.
- I. Participate in musical experiences which emphasize the beauty and expressive qualities of sound.
1. Take a field trip to a Christmas performance of Tchaikovsky's *The Nutcracker Ballet*.
 2. Observe a school performance of a visiting guest artist.
 3. Attend a live concert.
- II. Acquire a vocabulary to describe and communicate aesthetic experiences.
1. Attend a concert and write a report.
CC: Language arts
 2. Read a magazine article about music.
CC: Reading; library skills
 3. Read a newspaper review of a live performance.
CC: Reading
- III. Develop the ability to apply criteria to aesthetic decision-making.
1. Select a solo to perform for festival.
 2. Take a recording to share with the class.
 3. Listen to and discuss musical selections.
 4. Participate in a church- or community-sponsored musical activity.

MUSIC IN EDUCATION

A Rationale

The arts are the means by which a civilization can be measured... They are an essential part of the human experience. They are not a frill. We recommend that all students study the arts... These skills are no longer just desirable. They are essential if we are to survive together with civility and joy.

These words were written by Ernest Boyer in his 1983 publication High School. A Report on Secondary Education in America. They reflect the belief of most educational experts that the arts should be an integral element in the educational experience of every child.

Mortimer Adler in The Paideia Proposal, states:

There are three areas of subject matter indispensable to basic schooling -- language, literature, and the fine arts; mathematics and natural sciences; history, geography, and social studies. Why these three? They comprise the most fundamental branches of learning. No one can claim to be educated who is not reasonably well acquainted with all three.

MUSIC IN EDUCATION

A Rationale

Position statements in support of music in the schools have been developed in recent years by various organizations and groups of distinguished laymen and professionals. The Educational Policies Commission of the National Education Association in a 1968 position paper stated:

We think it is important that all individuals have a wide exposure to the arts. This should be a part of school programs at all ages and in as many artistic areas as can be provided. Particularly, we think that each student should have rich experiences not only in appreciating the artistic works of others but also in creating artistic experiences for himself.

The role of enjoyment in the study of music perhaps requires special comment. The fact that music has always been a great source of enjoyment for mankind has led some persons to conclude that it is therefore not an appropriate subject for serious study, and has occasionally led music educators themselves to develop programs based largely on letting students enjoy themselves with little regard for genuine learning. It should be clearly understood that, although music is inherently enjoyable, the highest enjoyment that results from its study is based on solid accomplishment toward specified educational objectives.

The reasons for including music in the curriculum are many and varied. They tend to be interrelated and overlapping, and their relative importance will vary according to the philosophical views of the individual and the community. A few of the major reasons for including music in the curriculum may be summarized as follows:

1. To help each student to develop his aesthetic potential to the utmost.
2. To transmit our cultural heritage to succeeding generations.
3. To give the student a source of enjoyment he can use throughout his life and to enhance the quality of life.
4. To provide an outlet for creativity and self-expression.
5. To help the student understand the nature of man and his relationship with his environment.
6. To provide creative opportunities for musically gifted and talented students.
7. To provide an opportunity for success for some students who have difficulty with other aspects of the school curriculum.
8. To increase the satisfaction the student is able to derive from music and to enable him to deal with sophisticated and complex music.
9. To help the student become acquainted with other cultures.
10. To cultivate one of the major symbolic systems that make man uniquely human.
11. To help the student realize that not every aspect of life is quantifiable and that it is important to be able to cope with the subjective.

OUTCOMES OF MUSIC EDUCATION

What should be the outcomes of the quality music program? Although the specific objectives may differ from one school system to another, certain common aims tend to emerge.

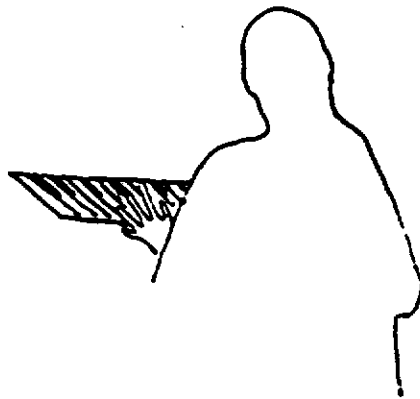
The musically educated person:

1. Is able to make music alone and with others.
2. Is able to improvise and create music.
3. Is able to use the vocabulary and notation of music.
4. Is able to respond to music aesthetically, intellectually, and emotionally.
5. Is acquainted with a wide variety of music, including diverse musical styles and genres.
6. Is familiar with the role music has played and continues to play in the life of man.
7. Is able to make aesthetic judgments based on critical listening and analysis.
8. Has developed a commitment to music.
9. Supports and encourages others to support the musical life of the community.
10. Is able to continue his musical learning independently.

These outcomes apply to the generally educated student. However, the student who has taken elective courses in music will have developed certain specialized competencies to a higher degree. For example, the student who has played or sung in a performing group

should be able to perform the standard literature for his instrument or voice and should be able to play or sing by himself or with others with a markedly higher level of skill than the student who has not had this experience.

A comprehensive music program, such as is described in this guide, should establish for every student a solid and permanent relationship with music. Such a program is aimed at making all students aware of the many-faceted nature of the subject and helping each of them to build a relationship with music that gives satisfaction and personal growth during the school years and throughout life.



CURRICULUM DEVELOPMENT IN MUSIC EDUCATION

"Great nations write their autobiographies in three manuscripts: the book of their deeds, the book of their words, and the book of their arts. No one of these books can be understood unless we read the other two, but of the three, the only trustworthy one is the arts." These words of the nineteenth century philosopher John Ruskin express full support of music's place in the public school curriculum. The arts reflect the culture of a nation, and the purposeful teaching of the arts in the schools can influence the development of the national culture.

Society of today is under the influence of a highly technological thought process, and one effect of this atmosphere is a dehumanizing and less conducive environment for creative expression. Into the next century, the arts must assume a major role in the total education of our youngsters, so that they may have depth of intellect and enlightened aesthetic perception. The potential for improving the quality of human existence in America rests in schools that provide opportunities for students to develop keen sensitivity to beauty and the quality of life.

Benjamin Bloom's Taxonomy of Educational Objectives in essence divides the learning process into three domains of learning: cognitive, affective, and psychomotor. The cognitive domain involves the vast area of knowledge--of facts and information that can be best communicated in a narrative form. The objectives of the psychomotor domain are directed primarily to skills--to abilities that can be communicated through demonstration. The affective domain encompasses objectives that are not so easily

defined, but are related to attitudes, appreciations, and other subjective concepts. Although all subject area disciplines have objectives in all three areas of learning, music and the other arts have a higher percentage of affective objectives. However, it is the cognitive and psychomotor objectives that assist the students to make knowledgeable decisions in the affective domain.

Purpose of this Guide

The purpose of this guide is two-fold: to provide some guidance in the areas of the commonalities of the arts for those teachers who are teaching non-performance-oriented classes, and to address the skills and concepts involved in basic musical literacy and general musicianship. The skills and concepts involved in developing the student musician from rank beginner to accomplished performer have been divided into three levels: beginning, intermediate, and advanced. No attempt has been made to assign any of these levels to particular grade levels. With the variety of scheduling practices that exist across the state, the local music teacher, school, and/or school system can assign these performance levels to particular grade levels, according to the structure of the music program.

As the young musician develops, all of the objectives of the beginning level should be well established before proceeding into the intermediate level. The skills and concepts of the cognitive and psychomotor domains must be treated in a sequential and developmental fashion.

The band, choir, orchestra, piano, and guitar programs discussed in this curriculum guide are described according to minimum standards for quality instruction. No effort was made to suggest standards or guidelines that would be unreasonable in today's education environment. Most school music programs meet or exceed the minimum standards suggested in this guide.

Implementation of this Guide

A course of study can improve instruction only if several factors are positively addressed. This guide is only the first step in a multi-faceted responsibility. The publication of this guide represents the commitment of the Louisiana Department of Education to the premise that instruction in the arts in all schools is a basic part of the education of "the whole person." The arts are the one area of the curriculum which involve the students not only intellectually, but also physically and emotionally. When students are actively engaged in the education process, learning takes place. Most of the remaining factors involved in the implementation process depend on decisions usually made at the local education agency level.

The role of music education in the schools is a local matter, determined by the needs of the community and the people served by its schools. A quality music instruction program is assured when the local school administration recognizes the academic value of its

music program and supports it according to guidelines for other academic disciplines.

The music education program struggles when the administration fails in this commitment.

Curriculum development is an ongoing and continuous process. No curriculum guide is ever complete. It grows with its use, as teachers strive to meet the needs of individual learners and to guide young people toward the achievement of excellence.

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BAND

Guidelines for Support Performance Considerations



GUIDELINES FOR SUPPORT

These "Guidelines for Support" are based on, and often are quotations from, material in The School Music Program: Description and Standards, developed by the National Commission on Instruction of the Music Educators National Conference in conjunction with the National Council of State Supervisors of Music. Appreciation is expressed to MENC for permission to quote from their 1986 publication.

Ultimately the quality of an instructional program is determined by what actually takes place between the student and the teacher and between the student and his learning environment. No set of quantitative specifications for staff, equipment, or facilities can ensure a quality program. Excellent results are sometimes achieved under adverse conditions, while excellent conditions sometimes produce disappointing results. Yet an adequate staff and satisfactory facilities and equipment so increase the likelihood of excellence that the establishment of such standards becomes a necessary and proper function of a professional organization.

It is certainly to be hoped that the overwhelming majority of school districts will insist on a standard higher than the basic program. This level often will not be satisfactory for the district that aspires to excellence. Each district should develop a plan to ensure orderly, systematic progress by which each school that has not yet achieved the basic program may do so.

Standards for Curriculum

Course offerings in music education are determined by the needs and desires of the students and community served by the school. Music is incorporated in the curriculum on an equal basis with other subject-matter fields, and the school band continues to be the most widely used course offering in instrumental music.

1. Beginning instruction on the basic wind and percussion instruments is offered in the elementary school in grade four or higher.
2. Beginning and intermediate instruction on wind and percussion instruments are offered in junior high/middle school.
3. Beginning, intermediate, and advanced band instruction are offered at the high school level, as determined by the needs of the students.
4. At least one alternative performing organization (for example, stage band) is available in the high school, as determined by the needs of students.
5. Though the major emphasis in each band course is on performing, experiences in theory and music appreciation are included.
6. Academic credit is offered for music courses on the same basis as for other courses meeting for the same amount of time.

Standards for Scheduling

Scheduling practices vary widely depending upon a multitude of factors. These standards are intended to apply in any of a variety of learning situations, and the specifications in this section refer to time during the regular school day.

Music teachers usually work with groups of various sizes, including extremely large groups. Although certain types of learning can take place in large groups, others cannot. It is important that the schedule provide for instruction in small groups when necessary to facilitate the sequential growth of the students in musical learning.

It is recommended that performing organizations and other single-section courses be scheduled so as not to conflict with each other, insofar as possible, in order to provide each student with the widest range of curricular offerings.

1. Band instrument classes in the elementary school meet at least three times weekly for a total of not less than 120 minutes.
2. Band classes in the junior high/middle school meet at least three times weekly for a total of 150 minutes per week. Actually, a daily (5-day) program is preferred, and this is the most widely used schedule.
3. Band classes at the high school level meet daily for a total of not less than 250 minutes per week.

Standards for Staff

No single factor is more vital to the development and maintenance of a quality band program than a competent staff of adequate size. Long-range and short-range plans for staffing should be based on the objectives of the program and on the present and projected student population of the district.

1. The music teaching staff is sufficient to provide beginning class instruction on the basic band instruments at least three times weekly in the elementary school.
2. The music teaching staff is sufficient to provide beginning and intermediate class instruction on the basic band instruments at least three times weekly in the junior high/middle school.
3. The music teaching staff is sufficient to provide at least one band or wind ensemble class in the high school.
4. Each music teacher has at least 45 minutes daily, excluding travel time, for preparation and evaluation.
5. The hiring of a full-time music administrator is recommended when the teaching staff of the school district includes 15 or more music teachers.

Standards for Physical Facilities

The physical facilities required for an instructional program are determined by the nature and scope of the curriculum, which in turn is based upon the philosophical foundations underlying the program. It is expected that each school will contain facilities designed expressly for musical instruction. It is important that the music staff be involved from the early stages in the planning of new facilities.

1. There is a facility for teaching instrumental music in each elementary school, with sufficient secured storage space to store the necessary instruments, equipment, and instructional materials.
2. Each junior high or middle school and high school contains a music rehearsal facility of at least 2000 square feet of floor space. It is recommended that the ceiling of the rehearsal room be at least 14 feet high.
3. Each junior high or middle school and high school contains sufficient secured storage space to store the necessary instruments, equipment, and instructional materials.
4. The music facilities of the junior high or middle school and of the high school are sufficiently isolated acoustically to assure that external sounds do not disturb students rehearsing and that rehearsals do not disturb persons in adjacent areas.

5. Each music classroom and rehearsal facility contains at least 48 square feet of chalkboard and at least 32 square feet of corkboard.
6. The music facility has easy access to the auditorium stage.



Standards for Materials and Equipment

It is recommended that each school district provide the materials and equipment required to achieve the objectives of its band program and that these materials and equipment be of good quality. It is also recommended that an adequate budget be provided for the maintenance, repair, and eventual replacement of materials and equipment. The intent of these standards is that every teacher and student shall have convenient access to the materials and equipment needed.

1. Beginning and intermediate band instruction books are provided for students enrolled in instrumental music classes at the elementary and secondary level.
2. A library of large and small ensemble music for beginning, intermediate, and advanced instrumental groups, as well as supplementary technique material, exists in each secondary school. An acceptable minimum library would be at least five titles for each student enrolled in each of the respective types of ensembles.
3. Each secondary school has the following instruments in sufficient quantities to accommodate the largest group taught: piccolos, oboes, bassoons, alto clarinets, bass clarinets, contra-bass clarinets, tenor saxophones, baritone saxophones, French horns, bass trombones, baritone horns, tubas, and a variety of rhythmic and melodic percussion instruments suitable for concert and marching performance.

4. Each secondary school has the following equipment in sufficient quantity to accommodate the largest group taught: heavy-duty music stands, conductor's stand and podium, and appropriate tuning devices.
5. Each room in the secondary school where instrumental music is taught has convenient access to the following: stereo system, movie projector, screen, slide and/or film strip projector, tape recorder, (both reel-to-reel and cassette), and videotape equipment.
6. Consumable and nonconsumable supplies are available to each music teacher. A budget is provided for the special supplies and equipment needed in the teaching of instrumental music.
7. The school district provides an annual budget for the repair and maintenance of instruments and equipment equal to at least 5 percent of the current replacement value of the total inventory of instruments and equipment.
8. The school district provides an annual budget for the replacement of school-owned instruments and equipment equal to at least 10 percent of the current replacement value of the total inventory of instruments and equipment.

PERFORMANCE CONSIDERATIONS

Performance is an integral part of the band experience; therefore it should be conceived as a part of the total learning process. Performance should be treated as a means to the end result of producing well-developed individual performers. The skills and concepts of musical development must receive the emphasis, not the performance itself. Outstanding public performances and competition-festival participation are a by-product of outstanding fundamental development.

Beginning Cycle

Public performance obligations are not a part of the developmental process of the beginning band experience. The students and their parents must understand that, in order to enjoy the excitement of performance later, the content of the beginning band experience must be limited to skill and concept development. These performances that do occur should be for parents only, and the selections used should be chosen from material within the beginning band method book and correlated supplementary material. These performances should be limited to end-of-the-school-year activities. Competition-festival participation or marching band experiences are not recommended for this level of development. The exploration of beginning solo literature, appropriate to the level of development, should be introduced and encouraged.

Intermediate Cycle

The concepts involved in public performance obligations are introduced during the intermediate cycle. However, the emphasis must remain on the developmental process. Over-emphasis in performance at this stage could result in a halt to the basic learning process. The intermediate band student should be reminded of the extensive performance activities that occur at the advanced level and of the value of concentrating on individual skills at this intermediate stage. Toward the end of this stage of development, the students may be introduced to participation in both solo and large ensembles.

Advanced Cycle

If a well defined program of skill and concept development is conducted in the beginning and intermediate cycles, then the students should be prepared for full participation in a performance-oriented activity. Technique studies should continue and should be correlated to the literature that has been selected for performance.

School bands should give reasonable and willing support to the ceremonial and social life of the school, the larger community, the state, and the nation. Although such groups as school bands have real value in unifying a school with the community, care should be taken to ensure that an emphasis on entertainment is not allowed to take precedence over the educational aims of a balanced music education program.

It follows then that school administrators and band directors must bring even legitimate public performance activities into commensurate balance with the basic purpose of the music education program. This basic purpose is the aesthetic education of a broad group of students through deep and varied experience with music literature of worth. Educationally, the truly basic role of performance is a means toward the aesthetic and musical development of the individual.

BAND

Performance Objectives



Beginning Band

Depending upon the age of the students and the size of the class, the beginning cycle is expected to last one to two years. At the end of the beginning cycle, the student will demonstrate the following:

Performance Objectives	Comments
<p><u>APPROACH TO THE INSTRUMENT</u></p> <ol style="list-style-type: none">1. The student will name and identify the parts of his/her instrument.2. The student will demonstrate the proper assembly and dis-assembly of the instrument.3. The student will explain proper care and maintenance of the instrument.4. The student will demonstrate acceptable posture and playing position of the instrument.	

Beginning Band

Performance Objectives	Comments
<p><u>BASIC ELEMENTS</u></p> <p>1. The student will name and identify the basic elements of music notation.</p> <p>2. The student will name and identify the lines and spaces of the treble and bass clefs.</p>	<p>i.e. staff, clef sign, time signature, key signature, bar line, whole note, whole rest, half note, half rest, quarter note, quarter rest.</p>

Beginning Band

RHYTHM: developing a physical, as well as an intellectual feeling for the beat/count concept; note and rest values and patterns.

Performance Objectives	Comments
<p>1. The student will explain and demonstrate use of meter signatures in terms of the function of the top and bottom numbers.</p>	<p>It is recommended that the following time signatures be introduced and drilled thoroughly:</p> <p>4 3 2 2 3 6 4, 4, 4, 2, 8, 8</p>
<p>2. The student will demonstrate, by counting and performing on his/her instrument, rhythmic patterns involving subdivisions of the whole note and corresponding rests.</p>	<p>To accomplish this objective, the student should use an accepted counting system.</p> <p>To accomplish this objective, the student should follow the sequence of steps as suggested below:</p> <p>a. Perform rhythmic notation involving whole, half, and quarter notes and rests in 4 meter.</p> <p style="text-align: center;">4</p>

Beginning Band

Performance Objectives	Comments
	<p>b. Perform rhythmic notation involving the above and the dotted half note in 4 and 3 meter. 4 4</p> <p>c. Perform rhythmic notation involving the above and eighth notes in base-four meter and cut-time.</p> <p>d. Perform rhythmic notation involving the above and the dotted quarter note in base-four meter, the dotted half note in cut-time, and involving ties.</p>



Beginning Band

TONE QUALITY: developing a tone characteristic of his/her instrument; embouchure and breath control.

Performance Objectives	Comments
<p>1. The wind instrument student will demonstrate the correct embouchure and breath control to produce a tone characteristic of his/her instrument.</p> <p>2. The percussion student will demonstrate the ability to produce an appropriate sound on tuned and untuned percussion instruments.</p>	<p>To accomplish this objective, the student should follow the steps suggested below:</p> <ul style="list-style-type: none">a. Begin the tone correctly.b. Sustain the tone correctly.c. Release the tone correctly, while maintaining the proper embouchure.

Beginning Band

TECHNIQUE: developing the ability to handle the manipulation of his/her instrument efficiently and smoothly.

Performance Objectives	Comments
1. The student will demonstrate the correct basic and chromatic fingerings of his/her instrument.	To accomplish this objective, the student should become skilled in reading and interpreting basic fingering charts.
2. The student will perform the B ^b , E ^b , and A ^b concert scales in one octave, ascending and descending, in eighth notes at an approximate tempo of  = 60.	To accomplish this objective, the student should recognize that the study of scales is fundamental. It is recommended that an organized approach to scale study be followed.
3. The student will perform a chromatic scale up to two octaves, when range permits, ascending and descending, in eighth notes at an approximate tempo of  = 60.	

Beginning Band

Performance Objectives	Comments
<p><u>FLEXIBILITY</u></p> <p>1. The student will perform lip slurs for brass players and finger slurs for woodwind players through two harmonics within the range studied.</p>	<p>To accomplish this objective, the student should recognize that flexibility studies as a basis of technique is fundamental.</p>
<p><u>ARTICULATION</u></p> <p>1. The student will demonstrate the use of basic articulations, such as staccato, legato, slur, and unmarked.</p>	<p>To accomplish this objective, the student must be made aware of contrasting styles and markings. It is recommended that this material be presented in an organized manner.</p>
<p><u>PERCUSSION</u></p> <p>1. The percussion student will demonstrate on the snare drum various rudiments (open and closed).</p>	<p>The percussion student should be made aware that the study of the rudiments is fundamental.</p>

Beginning Band

Performance Objectives	Comments
<p data-bbox="365 367 885 619">2. The percussion student will demonstrate ability to perform on the other basic percussion instruments.</p> <p data-bbox="365 829 576 871"><u>MUSICALITY</u></p> <p data-bbox="365 934 885 1270">The student will demonstrate the ability to perform with musical understanding, as determined by the literature being studied at his/her particular stage of musical development.</p>	<p data-bbox="917 357 1356 682">Such instruments as bass drum, cymbals, triangle, tambourine, woodblock, tympani, and melodic percussion instruments should be included.</p> <p data-bbox="917 819 1356 934">To accomplish this objective, the student will</p> <ul data-bbox="966 955 1453 1648" style="list-style-type: none">a. Perform melodic material with proper phrasing.b. Perform melodic material at three different tempos.c. Perform melodic material at three different dynamic levels.d. Perform melodic material with two different styles of articulation (i.e., legato and staccato).

Beginning Band

Performance Objectives	Comments
<p><u>INTONATION</u></p> <p>The student will demonstrate the ability to tune his/her instrument to a beatless unison with like instruments.</p>	<p>e. Perform melodic material with rhythmic accuracy.</p> <p>To accomplish this objective, the student should be able to move from an out-of-tune pitch with many beats (either sharp or flat) to a tone with few and then no beats. Emphasis should be placed not only on the adjustment of the mechanical devices of the instrument, but also on adjustments made with the embouchure. Singing should be incorporated into the classroom activity to assist with the development of pitch discrimination.</p>

Beginning Band

Performance Objectives	Comments
<p><u>ENSEMBLE SKILLS</u></p> <p>The student will demonstrate his/her ability to participate successfully in an ensemble of homogeneous or heterogeneous groupings.</p>	<p>To accomplish this objective, the student will</p> <ul style="list-style-type: none">a. Recognize when two players are playing the same or different pitches.b. Recognize when he/she is playing the same pitch or a different pitch when playing with others in an ensemble situation.
<p><u>BALANCE AND BLEND</u></p> <p>The student will demonstrate the ability to control the quality and volume of his/her tone, in combination with students on like instruments, as determined by the material being studied.</p>	<p>To accomplish this objective, the student should demonstrate the ability to hear his/her sound in combination with sounds of like instruments.</p>

Beginning Band

Performance Objectives	Comments
<p data-bbox="345 306 764 338"><u>RESPONSE TO CONDUCTOR</u></p> <p data-bbox="345 417 769 663">The student will demonstrate understanding of the role of the teacher/conductor in guiding and directing the ensemble.</p> <p data-bbox="345 741 581 772"><u>PERFORMANCE</u></p> <p data-bbox="345 850 824 951">The student will perform in public at least once during the school year.</p> <p data-bbox="345 1136 656 1167"><u>AFFECTIVE DOMAIN</u></p> <p data-bbox="345 1245 850 1423">The student will demonstrate his/her appreciation of the value of participation in music classes/activities.</p>	<p data-bbox="902 417 1419 730">To accomplish this objective, the student will perform the music under consideration at various tempos, volume levels, and styles, as indicated by the conductor's gestures.</p> <p data-bbox="902 850 1419 1096">In addition, the teacher is encouraged to provide further performance activities in a variety of solo and ensemble experiences.</p> <p data-bbox="902 1245 1312 1346">"Valuing" may be evidenced by observing the student</p> <ul data-bbox="948 1388 1398 1709" style="list-style-type: none">a. Rearranging his/her schedule to accommodate special music functions.b. Taking his/her instrument home consistently to practice.












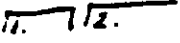








Beginning Band

Performance Objectives	Comments
<p><u>TERMS</u></p> <p>The student will demonstrate a working knowledge of the following musical terms, directions, and symbols:</p> <p>A. Tempo</p> <ol style="list-style-type: none">1. Allegro2. Andante3. Moderato4. Ritard	<p>c. Electing music activities when given a choice between several activities.</p> <p>d. Seeking extra information about music through books, magazines, and records.</p>

Beginning Band

Performance Objectives	Comments
<p data-bbox="337 296 537 331">B. Articulation</p> <ol data-bbox="386 365 683 617" style="list-style-type: none"><li data-bbox="386 365 683 401">1. Unmarked tonguing<li data-bbox="386 443 521 478">2. Legato<li data-bbox="386 520 537 556">3. Staccato<li data-bbox="386 598 488 634">4. Slur <p data-bbox="337 659 521 695">C. Dynamics</p> <ol data-bbox="386 728 607 1192" style="list-style-type: none"><li data-bbox="386 728 505 764">1. Forte<li data-bbox="386 806 597 842">2. Mezzo Forte<li data-bbox="386 884 509 919">3. Piano<li data-bbox="386 961 607 997">4. Mezzo Piano<li data-bbox="386 1039 597 1075">5. Diminuendo<li data-bbox="386 1117 607 1152">6. Decrescendo<li data-bbox="386 1194 574 1230">7. Crescendo	

Beginning Band

Performance Objectives	Comments
<p>D. Symbols</p> <p>1.  11. </p> <p>2.  12. </p> <p>3.  13. </p> <p>4.  14. </p> <p>5.  15. </p> <p>6.  16. </p> <p>7.  17. </p> <p>8.  18. </p> <p>9.  19. </p> <p>10.  20. </p>	
<p>E. Miscellaneous</p> <p>1. Bar Line</p> <p>2. Clef</p> <p>3. Double Bar</p> <p>4. Key Signature</p> <p>5. Ledger Line</p> <p>6. Measure</p> <p>7. Meter</p>	

Beginning Band

Performance Objectives	Comments
8. Octave	
9. Rhythm	
10. Scale	
11. Slur	
12. Tempo	
13. Tie	
14. Time Signature	

Intermediate Band

Depending upon the age of the students and the size of the class, the intermediate cycle is expected to last two to three years. At the end of the intermediate cycle, the student will demonstrate the following:

Performance Objectives	Comments
<p><u>RHYTHM</u></p> <p>The student will demonstrate by counting and performing, in addition to the skills acquired in the previous cycle, more complex rhythmic patterns including compound meter.</p>	<p>To accomplish this objective, the student should continue as follows:</p> <ul style="list-style-type: none">a. Perform rhythmic notation involving whole, half, quarter, and eighth notes and rests plus dotted half and dotted quarter notes in base four, cut time, and base eight meter.b. Perform rhythmic notation which involve three subdivisions of the beat/count.

Intermediate Band

Performance Objectives	Comments
<p><u>TONE QUALITY</u></p> <p>The student, in addition to previous skills acquired, will demonstrate the continued development of the characteristic tone quality of his/her instrument, including vibrato where applicable.</p>	<p>c. Perform rhythmic notation involving all of the above rhythms and the sixteenth note and rest in base 4 and base 8 meter.</p> <p>d. Perform rhythmic notation involving all of the above plus the dotted eighth note in base 4 and base 8 meter.</p> <p>The list of meters should be expanded $\begin{matrix} 6 & 9 & 12 \\ \text{to include } 8, & 8, & \text{and } 8 \end{matrix}$ time signatures.</p> <p>To accomplish this objective, the student should study the standard literature characteristic of his/her instrument, including solo material.</p>

Intermediate Band

Performance Objectives	Comments
<p><u>TECHNIQUE</u></p> <ol style="list-style-type: none"><li data-bbox="370 478 881 730">1. The student will demonstrate the continued development of major scales, including F, C, G, D, and D^b concert scales.<li data-bbox="370 804 816 982">2. The student will demonstrate a chromatic scale in the practical range of his/her instrument. <p><u>FLEXIBILITY</u></p> <p>The student, in addition to skills acquired in the previous cycle, will perform lip slurs in the brasses and corresponding finger slurs in the woodwinds through three harmonics.</p>	<p>Scale development should include expanding ranges and increasing tempos.</p>

Intermediate Band

Performance Objectives	Comments
<p><u>ARTICULATION</u></p> <p>The student, in addition to skills acquired in the previous cycle, will perform such markings as accents, tenuto, and marcato, as determined by the literature being studied.</p> <p><u>PERCUSSION</u></p> <p>The percussion student, in addition to skills acquired in the previous cycle, will demonstrate advanced rudiments and expanded study of traps and advanced tuning and techniques for the tympani.</p>	<p>To accomplish this objective, the student should study the standard band literature and solo and small ensemble literature for percussion instruments.</p>

Intermediate Band

Performance Objectives	Comments
<p><u>MUSICALITY</u></p> <p>The student, in addition to expanding skills acquired in previous cycle, will demonstrate the ability to perform with musical understanding, as determined by the literature being studied at the intermediate level.</p>	<p>To accomplish this objective, the student should:</p> <ul style="list-style-type: none">a. Perform melodic material with proper attention to breath control as it relates to the phrase; dynamic shading as relates to melodic contour of the phrase; tempo variation as dictated by the phrase.b. Perform a melody or primary line, harmonic accompaniment to the melody, bass line, and rhythmic background.c. Perform at all dynamic levels through the range of the literature being studied with the characteristic sound of the instrument.

Intermediate Band

Performance Objectives	Comments
	<p>d. Identify and perform contrasting and repeated musical material within a melody; perform material using different dynamic levels to repeated material; perform material using different stylistic elements to repeated or contrasting material.</p> <p>e. Recognize and identify music of vertical or chordal structure, as opposed to music of contrapuntal or linear structure.</p>

Intermediate Band

Performance Objectives	Comments
<p><u>INTONATION</u></p> <p>1. The student, in addition to skills acquired in the previous cycle, will demonstrate the tuning of beatless octaves, fourths, and fifths.</p> <p>2. The student will demonstrate knowledge of and the ability to correct the inherent tuning characteristics of his/her instrument.</p> <p><u>BALANCE AND BLEND</u></p> <p>The student will demonstrate the ability to control the quality and volume of his/her tone, in combination with students on all other instruments, as determined by the material being studied.</p>	<p>To accomplish this objective, the student should demonstrate the use of the embouchure in tuning these intervals.</p> <p>To accomplish this objective, the student should use the strobe or other mechanical tuning device to demonstrate the skill to tune within a small ensemble.</p>

Intermediate Band

Performance Objectives	Comments
<p><u>SIGHT READING</u></p> <p>The student will perform at sight various musical selections within the skills of the beginning cycle.</p> <p><u>AFFECTIVE DOMAIN</u></p> <p>The student will demonstrate the further development and acceptance of the value of participating in music classes or activities.</p>	<p>To accomplish this objective, the student should recognize that the ability to read music independently is fundamental to the basic technique.</p> <p>"Valuing" may be evidenced by observing the student</p> <ul style="list-style-type: none">a. Requesting music by specific types, styles, or composers.b. Attending musical functions on his/her own.c. Taking his/her instrument home consistently to practice.







Intermediate Band

Performance Objectives	Comments
<p><u>TERMS</u></p> <p>The student will demonstrate a working knowledge of the following musical terms and symbols:</p> <p>A. Tempo</p> <ol style="list-style-type: none">1. Adagio2. Allegretto3. Andantino4. Largo5. Presto6. A Tempo7. Accelerando8. Rallentando9. Con Moto10. Maestoso11. Meno mosso12. Piu mosso13. Rubato	

Intermediate Band

Performance Objectives	Comments
<p>B. Articulation</p> <ol style="list-style-type: none">1. Tenuto2. Marcato3. Accent <p>C. Dynamics</p> <ol style="list-style-type: none">1. Pianissimo2. Fortissimo3. Sforzando4. Forte-piano <p>D. Symbols</p> <ol style="list-style-type: none">1. $1 \neq 1^2$2. <i>DS</i>3. <i>DC</i>4. ϕ5. <i>sp</i>6. <i>ff</i>7. <i>mp</i>	

Intermediate Band

Performance Objectives	Comments
8. <i>pp</i>	
9. <i>sfz</i>	
10. 	
11. 	
12. 	
13. 	
14. 	
15. 	
E. Miscellaneous	
1. Molto	
2. Con	
3. Meno	
4. Poco	
5. Non	
6. Piu	
7. Simile	
8. Fine	
9. Loco	
10. Octavo	

Intermediate Band



Performance Objectives	Comments
11. Expressivo	
12. Cantabile	
13. Grandioso	
14. Solo	
15. Soli	
16. Ritardando	
17. Dolce	
18. Sostenuto	
19. Tutti	
20. a2	
21. Divisi	

Advanced Band

Depending upon the age of the students and the size of the class, the advanced cycle is expected to last three to four years. At the end of the advanced cycle, the student will demonstrate the following:

Performance Objectives	Comments
<p><u>RHYTHM</u></p> <p>The student will demonstrate, in addition to the skills acquired in previous cycles, the ability to count and perform literature using complex meters.</p>	<p>To accomplish this objective, the list of meters should be expanded to include all examples within literature being studied.</p>
<p><u>TONE QUALITY</u></p> <p>The student will demonstrate, in addition to the skills acquired in previous cycles, control of the tone throughout the practical range of the instrument as dictated by the literature being studied.</p>	<p>Other forms of scale studies, such as scales in thirds, may be introduced at this level.</p>

Advanced Band

Performance Objectives	Comments
<p><u>TECHNIQUE</u></p> <p>1. The student, in addition to the skills acquired in previous cycles, will perform all major and minor scales and arpeggios in eighth notes at an approximate tempo of  = 120.</p> <p>2. The student will perform from memory the chromatic scale for the practical range of the instrument, ascending and descending, in eighth notes at an approximate tempo of  = 120.</p>	<p>Other forms of scale studies, such as scales in thirds, may be introduced at this level.</p>

Advanced Band

Performance Objectives	Comments
<p><u>FLEXIBILITY</u></p> <p>The student will perform, in addition to skills acquired in the previous cycles, lip slurs on brass instruments and corresponding finger slurs on woodwinds through the practical range of the instrument, and with increasing tempos.</p> <p><u>ARTICULATION</u></p> <p>The student will demonstrate, in addition to the skills acquired in the previous cycles, the more advanced and subtle articulations, as dictated by the literature being studied.</p>	

Advanced Band

Performance Objectives	Comments
<p><u>PERCUSSION</u></p> <p>The percussion student will demonstrate, in addition to the skills acquired in previous cycles, the development of the more advanced percussion techniques, as dictated by the literature being studied.</p>	<p>The realization of this objective should demonstrate the complete development of the student percussionist.</p>
<p><u>MUSICALITY</u></p> <p>The student will demonstrate, in addition to the skills acquired in previous cycles, his/her ability to combine all of the musical elements to create an artistic effect.</p>	<p>To accomplish this objective, the student will use the various elements of music (melody, harmony, rhythm, tempo, timbre, dynamics, style, form, and texture) in performing with insight and understanding.</p>

Advanced Band

Performance Objectives	Comments
<p><u>INTONATION</u></p> <p>The student will demonstrate, in addition to the skills acquired in previous cycles, the ability to tune all intervals as dictated by the literature being performed.</p> <p><u>ENSEMBLE SKILLS</u></p> <p>The student will demonstrate the skill of performing satisfactorily in a school band or wind ensemble, incorporating all previously acquired skills.</p>	<p>The real measure of musicality can be evaluated only by its effect on an audience. The performer must have enough control of the technical aspects of performing to let the musical aspects be apparent.</p> <p>To accomplish this objective, the student will demonstrate tuning in the various styles of music being performed with different instruments.</p>


Advanced Band

Performance Objectives	Comments
<p><u>AFFECTIVE DOMAIN</u></p> <p>The student will demonstrate evidence of finding satisfaction and enjoyment in his/her musical participation and demonstrate preference for certain activities, experiences, and/or exposures based on his/her own value criteria.</p> <p><u>TERMS</u></p> <p>The student will demonstrate a working knowledge of the following musical terms and symbols:</p> <p>A. Tempo</p> <ol style="list-style-type: none">1. Ad Libitum (Ad Lib)2. Alla Marcia3. Allargando	

Advanced Band

Performance Objectives	Comments
4. Animato	
5. Grave	
6. Lento	
7. Morendo	
8. Stringendo	
9. Vivace	
10. Vivo	
11. Largamente	
12. Andantino	
13. Prestissimo	
14. Ritenuato	
15. Calando	
16. Tempo Primo	
17. Stesso (L'istesso)	
18. Agitato	
19. Con Brio	
20. Con Spirito	
21. Bravura	

Advanced Band

Performance Objectives	Comments
22. Furioso	
23. Pesante	
24. Religioso	
25. Tranquillo	
B. Miscellaneous	
1. 	
2. Cadenza	
3. Mordent	
4. Appoggiatura	
5. Obbligato	
6. Descant	

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ORCHESTRA

Guidelines for Support



GUIDELINES FOR SUPPORT

These "Guidelines for Support" are based on and often are quotations from material in The School Music Program: Description and Standards, developed by the National Commission on Instruction of the Music Educators National Conference in conjunction with the National Council of State Supervisors of Music. Appreciation is expressed to MENC for permission to quote from their 1986 publication.

Ultimately the quality of an instructional program is determined by what actually takes place between the student and the teacher and between the student and his learning environment. No set of quantitative specifications for staff, equipment, or facilities can ensure a quality program. Excellent results are sometimes achieved under adverse conditions, while excellent conditions sometimes produce disappointing results. Yet an adequate staff and satisfactory facilities and equipment so increase the likelihood of excellence that the establishment of such standards becomes a necessary and proper function of a professional organization.

It is certainly to be hoped that the overwhelming majority of school districts will insist on a standard higher than the basic program. This level often will not be satisfactory for the district that aspires to excellence. Each district should develop a plan to ensure orderly, systematic progress by which each school that has not yet achieved the basic program may do so.

Standards for Curriculum

Course offerings in music education are determined by the needs and desires of the students and community served by the school. Inclusion of orchestra within the music course offerings indicates an awareness of the cultural and artistic value of one of the oldest types of musical ensembles.

1. Beginning instruction on string instruments is offered in the elementary school in grade four or higher.
2. Orchestra or string orchestra is offered in the junior high or middle school and the high school.
3. Experience in small ensembles is available in the junior high or middle school and the high school to any student desiring such experience.
4. Academic credit is offered for performance-emphasis courses on the same basis as for other courses meeting the same amount of time.

Standards for Scheduling

Scheduling practices vary widely depending upon a multitude of factors. These standards are intended to apply in any of a variety of learning situations, and the specifications in this section refer to time during the regular school day.

Music teachers usually work with groups of various sizes, including extremely large groups. Although certain types of learning can take place in large groups, others cannot. It is important that the schedule provide for instruction in small groups when necessary to facilitate the sequential growth of the student in musical learning.

It is recommended that performing organizations and other single-section courses be scheduled so as not to conflict with each other, insofar as possible, in order to provide each student with the widest range of curricular offerings.

1. String instrument classes in the elementary school meet at least three times weekly for a total of not less than 120 minutes.
2. Orchestra or string orchestra classes in the junior high or middle school meet at least three times weekly for a total of 150 minutes per week. Actually, a daily (5-day) program is preferred, and this is the most widely used schedule.
3. Orchestra or string orchestra classes at the high school level meet daily for a total of not less than 250 minutes per week.

Standards for Staff

No single factor is more vital to the development and maintenance of a quality orchestra program than a competent staff of adequate size. Every effort should be made to secure certified string instrument specialists with violin, viola, cello, or string bass as their principal instrument.

1. The music teaching staff is sufficient to provide beginning class instruction on the basic orchestra instruments at least three times weekly in the elementary school.
2. The music teaching staff is sufficient to provide beginning and intermediate class instruction on the basic orchestra instruments at least three times weekly in the junior high or middle school.
3. The music teaching staff is sufficient to provide at least one orchestra and/or string orchestra class daily in the high school.
4. Each music teacher has at least 45 minutes daily, excluding travel time, for preparation and evaluation.
5. The hiring of a full-time music administrator is recommended when the teaching staff of the school district includes 15 or more music teachers.

Standards for Physical Facilities

The physical facilities required for an instructional program are determined by the nature and scope of the curriculum, which in turn is based upon the philosophical foundations underlying the program. It is expected that each school will contain facilities designed expressly for musical instruction. It is important that the music staff be involved from the early stages in the planning of new facilities.

1. There is a facility for teaching instrumental music in each elementary school, with sufficient secured storage space to store the necessary instruments, equipment, and instructional materials.
2. Each junior high or middle school and high school contains a music rehearsal facility of at least 2000 square feet of floor space. It is recommended that the ceiling of the rehearsal room be at least 14 feet high.
3. Each junior high or middle school and high school contains sufficient secured storage space to store the necessary instruments, equipment, and instructional materials.
4. The music facilities of the junior high or middle school and of the high school are sufficiently isolated acoustically to assure that external sounds do not disturb students rehearsing and that rehearsals do not disturb persons in adjacent areas.

5. Each music classroom and rehearsal facility contains at least 48 square feet of chalkboard and at least 32 square feet of corkboard.
6. The music facility has easy access to the auditorium stage.



Standards for Materials and Equipment

It is recommended that each school district provide the materials and equipment required to achieve the objectives of its orchestra program and that these materials and equipment be of good quality. It is also recommended that an adequate budget be provided for the maintenance, repair, and eventual replacement of materials and equipment. The intent of these standards is that every teacher and student shall have convenient access to the materials and equipment needed.

1. Beginning and intermediate instruction books are provided for students enrolled in instrumental music classes at the elementary and secondary level.
2. A library of large and small ensemble music for beginning, intermediate, and advanced instrumental groups, as well as supplementary technique material, exists in each secondary school. An acceptable minimum library would be at least five titles for each student enrolled in each of the respective types of ensembles.
3. Each secondary school has the following instruments in sufficient quantity to accommodate the largest group taught: three-quarter-size and/or full-size violins; one-half-size, three-quarter-size, and/or full-size violas; one-half-size, three-quarter-size, and/or full-size cellos; and one-half-size, three-quarter-size, and or full-size string basses.

4. Each school has the following equipment in sufficient quantity to accommodate the largest group taught: heavy-duty music stands, conductor's stand and podium, and appropriate tuning devices.
5. Each room in the school where orchestra is taught has convenient access to the following: stereo system, movie projector, screen, slide and/or filmstrip projector, tape recorder, (both reel-to-reel and cassette) and videotape equipment.
6. Consumable and nonconsumable supplies are available to each music teacher. A budget is provided for the special supplies and equipment needed in the teaching of music.
7. The school district provides an annual budget for the repair and maintenance of instruments and equipment equal to at least 5 percent of the current replacement value of the total inventory of instruments and equipment.
8. The school district provides an annual budget for the replacement of school-owned instruments and equipment equal to at least 10 percent of the current replacement value of the total inventory of instruments and equipment.



ORCHESTRA

Performance Objectives

Beginning Strings

Depending upon the age of the students and the size of the class, the beginning cycle is expected to last one to two years. At the end of the beginning cycle, the student will demonstrate the following:

Performance Objectives	Comments
<u>APPROACH TO THE INSTRUMENT</u>	
1. The student will name and identify the parts of his/her instrument.	To complete this, the student should be introduced to the names of the strings.
2. The student will demonstrate acceptable care and handling of the instrument.	Some necessary procedures include the following: <ul style="list-style-type: none">a. adjusting the bowb. rosining the bowc. carrying the instrument when not in the cased. cleaning the instrument and bowe. replacing the instrument in the case
3. The student will demonstrate acceptable posture required while sitting, standing, playing, or resting.	

Beginning Strings

Performance Objectives	Comments
<p>a. <u>Violin and Viola</u>: Hold the instrument with the left shoulder and neck muscles without the use of the left hand.</p> <p>b. <u>Cello and Bass</u>: Hold the instrument in such a manner that the left arm is free to move and the right arm is not hindered.</p>	<p>This position promotes good left hand technique: i.e., it promotes a straight wrist and is beneficial to the ease of shifting and to the technique of vibrato.</p>
<p><u>LEFT HAND TECHNIQUE</u></p>	
<p>1. The student will demonstrate acceptable left hand position in the development of:</p> <p>a. <u>Violin and Viola</u>: Finger patterns using first, high second, and third fingers in first position.</p> <p>b. <u>Cello</u>: Finger patterns using first, third, and fourth fingers in first position.</p>	

Beginning Strings

Performance Objectives	Comments
<p>c. <u>Bass</u>: Finger patterns using first and fourth fingers in first and half position.</p> <p>2. The student will play from memory the following scale using the finger patterns listed above:</p> <ul style="list-style-type: none">a. Violin - G, D, Ab. Viola - C, G, Dc. Cello - C, G, Dd. Bass - D, F, Bb <p><u>BOWING TECHNIQUE</u></p> <p>1. The student will demonstrate an acceptable bow grip while bowing.</p> <p>2. The student will bow parallel to the bridge.</p>	

Beginning Strings

Performance Objectives	Comments
<p><u>INTONATION</u></p> <p>The student will demonstrate the ability to tune his/her instrument to a beat-less unison with like instruments.</p>	<p>To accomplish this objective, the student should be able to move from an out-of-tune pitch with many beats to a tone with few and then no beats.</p> <p>Emphasis should be placed on adjustment of the mechanical devices of the instrument (pegs, fine tuners, and finger positions.).</p>
<p><u>ENSEMBLE SKILLS</u></p> <p>The student will demonstrate the ability to participate successfully in an ensemble of homogeneous or heterogeneous groupings.</p>	<p>The student should be able to</p> <ol style="list-style-type: none">a. Recognize when two players are playing the same or different pitches.b. Recognize when he/she is playing the same or a different pitch when playing in an ensemble situation.

Beginning Strings

Performance Objectives	Comments
<p><u>PERFORMANCE</u></p> <p>The student will perform in public at least once during the school year.</p> <p><u>AFFECTIVE DOMAIN</u></p> <p>The student will demonstrate his/her appreciation of the value of participation in music/classes activities.</p>	<p>In addition, the teacher is encouraged to provide further performance activities in a variety of solo and ensemble experiences.</p> <p>"Valuing" may be evidenced by observing student</p> <ul style="list-style-type: none">a. Rearranging his/her schedule to accommodate special music functions.b. Taking his/her instrument home consistently to practice.c. Electing music activities when given a choice between several activities.d. Seeking extra information about music through books, magazines, and records.

Beginning Strings

Performance Objectives	Comments
<p>3. The student will demonstrate legato, simple staccato, and pizzicato bowing techniques.</p>	<p>With legato bowing, two note slurs may be introduced.</p>
<p><u>BASIC ELEMENTS</u></p>	
<p>1. The student will name and identify the basic elements of music notation.</p>	<p>Staff, clef sign, time signature, key signature, bar lines, whole note, whole rest, half note, half rest, quarter note, quarter rest</p>
<p>2. The student will name and identify the lines and spaces of the treble, alto or bass clef.</p>	
<p>3. The student will identify, by name, those leger line notes which are played in first position.</p>	









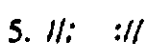




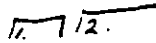









Beginning Strings

Performance Objectives	Comments
<p><u>RHYTHM</u></p> <p>1. The student will demonstrate knowledge of the rhythmic values of paired eighth notes, quarter notes, half notes, whole notes, dotted half notes, and quarter, half, and whole rests in simple combinations.</p> <p>2. The student will demonstrate and explain knowledge of 2, 3, and 4 meters. 4, 4, and 4</p> <p><u>TONE QUALITY</u></p> <p>The student will demonstrate a characteristic sound on his/her instrument using the following dynamic levels: p, mf, and f.</p>	<p>To accomplish this objective, the student should clap, bow, and count rhythmic notation in base meter.</p>

Beginning Strings

Performance Objectives	Comments														
<p><u>TERMS</u></p> <p>The student will demonstrate a working knowledge of the following musical terms, directions, and symbols:</p> <p>A. <u>Tempo</u></p> <table><tr><td>1. Allegro</td><td>3. Moderato</td></tr><tr><td>2. Andante</td><td>4. Ritard</td></tr></table> <p>B. <u>Directions</u></p> <table><tr><td>1. Arco</td><td>3. Pizzicato</td></tr><tr><td>2. Legato</td><td>4. Staccato</td></tr></table> <p>c. <u>Dynamics</u></p> <table><tr><td>1. Forte</td><td>4. Diminuendo</td></tr><tr><td>2. Mezzo-forte</td><td>5. Decrescendo</td></tr><tr><td>3. Piano</td><td>6. Crescendo</td></tr></table>	1. Allegro	3. Moderato	2. Andante	4. Ritard	1. Arco	3. Pizzicato	2. Legato	4. Staccato	1. Forte	4. Diminuendo	2. Mezzo-forte	5. Decrescendo	3. Piano	6. Crescendo	
1. Allegro	3. Moderato														
2. Andante	4. Ritard														
1. Arco	3. Pizzicato														
2. Legato	4. Staccato														
1. Forte	4. Diminuendo														
2. Mezzo-forte	5. Decrescendo														
3. Piano	6. Crescendo														

Beginning Strings

Performance Objectives	Comments
D. Symbols	
1. 	14. 
2. 	15. 
3. 	16. 
4. 	17. 
5. 	18. 
6. 	19. 
7. 	20. 
8. 	21. 
9. 	22. 
10. 	23. 
11. 	
12. 	
13. 	

Beginning Strings

Performance Objectives	Comments
<p data-bbox="316 331 552 373">E. <u>Miscellaneous</u></p> <ol data-bbox="357 409 609 1396" style="list-style-type: none"><li data-bbox="357 409 527 451">1. Bar line<li data-bbox="357 472 479 514">2. Clef<li data-bbox="357 546 576 588">3. Double Bar<li data-bbox="357 619 609 661">4. Key Signature<li data-bbox="357 693 576 735">5. Ledger Line<li data-bbox="357 766 527 808">6. Measure<li data-bbox="357 840 495 882">7. Meter<li data-bbox="357 913 511 955">8. Octave<li data-bbox="357 987 519 1029">9. Rhythm<li data-bbox="357 1060 487 1102">10. Scale<li data-bbox="357 1134 470 1176">11. Slur<li data-bbox="357 1207 511 1249">12. Tempo<li data-bbox="357 1281 462 1323">13. Tie<li data-bbox="357 1354 609 1396">14. Time Signature	

Intermediate Strings

Depending upon the age of the students and the size of the class, the intermediate cycle is expected to last two to three years. At the end of the intermediate cycle, the student will demonstrate each of the following:

Performance Objectives	Comments
<u>APPROACH TO THE INSTRUMENT</u>	
1. The student will demonstrate the ability to change strings. 2. The student will adjust the chin rest. 3. The student will adjust the bridge.	Some students will need special assistance in adjusting Caspari Pegs and cleaning synthetic hair.
<u>LEFT HAND TECHNIQUE</u>	
1. The student will demonstrate the following finger patterns: A. <u>Violin and Viola:</u> Finger patterns using lowered first, second, and fourth fingers, and extended third finger.	

Intermediate Strings

Performance Objectives	Comments
<p>B. <u>Cello</u>: Finger patterns using lowered first, natural second, and extended fourth fingers.</p> <p>C. <u>Bass</u>: Finger patterns using the second finger.</p> <p>2. The student will demonstrate the following shifting techniques:</p> <p>A. <u>Violin and Viola</u>: To and from third position on each string using first, second, and third fingers.</p> <p>B. <u>Cello</u>: To and from second and third position on each string using all fingers.</p> <p>C. <u>Bass</u>: To and from second and second and a half position on the G and D strings.</p>	

Intermediate Strings

Performance Objectives	Comments
<p>3. Violin, viola, and cello students will demonstrate double stops, using one open string and fingers on adjacent string, and double stops using two open strings.</p> <p>4. The student will play scales in one octave in the following keys: F, Bb, Eb, C, A, E, am, gm, and chromatic.</p> <p>5. The student will demonstrate vibrato.</p>	<p>With bass students, fourth position may be introduced.</p>
<p><u>BOWING TECHNIQUE</u></p> <p>The student will demonstrate the following techniques:</p> <ul style="list-style-type: none"> A. Slurs - two, three, and four notes to a bow B. Mixed Bow Patterns C. String Crossing - separate and slurred 	

Intermediate Strings

Performance Objectives	Comments
<p>D. Detached - slur</p> <p>E. Marcato</p> <p>F. Martele</p> <p>G. Detache</p> <p>H. Beginning Spiccato</p> <p>I. Tremelo</p> <p>2. The student will demonstrate use of the bow which produces the following dynamic levels:</p> <p>A. Fortissimo</p> <p>B. Forte-piano</p> <p>C. Sforzando</p> <p>D. Mezzo-piano</p> <p>E. Pianissimo</p>	

Intermediate Strings

Performance Objectives	Comments
<p><u>RHYTHM</u></p> <p>1. The student will demonstrate knowledge of rhythmic values of eighth notes, sixteenth notes, dotted quarter notes, dotted eighth notes, triplets, and eighth and sixteenth rests in simple combinations.</p> <p>2. The student will explain and demonstrate knowledge of 2 3 4, 4, 4 3 6 4, 8, 8 meters.</p>	<p>To accomplish this objective, students should clap, bow, and count these rhythmic combinations.</p> <p>Syncopated rhythms should be introduced.</p> <p>Previously introduced meters are included so that combinations of new rhythmic values will be used.</p> <p>Groups and individuals performing a broader scope of music may need additional meters.</p>

Intermediate Strings

Performance Objectives	Comments
<p><u>TONE QUALITY</u></p> <p>The student will demonstrate a sound characteristic to his/her instrument at fortissimo, forte-piano, sforzando, mezzo-piano, and pianissimo dynamic levels.</p> <p><u>INTONATION</u></p> <ol style="list-style-type: none">1. The student will demonstrate pitch discrimination by identifying aurally the octave, whole steps, half steps, leading tone, and major and minor tonalities.2. The student will tune from given pitches.	

Intermediate Strings

Performance Objectives	Comments
<p><u>ENSEMBLE SKILLS</u></p> <p>The student will demonstrate his/her ability to participate successfully in an ensemble of homogeneous or heterogeneous groupings.</p> <p><u>BALANCE AND BLEND</u></p> <p>The student will demonstrate the ability to control the quality and volume of his/her tone, in combination with students on like instruments and students on different instruments, as determined by the material being studied.</p> <p><u>SIGHT READING</u></p> <p>The student will perform at sight various musical selections within the skills of the beginning cycle.</p>	

Intermediate Strings

Performance Objectives	Comments
<p><u>PERFORMANCE</u></p> <p>The student will perform in public at least twice during the school year.</p> <p><u>AFFECTIVE DOMAIN</u></p> <p>The student will demonstrate the further development and acceptance of the value of participating in music classes or activities.</p> <p><u>TERMS</u></p> <p>The student will demonstrate a working knowledge of the following musical terms and symbols.</p> <p>A. <u>Tempo</u></p> <ol style="list-style-type: none"> 1. Adagio 2. Allegretto 	<p>Participation in music festivals and competitions is strongly encouraged as a part of public performance.</p> <p>"Valuing" may be evidenced by observing the student</p> <ol style="list-style-type: none"> a. Requesting music by specific types, styles, or composers. b. Attending musical functions. c. Taking his/her instrument home consistently to practice.

Intermediate Strings

Performance Objectives	Comments
3. Andantino	
4. Largo	
5. Presto	
6. A Tempo	
7. Accelerando	
8. Rallentando	
9. Con Moto	
10. Piu Mosso	
11. Meno Mosso	
12. Maestoso	
B. <u>Direction</u>	
1. Coda	
2. Con Sordino	
3. Da Capo	
4. Del Segno	
5. Divisi	
6. Fine'	
7. Senza Sordino	
8. Poco	

Intermediate Strings

Performance Objectives	Comments
<p>C. <u>Dynamics</u></p> <ol style="list-style-type: none"> 1. Forte-piano 2. Fortissimo 3. Mezzo-piano 4. Pianissimo 5. Sforzando <p>D. <u>Symbols</u></p> <ol style="list-style-type: none"> 1. $\frac{1}{\%} 1$ 2. $DS \text{ } \text{\textcircled{f}}$ 3. DC 4. fp 5. ff 6. mp 7. pp 8. sfz 9. $\text{\textcircled{p}}$ <p>E. <u>Miscellaneous</u></p> <ol style="list-style-type: none"> 1. Leading Tone 2. Poco 3. Simile 4. Fine 5. Solo 6. Soli 	

Intermediate Strings

Performance Objectives	Comments
7. Divisi	
8. Tutti	
9. a 2	

Advanced Strings

Depending on the age of the students and the size of the class, the advanced cycle is expected to last three to four years. At the end of the advanced cycle, the student will demonstrate each of the following:

Performance Objectives	Comments
<u>LEFT HAND TECHNIQUE</u>	
1. The student will demonstrate a working knowledge of positions from half to fourth position.	Thumb position for cellos may be introduced at this level as a part of continuing left hand development.
2. The student will play multiple stops using two fingered notes.	
3. The student will play the following scales in two octaves (where practical), ascending and descending, F, Bb, Eb, Ab, C, G, D, A, E, dm, gm, cm, fm, am, em, bm.	Arpeggios and further major and minor scales may be practiced to advantage at this level, but do not fall within the scope of minimal standards.
4. The student will exhibit a consistent vibrato, contributing to a mature, musical sound.	

Advanced Strings

Performance Objectives	Comments
<p><u>BOWING TECHNIQUE</u></p> <p>1. The student will demonstrate the following techniques:</p> <ul style="list-style-type: none">a. Slurs - six and eight notes to a bow.b. Mixed Bowing Patternsc. Colle'd. Ricochete. Continued Spiccatof. Col Legnog. Sul Ponticelloh. Sul Tastoi. Loure'j. Slurred Staccato <p>2. The student will demonstrate bow technique appropriate to all dynamic levels in moving from one level to another.</p>	

Advanced Strings

Performance Objectives	Comments
<p><u>BASIC ELEMENTS</u></p> <p>The student will demonstrate knowledge of alternate clefs used in music for his/her instrument.</p> <p>a. <u>Viola</u>: treble clef to the extend of fourth position on the A string.</p> <p>b. <u>Cello</u>: tenor clef to the extend of fourth position on the A string.</p> <p><u>RHYTHM</u></p> <p>1. The student will demonstrate knowledge of the rhythmic values of thirty-second notes, dotted sixteenth notes, dotted whole notes, and the corresponding rests in simple combinations with other note values.</p>	<p></p> <p>To accomplish this objective, the student should clap, bow, and count these rhythmic combinations.</p>

Advanced Strings

Performance Objectives	Comments
<p>2. The student will demonstrate knowledge of the following meters:</p> <p>2 4 5 6 7 5 7 9 12 4, 4, 4, 4, 4, 8, 8, 8, 8.</p> <p><u>TONE QUALITY</u></p> <p>The student will demonstrate, in addition to the skills acquired in previous cycles, control of the tone throughout the practical range of the instrument as dictated by the literature being studied.</p> <p><u>INTONATION</u></p> <p>1. The student will tune the instrument from a given A-440.</p> <p>2. The student will demonstrate an awareness of parts other than his own and their contribution to the composition.</p>	<p>Uncommon meters are mentioned in order that the student be made aware of changing time signatures; however, the repertoires at this level may not call for the use of these meters.</p>

Advanced Strings

Performance Objectives	Comments
<p>3. The student will demonstrate the ability to tune all intervals as dictated by the literature being studied.</p> <p><u>ENSEMBLE SKILLS</u></p> <p>The student will demonstrate the skill of performing satisfactorily in a school string or symphonic orchestra, incorporating all previously acquired skills.</p> <p><u>SIGHT READING</u></p> <p>The student will perform at sight various musical selections within the skills of the appropriate level.</p>	

Advanced Strings

Performance Objectives	Comments
<p><u>PERFORMANCE</u></p> <p>The student will perform in public at least twice during the school year.</p> <p><u>TERMS</u></p> <p>1. The student will demonstrate a working knowledge of the following musical terms and symbols.</p> <p>A. <u>Tempo</u></p> <ol style="list-style-type: none">1. Ad libitum2. Alla marcia3. Allargando4. Animato5. Con motto6. Grave7. Lento8. Meno Mosso	<p>Participation in music festivals and competitions is strongly encouraged as a part of public performance.</p>






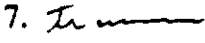

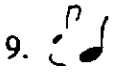
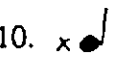
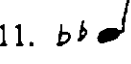
Advanced Strings

Performance Objectives	Comments
9. Morendo	
10. Piu mosso	
11. Rubato	
12. Stringendo	
13. Tenuto	
14. Vivace	
15. Vivo	
16. Molto	
17. Con	
18. Meno	
19. Non	
20. Piu	
21. Ottavo	
22. Andantino	
23. Prestissimo	
24. Tempo Primo	
B. <u>Directions</u>	
1. Agitato	
2. Cantabile	

Advanced Strings

Performance Objectives	Comments
3. Con brio	
4. Con grazia	
5. Con spirito	
6. Dolce	
7. Energico	
8. Expressivo	
9. Gracioso	
10. Grave	
11. Leggiero	
12. L'istesso	
13. Maestoso	
14. Non troppo	
15. Pesante	
16. Religioso	
17. Reste	
18. Scherzando	
19. Sempre	
20. Sostenuto	
21. Tranquillo	
22. Tutti	

Advanced Strings

Performance Objectives	Comments
<p>C. <u>Symbols</u></p> <p>1. </p> <p>2. </p> <p>3. </p> <p>4. </p> <p>5. </p> <p>6. \wedge</p>	
<p>D. <u>Miscellaneous</u></p> <p>1. Cadenza</p> <p>2. Obligato</p> <p>3. Trill</p> <p>4. Mordant</p> <p>5. Appoggiatura</p>	<p>7. </p> <p>8. </p> <p>9. </p> <p>10. </p> <p>11. </p>

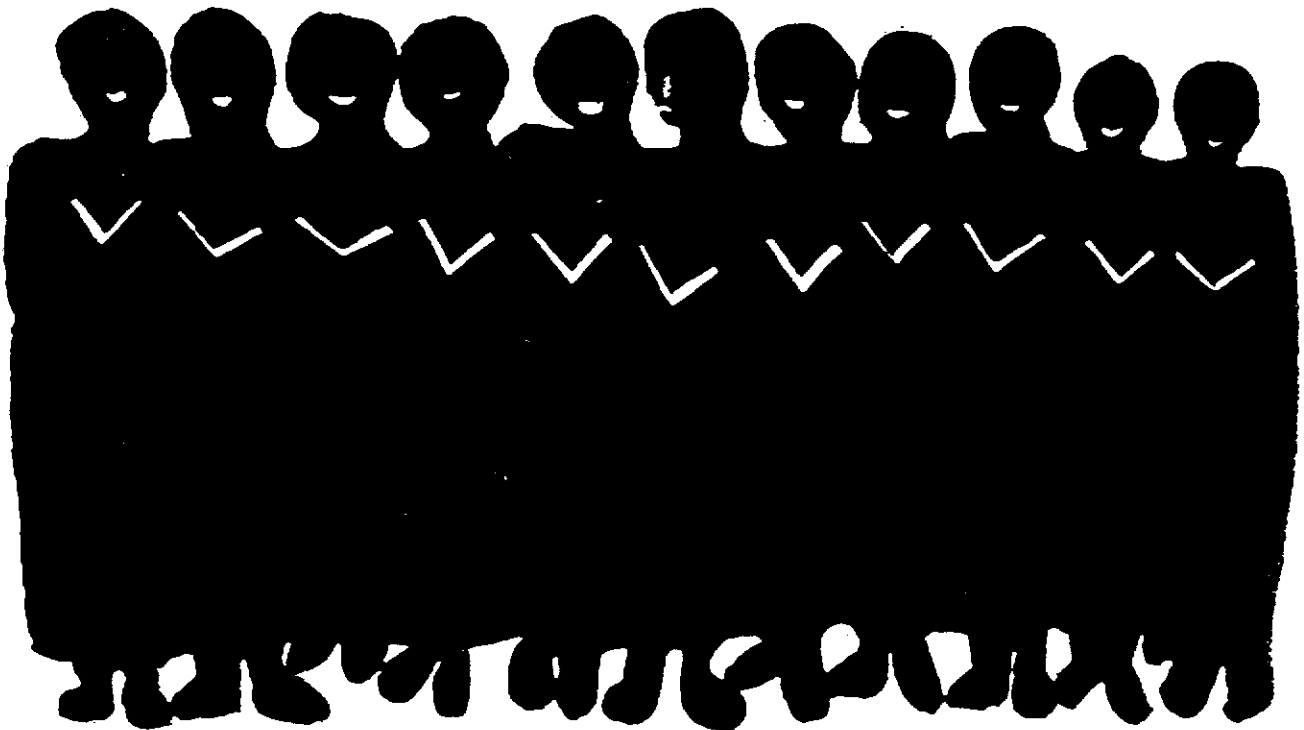
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CHOIR

Guidelines for Support

Junior High and Middle School Choral Music



GUIDELINES FOR SUPPORT

These "Guidelines for Support" are based on, and often are quotations from, material in The School Music Program: Description and Standards, developed by the National Commission on Instruction of the Music Educators National Conference in conjunction with the National Council of State Supervisors of Music. Appreciation is expressed to MENC for permission to quote from their 1986 publication.

Ultimately the quality of an instructional program is determined by what actually takes place between the student and teacher and between the student and his learning environment. No set of quantitative specifications for staff, equipment, or facilities can ensure a quality program. Excellent results are sometimes achieved under adverse conditions, while excellent conditions sometimes produce disappointing results. Yet an adequate staff and satisfactory facilities and equipment so increase the likelihood of excellence that the establishment of such standards becomes a necessary and proper function of a professional organization.

It is certainly to be hoped that the overwhelming majority of school districts will insist on a standard higher than the basic program. This level often will not be satisfactory for the district that aspires to excellence. Each district should develop a plan to ensure orderly, systematic progress by which each school that has not yet achieved the basic program may do so.

Standards for Curriculum

The course offerings in the vocal music curriculum are determined by the needs and desires of the students, and decisions relative to this curriculum are based upon the philosophical foundations of the local school system. The vocal music program must not only challenge the musically talented but also must provide experiences for all students at a level of maturity consistent with their ability.

1. Beginning and intermediate choral instruction is available in the junior high or middle school to any student desiring such instruction.
2. At least one non-performance-emphasis class (general music, music appreciation, etc.) is offered at each grade level in the junior high or middle school.
3. Mixed chorus is offered in the high school. Additional choral ensembles--differentiated by the experience, ability, or degree of interest of the members--are offered as enrollment increases.
4. At least one alternative performing organization (for example, swing choir, madrigals, small ensembles) is available to students as interest and enrollment increase.
5. Though the major emphasis in each course is performing, experiences in theory and music appreciation are included.
6. Academic credit is offered for all music courses on the same basis as for other courses meeting for the same amount of time.

Standards for Scheduling

Scheduling practices vary widely depending upon a multitude of factors. These standards are intended to apply in any of a variety of learning situations, and the specifications in this section refer to time during the regular school day.

From time to time, vocal music teachers may work with groups of various sizes, including extremely large groups. Although certain types of learning can take place in large groups, others cannot. It is important that the schedule provide for instruction in small groups when necessary to facilitate the sequential growth of the student in musical understanding.

It is recommended that performing organizations and other single-section courses be scheduled so as not to conflict with each other, insofar as possible, in order to provide each student with the widest range of curricular offerings.

1. Choral performance-emphasis classes in the junior high or middle school meet at least three times per week for a total of 150 minutes per week. Actually, a daily (5-day) program is preferred, and this is the most widely used schedule.
2. Choral performance-emphasis classes at the high school level meet daily for a total of not less than 250 minutes per week.
3. Organization-emphasis (theory) and description-emphasis (music appreciation) courses in the high school and junior high or middle school meet as frequently and for as many minutes as comparable elective offerings in other subject-matter fields.

Standards for Staff

No single factor is more vital to the development and maintenance of a quality vocal music program than a competent staff of adequate size. Long-range and short-range plans for staffing should be based on the objectives of the program and on the present and projected student population in the school district.

1. The music teaching staff is sufficient to provide vocal experiences at least three times a week throughout the school year, in groups of comparable age, vocal maturity, and experience, to any student desiring such instruction in the junior high or middle school.
2. The music teaching staff is sufficient at the high school level to offer at least one daily choral music experience to any student desiring such instruction.
3. Each vocal music teacher has at least 45 minutes daily, excluding travel time, for preparation and evaluation.
4. The hiring of a full-time music administrator is recommended, when the teaching staff of the school district includes 15 or more music teachers.

Standards for Physical Facilities

The physical facilities required for an instructional program are determined by the nature and scope of the curriculum, which in turn is based upon the philosophical foundations underlying the program. It is recommended that each school contain facilities designed expressly for vocal music instruction. It is important that the music staff be involved from the early stages in the planning of new facilities.

1. Each high school and junior high or middle school contains a choral music rehearsal room, with a recommended minimum size of 1200 square feet (40' x 30') and a minimum ceiling height of 12 feet.
2. Each choral music facility contains sufficient secured storage space to store the necessary equipment, robes, instructional material, and choral music library.
3. Each choral music facility is sufficiently isolated acoustically so that external sounds do not disturb music classes and so that rehearsals do not disturb persons in adjacent areas.
4. Each high school and junior high or middle school contains office space for each music teacher in the school.
5. Each choral music facility contains at least 32 square feet of chalkboard and at least 24 square feet of corkboard.

Standards for Materials and Equipment

It is recommended that each school district provide the materials and equipment required to achieve the objectives of its vocal music program and that these materials and equipment be of good quality. It is also recommended that an adequate budget be provided for the maintenance, repair, and eventual replacement of materials and equipment.

1. Each junior or middle school provides a current basal series for each classroom where general music is taught. Each student is provided with a copy of the text, and the accompanying recordings and teacher's books are also provided.
2. A beginning vocal techniques instruction book is provided for each student enrolled in the beginning choir class.
3. Each high school and junior high or middle school contains a library of choral music for large and small ensembles and for beginning, intermediate, and advanced levels of instruction. The library contains a wide variety of music, and at least three titles for each student enrolled in each of the respective types of ensembles are a recommended minimum collection. The vocal music library should increase in size by at least 5 percent annually.
4. Each room in the high school and junior high or middle school where vocal music instruction takes place contains a good quality piano, tuned at least twice annually.

5. Each performing choral ensemble has convenient access to a set of portable choral risers.
6. Each room in the high school and junior high or middle school where music instruction takes place contains good quality sound reproduction equipment.
7. A budget is provided for the special supplies and equipment needed in the teaching of vocal music. Consumable and nonconsumable supplies are available to each vocal music teacher.
8. The school district provides an annual budget for the repair and maintenance of instruments and equipment equal to at least 4 percent of the current replacement value of the total inventory of equipment.
9. The school district maintains a fund for the replacement of school-owned equipment, it contributes annually to this fund an amount equal to at least 10 percent of the total inventory of equipment.

JUNIOR HIGH OR MIDDLE SCHOOL CHORAL MUSIC

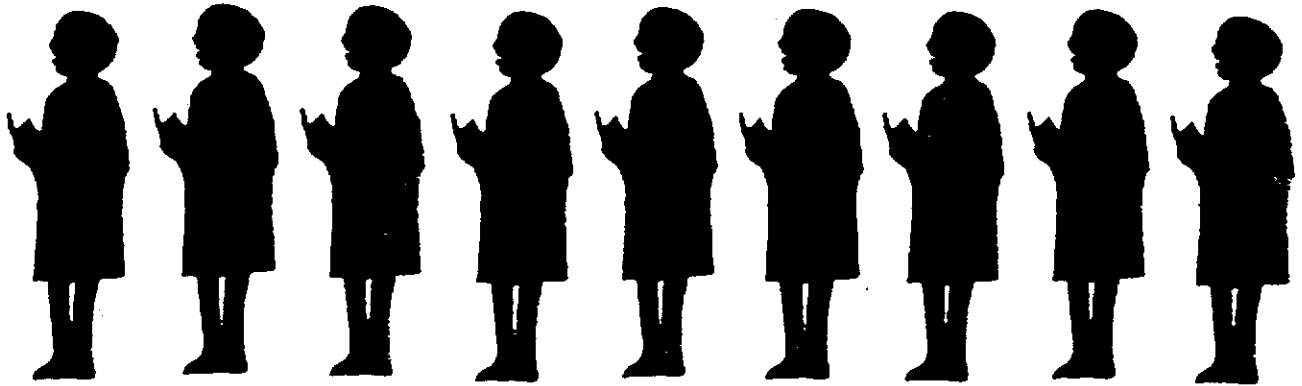
The junior high or middle school choral music program is the effective link between the elementary classroom music experience and the specialized choral activities of the high school. It must provide the means by which both continuing and terminal students become discriminating, creative listeners or participants in future musical ensembles. It accomplishes this goal through

- * developing the voice within the physiological limitations of adolescence;
- * mastering certain skills which lead to a fuller understanding and more intelligent interpretation of the musical score;
- * offering a systematic means of acquiring self-discipline;
- * providing a basis for developing aesthetic judgment through association with the finest music literature of all style periods;
- * offering the kinds of guidance which help students make sound judgments regarding their future musical life;
- * giving the gifted student enriched musical opportunity and experience; and

- * inviting students to think, to act creatively, and to experiment on many different levels.

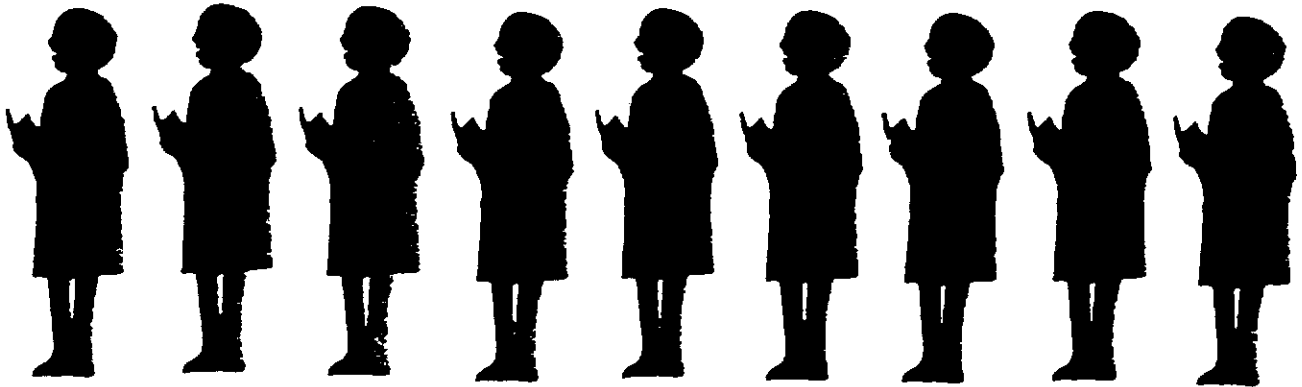
Since the adolescent boy experiences a definite voice change, he needs special attention as he continues to sing through this period of change. Care must be taken to assist the boys during the period of change to adjust and control their singing voices so that musical progress can be made without damage to the vocal organs. The teacher is challenged to provide materials and experiences which will take the boys comfortably and musically through these changes.

The chorus at the junior high level offers all students an opportunity to sing and to experiment with their developing voices. The students develop the ability to sing two, three, and perhaps four-part music with accuracy and clarity. Skills in tone production, diction, and sight-reading should be stressed in this class.





CHOIR

Performance Objectives



Beginning Chorus/Intermediate Chorus

Depending on the age of the students and the size of the class, the beginning/intermediate cycle should last one to three years. At the end of the beginning cycle, the student will demonstrate the following:

Performance Objectives	Comments
<p><u>RHYTHM</u></p> <p>1. The student will write or orally describe the following rhythmic symbols in terms of their relative duration in</p> <p>2 3 4 6 4, 4, 4 and 8 meter:</p> <p>notes: </p> <p>rests: </p> <p>2. The student will describe the time signature in terms of the functions of the upper and lower numbers.</p> <p>3. The student will describe the function of the dot and its effect on the duration of the note it follows.</p>	<p>The student will count, tap, clap, and/or sing non-syncopated patterns involving at least three kinds of notes and rests, in four measures or less.</p> <p>At the beginning level, this objective should be limited to simple meters, as listed in the objective above.</p> <p>Limit the discussion to the dotted quarter and dotted half notes.</p>

Beginning Chorus/Intermediate Chorus

Performance Objectives	Comments
<p>4. When given written examples of two different rhythmic phrases, the student will choose the correct phrase upon hearing the examples played at least twice by the teacher.</p>	<p>These rhythmic phrases of four measures or less should utilize at least three kinds of notes and/or rests.</p>
<p>5. The student will write short rhythmic patterns involving at least three different notes or rests.</p>	<p>The student will demonstrate knowledge of the "complete measure" by writing the beat numbers under given short rhythmic patterns.</p>
<p><u>MELODY</u></p>	
<p>1. Given short aural and/or written melodic examples, the student will identify the movement of the melody.</p>	<p>The melody moves up or down, or stays the same.</p>
<p>2. Given short aural melodic examples, the student will identify the tonal center or "Do."</p>	

Beginning Chorus/Intermediate Chorus

Performance Objectives	Comments	
3. Given written examples of the grand staff, the student will identify the names of the lines and spaces of the treble and bass clefs.	If the beginning level is taught in classes such as "girls' chorus," "boys' chorus," this objective might be limited to the clef used by the particular voices.	
4. Given a visual representation of the piano keyboard, the student will identify the letter names of the white and black keys.		
5. Given a visual representation of the piano keyboard, the student will identify the whole and half steps on the white keys.		
6. Given short written melodic examples, the student will identify each interval as either a step or a skip.		

Beginning Chorus/Intermediate Chorus

Performance Objectives	Comments
<p>7. Given a starting pitch, the student will sight-sing the ascending intervals of a major third, perfect fourth, and perfect fifth.</p>	<p>Students should accomplish this objective by singing in groups of four or less, rather than individually.</p>
<p>8. Given a starting pitch, the student will sing by sight short examples of stepwise pitch movement, using solfeggio, letter names, or numbers.</p>	<p>To achieve this objective, the student should sing in groups of four or less. The range of the examples should not exceed a fifth.</p>
<p><u>HARMONY</u></p>	
<p>1. The student will demonstrate ability to sing his/her part in a two-part round or canon.</p>	<p>In the beginning, the class should sing one part while the teacher sings the other.</p>
<p>2. The student will sing the missing tone in a major triad.</p>	<p>The missing tone should be alternated.</p>

Beginning Chorus/Intermediate Chorus

Performance Objectives	Comments
<p>3. The student will explain the purpose of the key signature.</p> <p>4. The student will sing his/her part to show two-part examples, using words or neutral syllables.</p>	<p>The student should recognize the major tonality in both aural and written examples.</p>
<p><u>VOCAL PRODUCTION</u></p>	
<p>1. The student will demonstrate acceptable posture while singing.</p>	<p>To achieve this objective, the student should be introduced to correct body alignment for singing.</p>
<p>2. The student will demonstrate freedom of the jaw, lips, tongue, and larynx while singing.</p>	<p>Suggestions to achieve this objective include the following:</p> <ul style="list-style-type: none"> a. Evoke the initial yawning sensation. b. Imagine sipping liquid through a straw.

Beginning Chorus/Intermediate Chorus

Performance Objectives	Comments
3. The student will demonstrate good breath management.	The student should practice natural in-taking and expelling of air through relaxing and contracting of diaphragmatic muscles.
4. The student will demonstrate ability to match pitch.	The student should match several pitches within a comfortable vocal range.
5. The student will demonstrate proper attacks and releases.	<p>Emphasis should be placed on these elements:</p> <ul style="list-style-type: none"> a. Initial entry, b. Final consonants, c. Staccato and legato phrases.
<p><u>INTERPRETIVE ELEMENTS</u></p>	
1. The student will define given dynamic markings.	These dynamic markings should be included: p, mp, pp, f, mf, ff.

Beginning Chorus/Intermediate Chorus

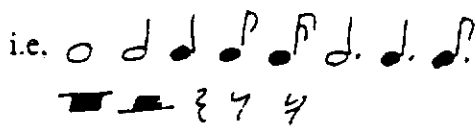
Performance Objectives	Comments
<p>2. The student will demonstrate ability to change from loud to soft or soft to loud within a short melodic example.</p>	
<p>3. The student will define given tempo markings.</p>	<p>These tempo markings should be included:</p> <p>allegro ritardando</p> <p>lento fermata</p> <p>accelerando moderato</p>
<p>4. The student will demonstrate ability to change tempo.</p>	<p>The tempo change should be limited to the markings listed above.</p>
<p>5. The student will define given articulation markings.</p>	<p>These articulation markings should be included:</p> <p>legato slur</p> <p>marcato staccato</p>

Beginning Chorus/Intermediate Chorus

Performance Objectives	Comments
6. The student will sing his/her part to a simple example of two, three, or four-part music, combining knowledge of rhythm, pitch, dynamics, tempo, and articulation.	This objective could be tested by grouping students in duets, trios, and quartets.
7. The student will demonstrate knowledge of elements of form in music.	Begin with simple <ol style="list-style-type: none">a. question/answer phrasesb. similar and contrasting phrasesc. repeated materiald. period structure

Intermediate Chorus/Advanced Chorus

Depending on the age of the students and the size of the class, the intermediate/advanced cycle should last two to four years.

Performance Objectives	Comments
<u>RHYTHM</u>	
1. The student will describe the time signature in compound meter, in terms of the function of the upper and lower numbers.	Attention should be given to the beat/count relationship in compound meter.
2. The student will demonstrate ability to perform more complex note and rest patterns in simple or compound meters.	i.e. 
3. The student will sing and/or count short rhythmic patterns involving syncopated rhythms.	

Intermediate Chorus/Advanced Chorus

Performance Objectives	Comments
<p>4. The student will demonstrate ability to perform asymmetrical meter and the ability to change meter within a composition.</p>	<p>5 7 3 4 2 3 4, 4, 4 to 4, 2 to 4, etc.</p>
<p><u>MELODY</u></p>	
<p>1. The student will demonstrate ability to perform major, minor, and perfect intervals.</p>	
<p>2. The student will demonstrate ability to perform more complex elements of pitch notation, as represented in the literature being studied.</p>	<p>Accidentals, chromaticism, and modulations, etc.</p>
<p>3. The student will exhibit the ability to sing a major and harmonic minor scale using scale degree numbers or syllables.</p>	

Intermediate Chorus/Advanced Chorus

Performance Objectives	Comments
<p><u>HARMONY</u></p> <ol style="list-style-type: none"> 1. The student will sing his/her part in a chord progression, using neutral syllables or words. 2. The student will identify major, minor, and diminished triads aurally. 3. The student will demonstrate his/her ability to change the chord quality by altering his/her part in a given chord. 4. The student will sing at sight his/her part in examples of two, three, or four part music. The student will sing acapella compositions in 3 and 4 parts. (SAB, SSA, SATB, TTBB) 	<p>Students should be able to sing a part in I-IV-V-I, I-V-I, IV-V-I, IV-I, and similar progressions.</p> <p>Major to minor, minor to major, minor to diminished, etc.</p> <p>The selections used for assessment should be of easy to medium difficulty.</p>

Intermediate Chorus/Advanced Chorus

Performance Objectives	Comments
5. The student will demonstrate an understanding of the more complex elements of harmony. 6. The student will identify aurally the triads and seventh chords.	Chromaticism, polytonal, atonal, etc.
<u>VOCAL PRODUCTION</u>	
1. The student will demonstrate the ability to sing with pure vowel sounds.	Give attention to diphthongs.
2. The student will demonstrate the correct articulation of initial and final consonants.	

Intermediate Chorus/Advanced Chorus

Performance Objectives	Comments
<p>3. The student will demonstrate individual singing skills.</p>	<p>The following criteria should be considered:</p> <ul style="list-style-type: none"> a. correct posture b. good breath support c. good intonation d. good tone production e. good diction
<p><u>INTERPRETIVE ELEMENTS</u></p>	
<p>1. The student will demonstrate the ability to interpret dynamic markings.</p>	<p>pp, p, mp, mf, f, ff, crescendo, decrescendo.</p>
<p>2. The student will demonstrate the ability to perform relative tempo markings.</p>	<p>largo, andante, allegro, accelerando, and rallentando.</p>

Intermediate Chorus/Advanced Chorus

Performance Objectives	Comments
<p>3. The student will demonstrate an understanding of articulation markings.</p>	<p>legato, marcato, slur, and staccato.</p>
<p>4. The student will perform, in small or large groups, literature representative of a variety of styles and idioms.</p>	<p>The music studied should be representative of different cultures and historical epochs. Art, folk, ceremonial, show, pop, or jazz selections would contribute to a well-rounded program.</p>
<p>5. The student will perform as a solo, in small or large groups, literature in Italian, French, German or Latin.</p>	

Intermediate Chorus/Advanced Chorus

Performance Objectives	Comments
<p><u>SINGING SKILLS</u></p> <ol style="list-style-type: none"> 1. Given the "key note," the student will sing at sight the starting pitch for his/her assigned part in a choral composition. 2. The student will demonstrate the ability to sing his/her part in a Bach chorale. 3. Given the key note and an indication of tempo, the student will sing at sight in a quartet or trio his/her part in an unfamiliar composition of the difficulty of a standard rhythm. 	<p>An acceptable level of proficiency should be demonstrated through the following musical factors:</p> <ol style="list-style-type: none"> a. tone (beauty and blend) b. intonation c. diction (clarity of consonants and purity of vowels) d. interpretation (expression, phrasing, style and tempo) e. musical effect (artistry, fluency, and vitality)

Intermediate Chorus/Advanced Chorus

Performance Objectives	Comments
<p><u>MUSICAL JUDGMENT</u></p> <p>The student will evaluate subjectively and objectively recorded examples and live performances of their singing and that of other groups.</p> <p><u>MUSICAL RESPONSIVENESS</u></p> <p>The student will demonstrate an increased responsiveness to and tolerance of many kinds of music.</p>	<p>The evaluation should be concerned mainly with rhythm, pitch, harmony, interpretation, and singing skills. Two possible methods are essay questions and checklist form.</p> <p>Some possible indicators are:</p> <ul style="list-style-type: none"> a. sensitive performance b. willing attitude c. written or verbal comments showing increased sophistication in awareness, understanding, appreciation, and tolerance of many kinds of music.

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Although the common course offerings in music are band, orchestra, and chorus, many school systems are also offering courses in piano and guitar. These minimum guidelines have been established as an aid to teachers working on those areas.

Guidelines for support have not been established as of this writing for piano and guitar.

PIANO

Performance Objectives



CLASS PIANO

I. LEVEL I

A. Performance Objectives

1. Establishes proper hand position as the basis for correct fingering.
2. Explains and uses legato and staccato touch.
3. Explains and uses wrist motions for slurred groupings and longer phrases.
4. Plays a melody with a balanced accompaniment.
5. Creates simple melodies using repetition and contrast.
6. "Answers" phrases to "questions" played by the instructor.
7. Harmonizes melodies with primary chords (I, IV, V, and V⁷).
8. Transposes a simple selection up or down a whole step.
9. Reads single line melodies with single accompaniment.
10. Plays unison melodies.
11. Expands finger exercises beyond the five-finger positions to include
 - a. finger crossings
 - b. finger extensions
12. Plays triads and inversions in blocked and broken form.
13. Plays all major and minor triads and inversions in hand-over-hand style.

B. Activities

1. Practices five-finger scale in all keys.
2. Plays I, IV, V, and V⁷ chords in all keys.
3. Plays all major and minor root position triads in hand-over-hand style.

II. LEVEL II

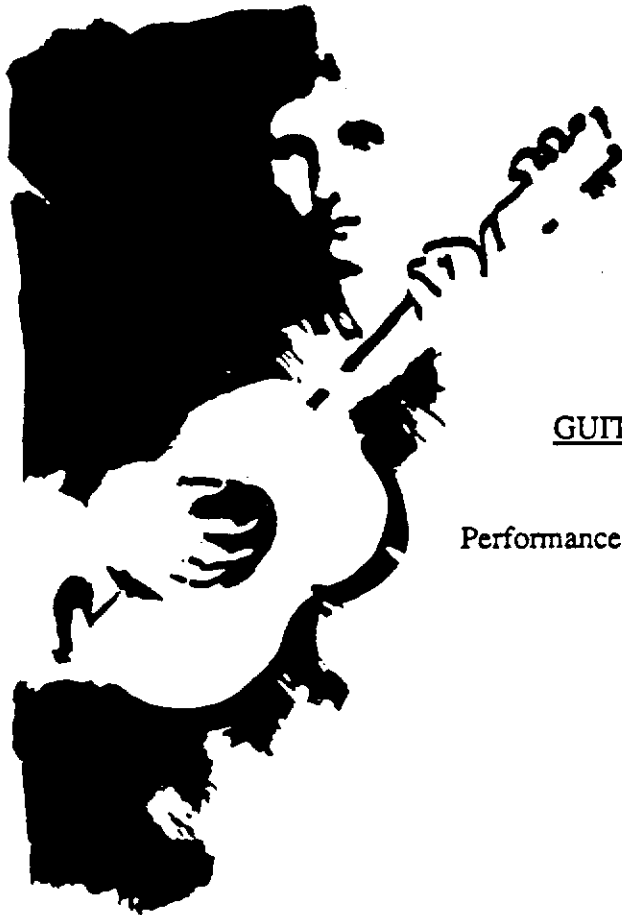
A. Performance Objectives

1. Expands fingering patterns and chord shapes in progressively difficult exercises.
2. Performs with appropriate balance of melody, accompaniment, dynamic shading.
3. Plays melodies and harmonic patterns in a variety of phrase structures.
4. Transposes songs, hymns, and piano selections up or down one step.
5. Uses secondary dominants to modulate to closely related keys and harmonizes simple melodies.
6. Sightreads and plays in steady rhythm.
7. Performs technical studies given at the teacher's discretion.
8. Practices transposing easier arrangements of songs such as those found in public school music books.
9. Harmonizes major scales with suggested progressions.
10. Sightreads accompaniments such as those found in school texts.

B. Activities

1. Practices all major and harmonic minor scales two or more octaves, hands together.
2. Practices some of the melodic minor scales two octaves, hands together.
3. Plays seventh chords of the scale in root position, both blocked and broken style.
4. Plays dominant seventh and diminished seventh chords in the following ways:
 - a. blocked
 - b. broken
 - c. arpeggio style

5. Plays root position chords, hands separate, two or more octaves, including major, minor, augmented, diminished seventh, and dominant seventh chord arpeggios.
6. Practices scales, chords, and arpeggios in varied tempos.
7. Accompanies members of the piano class on vocal and instrumental solos.



GUITAR

Performance Objectives

Although the common course offerings in music are band, orchestra, and chorus, many school systems are also offering courses in piano and guitar. These minimum guidelines have been established as an aid to teachers working on those areas.

Guidelines for support have not been established as of this writing for piano and guitar.

Beginning Guitar

At the end of the beginning cycle, the student will demonstrate the following:

Performance Objectives	Comments
<u>APPROACH TO THE INSTRUMENT</u>	
1. The student will name and identify the parts of his/her instrument.	
2. The student will explain proper care and maintenance of the instrument.	
3. The student will demonstrate acceptable posture and playing position of the instrument.	
<u>BASIC ELEMENTS</u>	
1. The student will name and identify the basic elements of music notation.	Staff, clef sign, time signature, key signature, bar line, whole note, whole rest, half note, half rest, quarter note, quarter rest
2. The student will name and identify the lines and spaces of the treble clef.	

Beginning Guitar

Performance Objectives	Comments
<p><u>RHYTHM</u></p> <p>The student will develop a physical, as well as an intellectual feeling for the beat/count concept, note and rest values, and patterns.</p> <ol style="list-style-type: none"> <li data-bbox="337 842 852 1094">1. The student will explain and demonstrate use of meter signatures in terms of the function of the top and bottom numbers. <li data-bbox="337 1171 862 1570">2. The student will demonstrate knowledge of the rhythmic values of paired eighth notes, quarter notes, half notes, whole notes, dotted half notes, and quarter, half, and whole rests in simple combinations. 	<p>To accomplish this objective, the student should clap and count rhythmic notation in 4 3 2 2 3 4, 4, 4, 2, 8.</p>

Beginning Guitar

Performance Objectives	Comments
<p data-bbox="321 331 565 365"><u>TONE QUALITY</u></p> <p data-bbox="321 441 850 697">The student will demonstrate a sound characteristic of his/her instrument using the following dynamic levels: piano, mezzo forte, and forte.</p> <p data-bbox="321 772 506 806"><u>TECHNIQUE</u></p> <p data-bbox="321 882 818 1066">The student will develop the ability to handle the manipulation of his/her instrument efficiently and smoothly.</p> <p data-bbox="321 1142 688 1176"><u>LEFT HAND TECHNIQUE</u></p> <ol data-bbox="321 1251 841 1759" style="list-style-type: none"><li data-bbox="321 1251 841 1507">1. The student will demonstrate acceptable left hand position in the development of basic and chromatic fingerings and chords.<li data-bbox="321 1583 841 1759">2. The student will identify, notate and play the I, IV, and V⁷ chords in G and D major.	

Beginning Guitar

Performance Objectives	Comments
<p>3. The student will play from memory the following chords: G, G⁷, D, D⁷, A, A⁷, E⁷, C, Am, Em, B⁷, and F.</p> <p><u>RIGHT HAND TECHNIQUE</u></p> <p>The student will demonstrate the strumming techniques for sweep, brush, sweep/brush, thumb sweep, thumb brush, and sweep and brush with alternate bass.</p> <p><u>INTONATION</u></p> <p>The student will demonstrate the ability to tune his/her instrument to a beatless unison.</p>	<p>To accomplish this objective, the student should be able to move from an out-of-tune tone with many beats to a tone with few and then no beats.</p>

Beginning Guitar

Performance Objectives	Comments
<p><u>ENSEMBLE SKILLS</u></p> <p>The student will demonstrate his/her ability to participate successfully in an ensemble of homogeneous or heterogeneous groupings.</p> <p><u>SIGHT READING</u></p> <p>The student will perform at sight various musical selections within the skills of the beginning cycle.</p> <p><u>AFFECTIVE DOMAIN</u></p> <p>The student will demonstrate further development and acceptance of the value of participating in music classes or activities.</p>	<p>To accomplish this objective, the student should recognize that the ability to read music independently is fundamental to the basic technique.</p> <p>"Valuing" may be evidenced by observing students:</p> <ul style="list-style-type: none">a. Purchasing his/her own instrument.b. Requesting music by specific types, styles, or composers.

Beginning Guitar

Performance Objectives	Comments
<p><u>TERMS</u></p> <p>The student will demonstrate a working knowledge of the following musical terms, directions, and symbols:</p> <p>A. <u>Tempo</u></p> <ol style="list-style-type: none">1. Allegro2. Andante3. Moderato4. Ritard5. Tempo <p>B. <u>Dynamics</u></p> <ol style="list-style-type: none">1. Forte (f)2. Piano (p)3. Mezzo Forte (mf)4. Mezzo Piano (mp)	<p>c. Attending musical functions on his/her own.</p> <p>d. Showing disappointment when music classes are canceled.</p>

Beginning Guitar

Performance Objectives	Comments
C. Symbols 1. \sphericalangle 7. b 2. \sphericalangle 8. \sphericalangle 3. \sphericalangle 9. \sphericalangle 4. \sphericalangle 10. c 5. $ $: $: $ 11. $\text{\textcircled{B}}$ 6. $\#$ 12. $\text{\textcircled{C}}$	

Intermediate Guitar

Depending upon the age of the students and the size of the class, the intermediate cycle is expected to last two to three years. At the end of the intermediate cycle, the student will demonstrate the following:

Performance Objectives	Comments
<p><u>RHYTHM</u></p> <p>The student will demonstrate by counting and performing, in addition to the skills acquired in the previous cycle, more complex rhythmic patterns including compound meter.</p>	<p>4 3 2 2 6 3 4, 4, 4, 2, 8, 8.</p>
<p><u>TONE QUALITY</u></p> <p>The student, in addition to previous skills acquired, will demonstrate the continued development of the characteristic tone quality of his/her instrument, as determined by the literature being studied.</p>	<p>To accomplish this objective, the student should study the standard literature characteristic of his/her instrument, including solo material.</p>

Intermediate Guitar

Performance Objectives	Comments
<p><u>TECHNIQUE</u></p> <ol style="list-style-type: none"><li data-bbox="315 407 781 583">1. The student will demonstrate the continued development of the chromatic and major scales.<li data-bbox="315 663 792 835">2. The student will move out of first position to notes above the fourth fret.<li data-bbox="315 919 813 1024">3. The student will play a composition with meter changes.<li data-bbox="315 1104 802 1276">4. The student will demonstrate the I, IV, V⁷, chords in d, g, a, and e minor.<li data-bbox="315 1360 813 1617">5. The student will write, identify, and play the major or minor version of the following triads involved in a major tonality: I, IV, V⁷, vi, and ii.	

Intermediate Guitar

Performance Objectives	Comments
<p>6. The student will play simple syncopation.</p> <p>7. The student will demonstrate the strumming techniques for</p> <ul style="list-style-type: none">a. folk strumb. blues finger strumc. basic blues strumd. thumb fingere. thumb finger in syncopated rhythms. <p><u>INTONATION</u></p> <p>1. The student, in addition to skills acquired in the previous cycle, will demonstrate the tuning of beatless octaves, fourths, and fifths.</p>	



Intermediate Guitar

Performance Objectives	Comments
<p>2. The student will demonstrate knowledge of and the ability to correct the inherent tuning characteristics of his/her instrument.</p> <p><u>SIGHT READING</u></p> <p>The student will perform at sight various musical selections within the skills of the beginning cycle.</p> <p><u>AFFECTIVE DOMAIN</u></p> <p>The student will demonstrate the further development and acceptance of the value of participating in music classes or activities.</p>	<p>To accomplish this objective, the student should recognize that the ability to read music independently is fundamental to the basic technique.</p> <p>"Valuing" may be evidenced by observing each student:</p> <ul style="list-style-type: none"> a. Requesting music by specific types, styles, or composers. b. Attending musical functions on his/her own. c. Taking his/her instrument home consistently to practice.

Intermediate Guitar

Performance Objectives	Comments
<p>The student will demonstrate a working knowledge of the following musical terms and symbols:</p> <p>A. <u>Tempo</u></p> <ol style="list-style-type: none">1. Largo2. Presto3. A Tempo4. Rallentando <p>B. <u>Direction</u></p> <ol style="list-style-type: none">1. Coda2. Da Capo3. Dal Segno4. Fine5. Simile <p>C. <u>Dynamics</u></p> <ol style="list-style-type: none">1. Fortissimo2. Morendo3. Pianissimo	

Intermediate Guitar

Performance Objectives	Comments
<p>D. <u>Symbols</u></p> <ol style="list-style-type: none">1. % 2. D. S.3. D. C.4. 5. 6. "7. Double Sharp (x)8. Double Flat (bb)	

Advanced Guitar

At the end of the advanced cycle, the student will demonstrate each of the following:

Performance Objectives	Comments
<p><u>RHYTHM</u></p> <p>The student will demonstrate, in addition to the skills acquired in previous cycles, the ability to count and perform literature using complex meters.</p> <p><u>TONE QUALITY</u></p> <ol style="list-style-type: none">1. The student will demonstrate, in addition to the skills acquired in previous cycles, control of the tone throughout the practical range of the instrument as dictated by the literature being studied.2. The student will demonstrate the method for producing a vibrato on the instrument, where appropriate.	<p>To accomplish this objective, the student should master all meters within the literature being studied.</p>

Advanced Guitar

Performance Objectives	Comments
<p><u>TECHNIQUE</u></p> <ol style="list-style-type: none"><li data-bbox="302 436 781 617">1. The student will demonstrate the continued development of the chromatic and major scales.<li data-bbox="302 695 792 800">2. The student will play C, G, D, A, and E major scales.<li data-bbox="302 877 829 1205">3. The student will demonstrate in root position and inversion of the following chords in the keys of C and C minor: tonic, subdominant, and dominant seventh.<li data-bbox="302 1283 781 1537">4. The student will demonstrate the strumming techniques for<ol style="list-style-type: none"><li data-bbox="354 1430 553 1461">a. Latin strum<li data-bbox="354 1503 586 1537">b. Calypso strum	

Advanced Guitar

Performance Objectives	Comments
<p>c. Rhumba strum</p> <p>d. Finger/strum</p> <p>e. Arpeggio strum</p> <p>f. Pinch and pull</p> <p><u>INTONATION</u></p> <p>The student will demonstrate, in addition to the skills acquired in previous cycles, the ability to tune all intervals and chords as dictated by the literature being performed.</p> <p><u>SIGHT READING</u></p> <p>The student will perform at sight various musical selections within the skills of the appropriate level.</p>	<p>To accomplish this objective, the student should demonstrate tuning in the various styles of music being performed with different instruments.</p>

Advanced Guitar

Performance Objectives	Comments
<p><u>ENSEMBLE SKILLS</u></p> <p>The student will demonstrate the skill of performing satisfactorily in an ensemble.</p> <p><u>AFFECTIVE DOMAIN</u></p> <p>The student will demonstrate evidence of finding satisfaction and enjoyment in his/her musical participation and demonstrate preference for certain activities, experiences, and/or exposures based on his/her own value criteria.</p> <p><u>TERMS</u></p> <p>The student will demonstrate a working knowledge of the following musical terms and symbols:</p> <p>A. <u>Tempo</u></p> <p>1. Lento</p>	

Advanced Guitar

Performance Objectives	Comments
2. Adagio B. <u>Miscellaneous</u> 1. Tonic 2. Dominant 3. Subdominant 4. Dominant seventh 5. Unison 6. Octave 7. Perfect fifth 8. Perfect fourth 9. Major third 10. Minor third 11. Major sixth 12. Minor sixth 13. Major seventh 14. Minor seventh 15. Major second 16. Minor second	

Advanced Guitar

Performance Objectives	Comments
17. Root	
18. Inversion	
19. Bar chords	