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Instrumental Music Guide: Grades 5-9

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INSTRUMENTAL MUSIC GUIDE

GRADES 5-9

by

Joan Joy Coerver

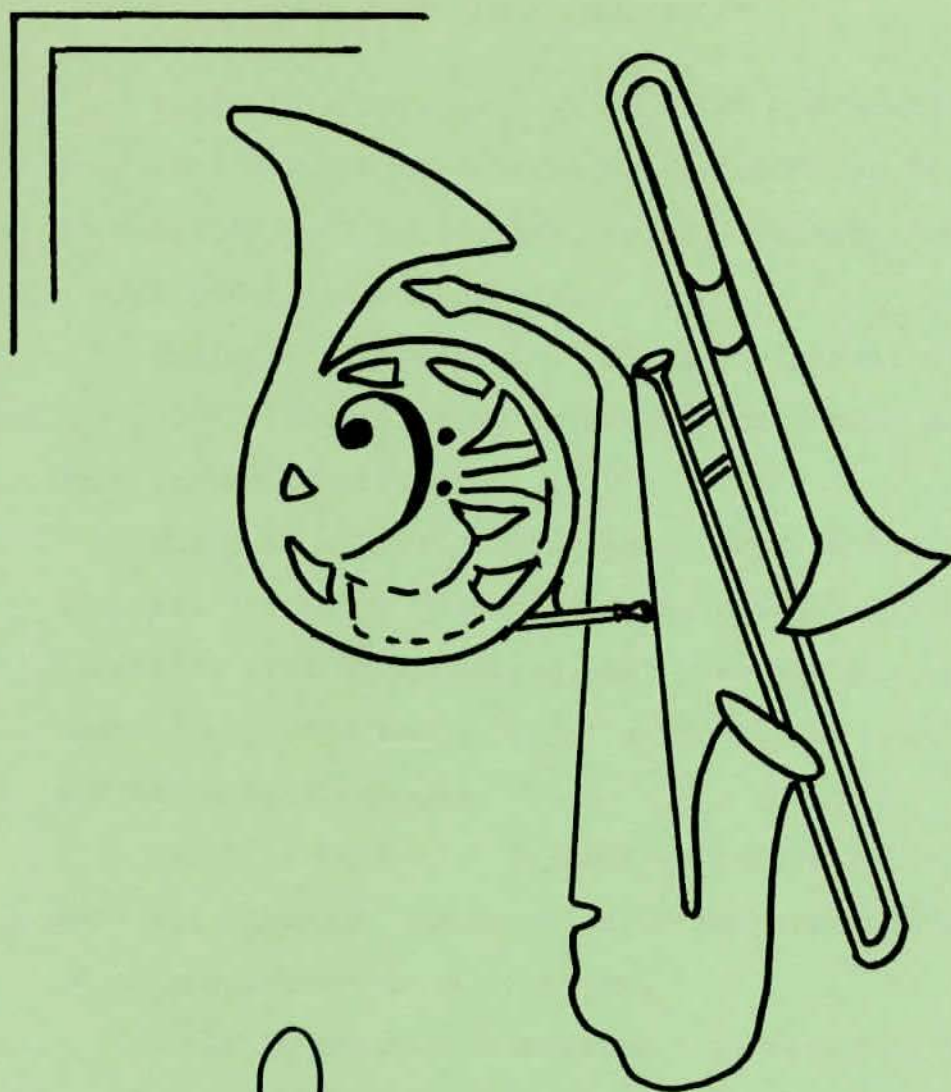


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Master of Arts in Education
The Lindenwood Colleges
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CONTENTS

INTRODUCTION	1
SCHOOL PHILOSOPHY	4
RATIONALE	5
RESPONSIBILITY FOR PROVIDING MUSIC INSTRUCTION	6
Role of the School Board	6
Role of the Superintendent	7
Role of the Principal	8
Role of the Guidance Counselor	9
Role of the Music Supervisor	9
Role of the Music Teacher	11
Role of the Parent	12
INSTRUCTIONAL PROCEDURES	14
LONG RANGE OBJECTIVES	16
INSTRUCTIONAL GOALS	18
ELEMENTARY BAND	20
Fifth Grade	20
Sixth Grade	40
JUNIOR HIGH SCHOOL BAND OVERVIEW	43
Seventh Grade (Cadet Band)	46
Eighth and Ninth Grades (Concert Band)	53
Marching Band	58
Stage Band	73
APPENDICES	81
Appendix A Discipline	81
Appendix B Letters to Parents	84

Appendix C	Junior High Entrance	
	Questionnaire	87
Appendix D	Application for Award	91
Appendix E	Materials and Equipment	93
Appendix F	Suggested Instrumentation	94
Appendix G	Teacher's Self-Evaluation	
	Checklist for Band	96
Appendix H	Teacher-Rating Form	104
Appendix I	The Code for the National	
	Anthem	109
GLOSSARY		112
GLOSSARY OF FOREIGN MUSICAL TERMS		120
REFERENCES		124



*Instrumental
Music*

Guide

Grades 5-9

THE MUSIC CURRICULUM

Music is a science. It is exact and specific. A conductor's score is a chart which indicates frequencies, intensities, volume changes, melody, harmony, rhythm and a most exact control of time.

Music is mathematical. It is rhythmically based on the sub-division of time into fractions which must be done instantaneously.

Music is a foreign language. Most of the terms are Italian, German or French, and the notation is a highly developed kind of shorthand that uses symbols to represent ideas. The semantics of music is the most complete and universal language.

Music is history. It usually reflects the environment and times of its creation, often even the country of origin and/or racial feeling.

Music is physical education. It requires fantastic coordination of fingers, hands, arms, lip, cheek and facial muscles, and extraordinary control of the diaphragm, back, stomach and chest muscles.

But most of all, music is art. It allows a human being to take all of these techniques and use them to create emotion, which is one characteristic science cannot duplicate: humanism, feeling, and emotion.

The history of music in the public schools in the United States shows it to have been very slow in being accepted as part of a regular curriculum. It has been

only within the past half century that music has begun to take its place among other academic courses. If indeed, music is science, mathematics, a foreign language, history and physical education, then it should be treated as such.

At Atlantic City, New Jersey, in February 1959, the American Association of School Administrators passed the following resolution:

"We believe in a well-balanced school curriculum in which music, ...and the like are included side by side with other important subjects such as mathematics, history and science. It is important that pupils, as a part of general education, learn to appreciate, to understand, to create, and to criticize with discrimination those products of the mind, the voice, the hand and the body which give dignity to the person and exalt the spirit of man."

The band program should be carefully planned and implemented to meet the needs of the students, the school, and the community.

For the individual student bandsman, experience in band should offer the most excellent and enduring musical education that the resources of the public schools can provide.

For the entire school body, the band program should be a vigorous force for promotion of musical interest and literacy, and a prime mover in the creation of school

spirit for co-curricular activities.

In the community, a well-rounded band program contributes to the advancement of cultural balance, especially in situations where the school band may be the only permanent performing musical organization. In addition, a superior band program will inculcate a singular sense of community pride through public performance at home and away.

This guide is designed to assist administrators, supervisors, and teachers as they develop comprehensive and effective music offerings. It endeavors to set broad structural outlines wherein the diverse backgrounds, skills, and understandings of youth may be directed through educational processes which should lead them toward the more effective and discriminate use of music in daily living. In the hands of the career music teacher, and supported by school administration and community, the band can become an educational and cultural organization in which all can take pride.

A SCHOOL PHILOSOPHY

We feel that children are our most important natural resource. They come to us with a certain amount of potential and it is our responsibility to develop the individual into a useful citizen in our society. The education gained must be useful, not only for today, but also in the future. To achieve these goals, we, as the school personnel, must accept our responsibilities seriously and provide for them the best available educational facilities.

The basic philosophy behind this school's thinking, will be that of a child-oriented, transitional experience for pre-adolescents and early adolescents. Attention will be given to the development of the "whole child". As a result, the educational program will place emphasis on the learner and the learning with full knowledge that learning only occurs with involvement as opposed to coercion.

There must be concern for what the individual student is ready to learn in terms of ability, achievement, skills, needs, and motivation. With this in mind, the teachers must be well acquainted with the student and the environment in which the student functions.

RATIONALE FOR MUSIC EDUCATION

"Attention will be given to the development of the whole child.

This statement alone justifies the "why" of music education. Music is a part of everyone's life. It is all around us. All of nature has a rhythm about it. As an antidote to the many unsettling influences of our time, quality music experiences are needed more than ever. Understanding and appreciation of the moral, ethical, aesthetic and cultural aspects of human experience are goals that must and can be attained by music education. Music can help students understand and appreciate man's historical achievements, as well as all the arts and sciences, so that they may develop into a "whole person" and a useful citizen in our society. Students will be shown a standard of musical achievement which will be of a lasting cultural benefit to each and every student and his community.

The humanities and the arts are no less basic in any education than the three R's, and it is essential to upgrade music in our schools, so that by developing artistic skills, they will increase a student's learning abilities in other directions.

RESPONSIBILITY FOR PROVIDING MUSIC INSTRUCTION

If students are to receive maximum benefit from the music curriculum, the school will need to provide the kind of guidance which will: 1) cause each student to become aware of his opportunities and responsibilities for continuing associations with the musical arts, 2) point out opportunities for individual musical growth, and 3) promote student self-direction in making decisions regarding personal growth as a consumer and performer of music.

ROLE OF THE SCHOOL BOARD

As elected by their constituency, the school board bears the primary responsibility for a quality educational program for the student. Music is an integral part of this quality program. Therefore, the school board shall endeavor to:

- ...Become aware of what constitutes a quality music program designed to meet the needs of the student
- ...Provide financial support for adequate qualified staff, facilities and equipment, instructional materials and supplies
- ...Set policies regarding school and community performances, allowable transportation costs, tours, uniform purchases, fund-raising, and other matters relating to the program

- ...Support the music program by personal attendance at music events

ROLE OF THE SUPERINTENDENT

As the educational leader, the superintendent has the responsibility of guiding the total school program. Thoroughly acquainted with the objectives of the music curriculum, he will endeavor to:

- ...Support a continuous and coordinated program of music instruction, K-12
- ...Allocate adequate budget for a quality music program
- ...Provide an atmosphere conducive to development of excellence
- ...Insure instructional time and credit for music which reflects equal status with other areas of instruction
- ...Employ a music staff which is sufficient in number and trained in the area assigned
- ...Select a music department head with ability and skill to coordinate the program and interpret the needs of the department to the superintendent and the board of education
- ...Attend concerts, music clinics, music festivals, and other activities of music department
- ...Encourage the music staff to aid in the development of community groups and related cultural activities
- ...Provide an opportunity for school groups to perform for the community

- ...Make provisions for use of facilities by community performing groups
- ...Encourage instructional growth and participation in professional associations
- ...Recognize that additional hours will be demanded of music instructors for which they should be adequately compensated

ROLE OF THE PRINCIPAL

As the educational leader of his building, and being thoroughly acquainted with the objectives of the music curriculum, it is important that the principal:

- ...Schedule music classes to avoid unnecessary conflicts and ensure maximum participation
- ...Encourage students to become involved in the music program
- ...Ensure sufficient credit, time and facilities for music instruction
- ...Provide a curriculum to ensure sequential growth
- ...Ensure that ample funds are allocated for the music program (with the advice of the music staff)
- ...Be actively involved in the music program, by being present at musical performances, clinics, and festivals, and encouraging his entire staff to attend as well
- ...Promote attendance, participation and membership of staff in professional organizations

- ...Give continuous recognition for accomplishments of the students and teachers
- ...Encourage involvement of parents in the program
- ...Arrange for equitable use by music groups of existing performance facilities

ROLE OF THE GUIDANCE COUNSELOR

The guidance counselor plays a key role in the student's selection of curricular offerings, including music. Since the music curriculum is varied, the counselor needs to be knowledgeable and supportive of the total music program and its objectives. This is exemplified as the counselor:

- ...Communicates continuously with the music staff regarding students' participation in the program
- ...Mediates schedule conflicts for the music student as they arise
- ...Understands philosophy, program, plan, scheduling and position of music staff
- ...Supports music as an integral part of total school curriculum
- ...Helps to identify students with special abilities and needs in music

ROLE OF THE MUSIC SUPERVISOR (DEPARTMENT HEAD)

Since there is no music supervisor in some school systems, the department head is responsible for the

organization and administration of the total music program within the building. In this capacity, he/she should:

- ...Give enthusiastic leadership to the entire music program, K-12, instrumental and vocal
- ...Build understanding of, and support for, the music program within administration and community
- ...Define and implement a coordinated, well-balanced music curriculum for administrators, teachers, and community
- ...Visit teachers and classrooms periodically
- ...Prepare a budget in conjunction with the music staff
- ...Unify staff efforts through effective communication and organized planning sessions
- ...Evaluate and report progress of music program to administration, school board, and community
- ...Coordinate school and community music functions
- ...Foster cordial relationships between administrators, music staff, and other teachers
- ...Plan in-service training programs
- ...Seek out and disseminate new materials and techniques to teachers
- ...Encourage teachers to constantly evaluate their own progress
- ...Prepare purchase specifications for musical supplies and equipment
- ...Maintain inventory of all musical properties
- ...Encourage teachers to participate in local, state,

regional, and national professional activities
...Have ample time for above responsibilities

ROLE OF THE MUSIC TEACHER

The music teacher's first responsibility is to provide enthusiastic instruction and guidance in the classroom, resulting in positive musical and personal development for the student. Showing a willingness to expend extra time and effort essential for excellence in the instrumental program, the teacher:

- ...Works for a maximum growth of all students enrolled
- ...Fosters a lasting, positive student attitude towards music
- ...Evaluates his instruction constantly in order to become a more effective and creative teacher
- ...Shows a love for music
- ...Keeps abreast of the new trends and materials in music education
- ...Develops rapport with parents concerning activities of the student
- ...Determines and requisitions instructional and equipment needs
- ...Maintains a close liaison with the counselors and other teachers for the benefit of the student
- ...Supports professional colleagues
- ...Makes intelligent use of community resources

- ...Joins and participates in professional music organizations
- ...Serves as a musical leader in the community as well as in the schools
- ...Endeavors to maintain proficiency as a performer
- ...Strives to maintain a warm, open relationship with students within a disciplined structure
- ...Maintains enthusiasm before his students
- ...Maintains a sense of humor
- ...Shows a willingness to explore and use new media and methods

ROLE OF THE PARENT

Much of the success realized by the student in his music activities is due to the home environment established by the parents. The role of the parents should be an active one -- one that demonstrates a sincere interest in the educational welfare of the daughter or son. This interest will be exemplified as the parents:

- ...Urge the student to explore the possibilities of music as a means of greater educational and life enrichment
- ...Provide the means whereby the interested student may study music
- ...Show an interest in the student's progress by encouraging regular practice at home
- ...Encourage the student to participate whole-heartedly

in the activities of the musical organization of which he is a member

- ...Attend concerts and musical programs
- ...Keep informed of the progress of the school music program and encourage advancement of its standards
- ...Maintain a channel of communication with the music staff

INSTRUCTIONAL PROCEDURES FOR INSTRUMENTAL TEACHERS

The technique of instructing performance type music classes is a very personal matter and one in which there is room for much teacher ingenuity and initiative. However, there are basic patterns of procedure which characterize the successful teaching of band classes within which originality and creativity may be preserved. These procedures are categorized into four blocks of time within the framework of the class session.

THE WARM-UP PERIOD

The act of "making music" requires an intensive physical, psychological, and emotional involvement on the part of each participant. Such activity generally begins with a period of physical and mental preparation. This period of "warm-up" normally consists of the production of sustained tone patterns and musical exercises beginning with limited range and progressing to the point where the body, mind and instrument attain a state of readiness for the full range and complexity of tone.

Since warm-up material by its nature is neither complicated nor taxing, a good teacher will search for ways to highlight various musical concepts, rudiments, skills, and techniques which can be framed within the prescribed physical limitations.

In addition to prepared material intended to be used for warm-up, musical or technical problems within

the literature being studied may be isolated.

The warm-up period should generally not extend beyond perhaps five minutes or so.

DRILL

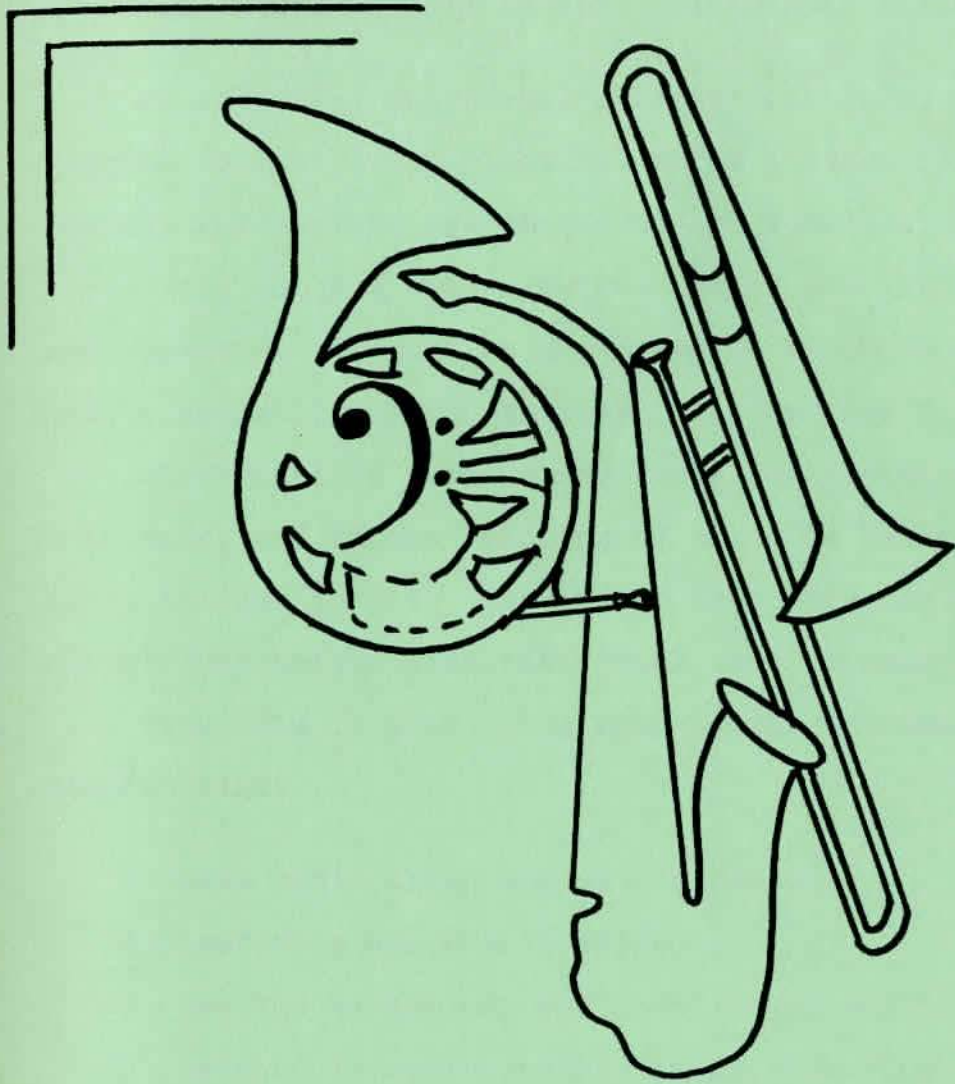
Frequently the teacher will need to extend the basic instructional aspects of the warm-up period into a drill period employing the full use of the player's range. From the wide variety of drill materials which are readily available, those of appropriate level of difficulty which deal with desired musical problems may be selected.

DEVELOPMENT OF MUSICAL MATERIALS

The principal portion of class time will be spent on the musical materials which have been selected. The chosen material may be in varying stages of preparation which will in turn determine the type of teaching technique involved.

SIGHT READING

Sight reading, as well as drill, may be effectively used at any point in a class period after the warm-up. A few minutes of time should be devoted in a systematic approach to sight reading, helping to develop reading skills and hold the attention and interest of pupils throughout the rehearsal period.



Objectives

LONG RANGE OBJECTIVES FOR INSTRUMENTAL MUSIC

An adequate, functional program will help students respond to music with pleasure, build a sensitivity to beauty, and capture the emotional and spiritual impact. Music is a subject that requires use of the intellect and emotions. It must be presented to students as an art, a compelling force to body, mind and heart.

Since quality music experiences are needed now more than ever, and if the learning of music is to be effective, it must involve the student in a personal and societal interaction with that which must be learned.

With this in mind, long range goals are that the student will:

- I make music alone and with others.
- II improvise and create music.
- III use the vocabulary and notation of music.
- IV respond to music aesthetically, intellectually, and emotionally.
- V become acquainted with a wide variety of musical styles and composers.
- VI become familiar with the role music has played and continues to play in the life of man.
- VII develop a positive and lasting attitude toward music.
- VIII support the musical life of the community.
- IX support school spirit and patriotism by participating in parades, sports events, and civic and

church functions.

X continue his musical learning independently.

The following instructional goals for family to achieve from language class should include the student to be able to:

1. recognize and understand the difference in word order and the structure of the sentence.
2. identify and understand the structure of the sentence.
3. understand the structure of the sentence.
4. understand the structure of the sentence.
5. understand the structure of the sentence.
6. understand the structure of the sentence.
7. understand the structure of the sentence.
8. understand the structure of the sentence.
9. understand the structure of the sentence.
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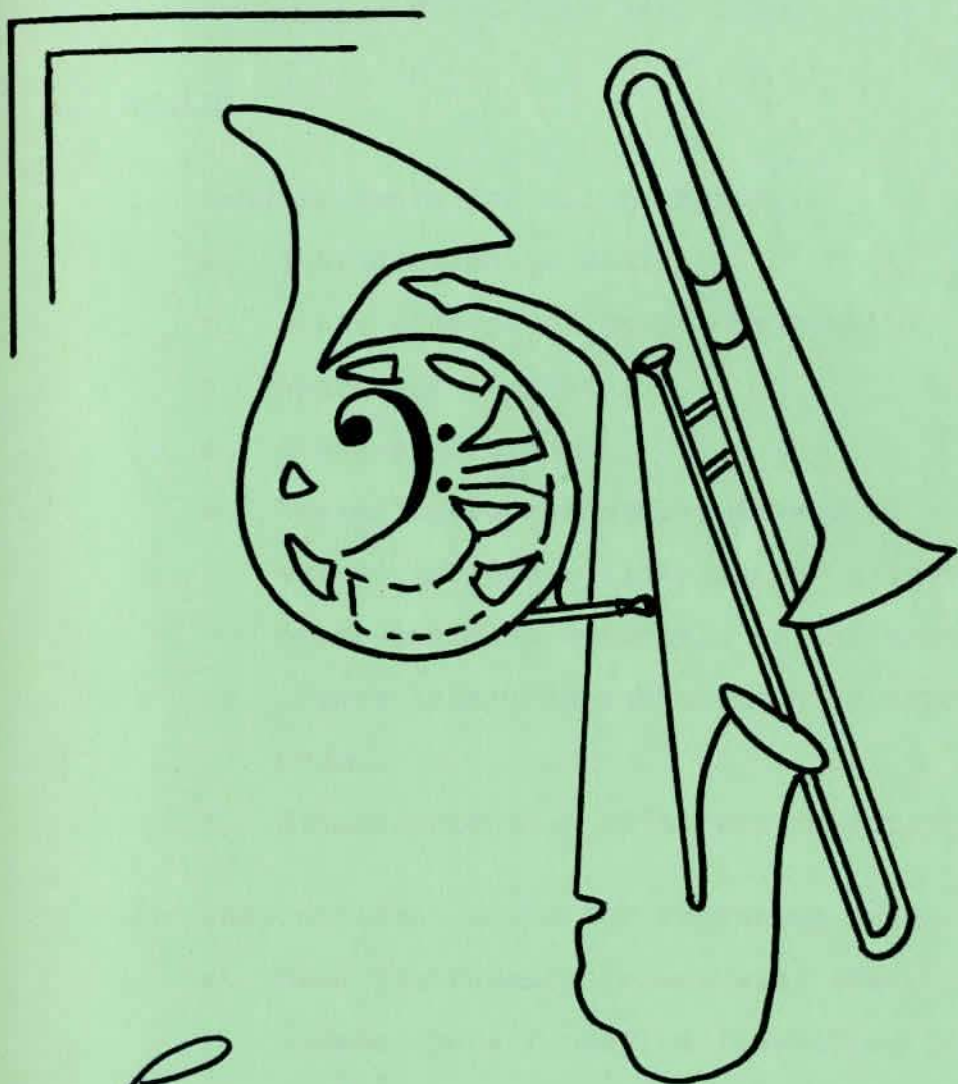
INSTRUCTIONAL GOALS FOR GRADES 5-9

"Performance without understanding can be a tragedy". Instrumental music in the schools should help the students to develop sensitivity to all aspects of music, and to broaden an understanding of music through active participation. It should prepare the student for the contribution he can make to cultural growth, by performance, through the musical arts.

The following instructional goals for pupils in grades five through nine should allow the student to be able to:

- A. recognize visually and aurally the differences in home tones and key signatures of ten practical keys.
- B. develop good tone as characteristic of the instrument.
- C. develop accurate intonation.
- D. recognize and utilize changing and unusual meters.
- E. recognize and utilize syncopation.
- F. understand the function of chords and chord progressions.
- G. recognize and understand modulation.
- H. recognize and utilize standard dynamic markings.
- I. recognize and utilize conventional tempo markings.
- J. perform a solo on his/her level.
- K. perform in a small ensemble and a large ensemble.

- L. sight read, with accuracy of pitch and rhythm, music one level below his/her present performance level.
- M. march in step.
- N. recognize and identify different forms of music, ie. jazz, rock, blues, etc.
- O. demonstrate the knowledge of and appreciation for various eras of music, ie. romantic, baroque, etc.
- P. demonstrate self-discipline, independent thinking, and group responsibility which are necessary in all phases of band work.
- Q. realize the development of beneficial health habits which enhance good performance.
- R. comprehend techniques of conducting and ensemble precision.
- S. acquire the habit of concentrated listening.



Elementary
Band

Grades 5-6

I. FIRST-YEAR BAND CLASS

A. GOALS

1. General Goals for All Students
 - a. Introduction to music
 - b. Basic concept of good tone quality
 - c. Awareness of rhythm
 - d. A sense of pitch
 - e. Beginning fundamentals, developed to a great extent through utilization of exercises and other training materials at the unison and octave to aid in achievement of pitch awareness
 - f. Establishment of efficient practice habits
2. Instructional Goals for Beginning Students
 - a. Reed instruments (clarinets, saxophones)
 - ..Embouchure formation (including instruction with mouthpiece and reed only)
 - ..Correct playing posture and instrument position
 - ..Hand and finger positions
 - ..Breath control, ie. diaphragmatic breathing, intake, release
 - ..Starting and stopping the tone
 - b. Flutes
 - ..Embouchure formation (including instruction with head joint only)

- ..Correct playing posture and instrument position
- ..Hand and finger positions
- ..Breath control, ie. diaphragmatic breathing, intake, release
- ..Starting and stopping the tone
- c. Brasses
 - ..Embouchure formation (including instruction with mouthpiece only, buzzing varied pitches)
 - ..Correct playing posture and instrument position
 - ..Hand and finger positions
 - ..Breath control, ie. diaphragmatic breathing, intake, release
 - ..Starting and stopping the tone
- d. Percussion (snare drum and orchestra bells)
 - ..Wrist exercises
 - ..Stick and mallet positions (right and left hands)
 - ..Stick position on striking drum head or practice pad
 - ..Wrist and arm action for stroke and tap
- e. Instrument care
 - ..Explanation and demonstration of parts of instruments (instructor)
 - ..Proper handling and assembly
 - ..Adjustment of snare drum

- ..Daily care
 - ..Swabbing of padded instruments
 - ..Releasing moisture from brasses before placement in cases
 - ..Careful wiping of surfaces of all instruments
- ..Periodic care
 - ..Oiling key mechanism, woodwinds
 - ..Oiling bore, wood instruments
 - ..Cleaning and greasing slides, brass instruments
 - ..Inspecting valve corks for leaks
 - ..Removing, cleaning, oiling, and replacing valves
 - ..Washing interior of all brasses
 - ..Cleaning drum heads
 - ..Routine inspection and check sheet

3. Suggested Minimal Musical-Technical Goals for First-year Students

- a. Fundamentals of music (theory) - all students
 - ..Musical symbols, signs (staff, clefs, lines and spaces, measures, bar lines, double bars, repeat signs, first and second endings, D.C. al fine, D.S., measure repeat sign, multiple measure repeat sign, ties, slurs)
 - ..Note and rest values (whole, half, quarter,

- eighth, dotted half, dotted quarter-eighth)
 - ..Meters (common time, 4/4, 3/4, 2/4, 2/2 or alla breve)
 - ..Commonly used dynamic markings (mp, mf, ff, swell, p, f, diminuendo)
 - ..Scales and keys (C, F, B^b, E^b, G), flats, sharps, naturals
 - ..Knowledge of conductor's beats for meters studied
- b. Instrumental fundamentals - winds
 - ..Acceptable tone quality
 - ..Intonation
 - ..Extension of range
 - ..Proper attack and release
 - ..Varied articulations in commonly used patterns
 - ..Slurring and legato tonguing
 - ..Staccato
 - ..Phrasing
 - ..One-octave major scales, arpeggios
 - ..Chromatic scale within range studied
 - ..Crescendo-decrescendo
 - ..Commonly used articulation markings
 - ..Observation of dynamic markings
 - ..Over-all physical coordination
- c. Instrumental fundamentals - percussion
 - ..Basic sticking, snare drum

- ..Alternating (RLRL - LRLR)
- ..Double sticking (RRLL - LLRR)
- ..Basic rudiments, snare drum
- ..Roll development: Long roll, Five-stroke roll, Seven-stroke roll, Nine-stroke roll
- ..Flam
- ..Ruff
- ..Application of basic rudiments to 4/4, 3/4, 2/4, alla breve
- ..Major scales on orchestra bells, as given above; chromatic scale

B. ORGANIZATION

1. Beginning band is offered at the fifth and sixth grade level. Children who join the program in the sixth grade should participate in the same classes as younger children, rather than establishing beginning classes at successive levels.
2. It is essential that all children registered in a class be at a compatible experience level. It is far more important to schedule according to experience than common age level.
3. When as many as two opportunities are offered children to join the instrumental program, the school can assume that responsibility to the large majority of children has been met. Children

who become interested beyond these levels can be included on an individual basis rather than as an organized part of the program.

4. Recruiting

- a. A letter stating information about the instrumental program should be sent to all parents of fourth grade students in the spring. (See sample of letter on page 84).
- b. At the same time, provisions should be made for all fourth grade students to have an opportunity to explore the various instruments. This enables the student, with the guidance of the teacher, to make a wise choice in the selection of the instrument.
- c. Show films on music, band instruments, and the playing of band instruments.
 - ..Films of professional quality especially designed to aid in recruitment, such as those produced for King Musical Instruments, for Selmer Division of the Magnavox Co., and for C. G. Conn, Ltd., may be made available through local or area instrument dealers.
 - ..If dealers are unable to supply these services, films may be had directly from instrument manufacturers through proper advance scheduling:
 - .. King Musical Instruments
33999 Curtis Boulevard
Eastlake, Ohio 44094

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33999 Curtis Boulevard
Eastlake, Ohio 44094

..Selmer Division of the Magnavox Co.
Box 310
Elkhart, Indiana 46514

..C. G. Conn, Ltd.
616 Enterprise Drive
Oak Brook, Illinois 60521

..The MENC makes available a 14-minute film, "A Band Is...." designed for interpretation of the band program in its various aspects to parents, students, and civic groups. The film is available on a free-loan basis through local Coca-Cola bottlers.

- d. In the fall, arrange for an instrument display and explanation of rental program by a reputable area music company. Notify parents of the time and place, and invite them and their child to attend.

5. Selection of Students

- a. Primary factors in selecting children for instrumental music classes should be their interest and motivation.
- b. Children and parents have a right to the best evaluation of a child's talent that can be made by a school. However, tests are not infallible in separating the "good" from the "bad" risks.
- c. Talent or aptitude tests may be used.
- ..Bentley, Arnold. Measures of Musical Abilities. Grades 2-6. George C. Harrop & Co., Ltd. U. S. distributor:

October House, Inc., 160 Avenue of the Americas, N. Y. 10013

This test measures basic ability in pitch discrimination, tonal memory, rhythmic memory, and chord analysis.

..Colwell, Richard. Music Achievement Tests. Grades 3-6. Follett Educational Corp., 1010 W. Washington Blvd., Chicago, Illinois 60607

Test 1 (Gr. 3-6) measures pitch discrimination, interval discrimination, and meter discrimination. Test 2 (Gr. 4-6) measures major-minor mode discrimination, feeling for tonal center, and auditory-visual discrimination (pitch-rhythm).

Test 3 (Gr. 4-6) measures tonal memory, melody recognition, pitch recognition, and instrumental recognition. Test 4 (Gr. 5-6) measures musical style (composers, texture) auditory-visual discrimination, chord recognition and cadence recognition.

..Gordon, Edwin. Iowa Tests of Musical Literacy. Grades 4-6. Bureau of Educational Research, University of Iowa, Iowa City, Iowa 52240.

This test measures tonal concepts (aural perception, reading recognition, notational understanding), and rhythmic

concepts (aural perception, reading recognition, notational understanding).

- ..Gordon, Edwin. Musical Aptitude Profile.
 Grades 4-6. Houghton Mifflin Co., 6626 Oak
 Brook Blvd., Dallas, Texas 72535.

This test measures tonal imagery (melody, harmony) and rhythm imagery.

- ..Seashore, Carl. The Seashore Measures of Musical Talent. The Psychological Corp.,
 New York.

The six Seashore capacities are pitch, loudness, rhythm, time, timbre and tonal memory.

- d. Physical dexterity of the fingers and hands, grade averages, degree of interest and demonstrated accomplishment in general music classes, may be used to furnish data upon which children and parents will determine participation.
- e. No child should be denied the opportunity to participate in at least a three month trial program of instrumental music.

C. INSTRUMENTS, ROOMS, AND EQUIPMENT

1. Instruments

- a. The school should own and furnish to beginning band students an adequate number of the

larger and more expensive instruments. However, they should not be expected to achieve proficiency using instruments that have been handed down from the upper grades because of replacement due to age, excessive wear, damage, or a combination of all three. Under the best of conditions, the beginning instrumental student faces a sufficiency of problems in coping with a new situation involving music reading and in learning to play the instrument itself. An inadequate or defective instrument provides a constant source of frustration which, through no fault of his own, the young student may never be able to overcome.

School-owned instruments therefore should be maintained in highly acceptable playing condition.

- b. Students should purchase their own instruments whenever possible. Investment in an instrument promotes student talent and helps to assure interest in the program and in achievement on the part of both student and parent.
- c. Instruments of top quality should be recommended for purchase. A student can only perform to the degree at which his instrument will allow. The notion that beginners

can learn to play on inferior instruments is false.

- d. In general, it is the role of the teacher to advise as to choice of instrument, rather than prescribe, and in most circumstances the final choice should belong to the child. Through encouragement and persuasion the teacher should attempt to maintain a balance of instruments so that children will find needed roles in successive steps of the instrumental program.
- e. General guides for choosing an instrument:
 - ..First important point is the desire of the student.
 - ..A child with braces, underbite or very crooked teeth should avoid brass instruments.
 - ..With a prominent overbite, a student should avoid reed instruments.
 - ..Students with below average pitch sense should avoid French horn, trombone and oboe.

2. Rooms

- a. The class instruction room should be large enough so that correct seating and instrument positions of students are not hampered. In addition, space for movement of the instructor about the room and directly to individual

students is required.

- b. The instruction room should be acoustically treated and must be sound-isolated from other classrooms.
- c. Ample storage space or facilities should be nearby if not situated within the room itself.
- d. Adequate ventilation, lighting, heating are important aspects to consider.
- e. Utilization of spaces such as boiler rooms, large closets, hallways, and rooms with excessive reverberation is detrimental to student achievement and to the success of any music program, and is to be condemned.

3. Furnishings

- a. Chairs with straight or nearly straight backs and flat seats are preferred. Folding chairs of the common variety tend to impair development of correct playing posture.
- b. Durable metal music stands with adjustable height and angle of desk are needed. No more than two students should read from each stand. Collapsible, lightweight music stands are not recommended for use in class instruction; these do not hold folders of music securely and are easily overturned.
- c. A tape recorder and record player of good

quality should be assigned permanently to the rehearsal room. These instruments are extremely valuable aids to band instruction at all levels.

- d. Chalk board
- e. Bulletin board
- f. A desk and storage cabinet for the teacher

D. INSTRUMENTATION AND CLASS ORGANIZATION

1. The beginning band class is organized primarily for instructional purposes.
2. It is highly recommended that beginning students meet in homogeneous classes - ie., flutes, clarinets, trumpets/cornets, French horns, baritone horn/trombones, and percussion, for the first year of instruction.
3. If possible, students interested in the saxophone should be started on clarinet and later transferred to saxophone.
4. Directors must plan for the future. A standard band instrumentation will be one of the prime considerations.
5. No attempt should be made to teach advanced students in first-year classes.
6. Performances for school classes, assemblies, and parents, scheduled rather infrequently and at appropriate times, contribute to student

motivation and parental involvement. Public performance is not, however, a major goal of the elementary band program.

E. SCHEDULING

1. Daily classes of 30 to 45 minutes, meeting during school time, are the most desirable for continuity of instruction and student achievement. However, a minimum of two instruction periods of 45 minutes each per week is necessary to provide the child with an opportunity to make reasonable progress and to give the instructor enough opportunity to supervise habit formation at the most critical stage of development.

2. Ideally, class size should be limited to twelve or less.

Directors use good judgment and tact in working with students who, after having been afforded ample opportunity to progress with the class, demonstrate no adaptation to or interest in the program. These students should be rescheduled as soon as the facts are established, in their own best interest as well as that of the class.

3. After a three month trial, contact the parents on their child's progress. Be kind, fair and frank in a recommendation about further study on the instrument. Parents will appreciate an honest

opinion. After all, there is a large investment at stake. (See sample of progress report on page 86).

F. MATERIALS

1. Suggested Criteria for Selecting a Methods Book:
 - a. Are there general instructions on the care and use of the instrument?
 - b. Are there correct illustrations of fundamental posture, positions, embouchure?
 - c. Is there a complete fingering chart?
 - d. What is the value of the musical content?
 - e. Are technical problems introduced logically and functionally?
 - f. Are directions given simply and clearly?
 - g. Is the music edited well?
 - h. Is ensemble music included?
 - i. Is there a list of musical terms?
 - j. Is the physical make-up and appearance of the book appropriate?
 - k. Are the pages easily readable?
2. Supplementary music of a simple nature will be needed, especially if solos and small ensembles are used. Solid arrangements of folk songs and well-known melodies are recommended.
3. It is recommended that each beginning student purchase for his own use, a music dictionary and

a good beginning methods book which will take him/her through two (and perhaps three) years of instruction. Other materials should be provided by the school.

4. Recommended Individual Methods Books:

- a. First choice: Foundation to (particular instrument) Playing. Various authors, Carl Fischer, Inc., New York.
- b. Second choice: Rubank Elementary Method for (particular instrument). Various authors, Rubank, Inc., Miami, Fla.
- c. Both of these are a fundamental course for individual or like-instrument class instruction.

5. Recommended Band Methods Books:

- a. First choice: Belwin Elementary Band Method. Weber, Fred, Melville, N. Y.: Belwin Mills
- b. Second choice: Silver Burdett Instrumental Series Vol. 1. Phillips, H. E., Morristown, New Jersey, Silver Burdett Co.

G. SUGGESTED INSTRUCTIONAL TECHNIQUES AND APPROACHES

1. Basic fundamentals are emphasized in the beginning band class:
 - ..Good tone quality
 - ..Good intonation
 - ..Good rhythm

2. Completion of method books or other materials, to the neglect of the basic fundamentals, is meaningless.
3. The instructor should never attempt to move too rapidly with young students.
4. The teacher should remember that students best learn to play by actual playing; almost any method which provides demonstration and trial is preferable to lengthy discussion. Discussion and comment, when necessary, should be clear, minimal in length, and devoted to points which are immediately applicable.
5. Because of immature embouchures, short, frequent rest periods should be provided in the beginning class. The class or portion thereof, when not playing, should be engaged in activities which maintain attention and provide learning related to the problems at hand:
 - ..Naming of pitches
 - ..Counting
 - ..Beating time
 - ..Singing of unison lines or parts
 - ..Silent fingering of parts played by others
 - ..Simple ear-training exercises
 - ..Solos in tempo, using the relay or random selection technique
 - ..Section solos
 - ..Other techniques devised by the teacher

6. Since the beginning class is primarily concerned with development of correct basic habits and skills, considerable individual attention should be provided. Teachers must develop capabilities and techniques which enable them to engage in several levels of listening simultaneously, in order to carry on the work of the class while attending to individual and section problems.
7. Immediate correction of errors should be provided with patience, tact, and a sense of fair play and respect for students. By the same token, students should receive immediate approval from the teacher for successes achieved.
8. Constant review of techniques and materials previously covered is necessary. Young students, particularly, rapidly forget skills and information not used from day to day.
9. Students should prepare for each lesson by means of a carefully explained, realistic assignment. Class members should know exactly what they are expected to accomplish for the next class period; the teacher should be certain that all information and skills needed for each home practice assignment have been thoroughly covered.

H. CHARACTERISTICS OF DEMOCRATIC PRACTICES IN THE CLASSROOM

1. Dignity and worth of the individual - opinions

and interests of both students and teachers must be respected.

2. Freedom within rules - students discuss rules set up by the teacher, and some changes might be made by student suggestions.
3. Suggested points of regulations (the following should be known to students and discussed):
 - a. Talking should be prohibited except for about a minute between changes of music, before class starts and any time teacher is not instructing before the class. Never give directions when students are talking. Student must raise hand for permission to talk.
 - b. Inability to participate: The student must sit in regular place and quietly follow class activity. The reason for non-participation should be made known to the teacher before class.
 - c. Attendance: Students must be in their seats, ready to participate before tardy bell. Failure to appear at a performance of the organization cannot be tolerated. "It mocks the efforts of the rest of the students who did show up; it demonstrates a complete lack of regard for the group and what it is trying to do. The group and the teacher should establish serious penalties for this, possibly to the extent of failing the offender for the

semester or year. The seriousness of the matter should be emphasized before the program, so that errant students will have had adequate warning." (Hoffer, C. R., pg. 77)

4. Other Facets of Behavior

- a. Gum-chewing and music do not go together, and will not be tolerated under any circumstances.
- b. Members must maintain good posture.
- c. Personal items (books, purses, etc.) should be kept underneath a student's chair, this will eliminate temptation.
- d. Provision for significant areas of choice by students - ie., consideration of rules, handling routine jobs, selection of some music that interests the students, should be considered.
- e. Development of responsibility is important. The student must be made aware of his responsibility toward his own behavior. It is not the teacher's job to make them behave!

II. SECOND-YEAR BAND CLASS

A. GOALS

1. Work of the first year is continued, with emphasis upon growing musical awareness and upon gradual extension of range with increasing facility and flexibility.

Refinement and development of tone quality, control, intonation, phrasing, precision, balance, attacks and releases, articulation, dynamics, and expression.

2. Theory: Continued work on accurate reading of notation, including musical terms, signs and symbols.

- a. Notes and rests, including dotted patterns, triplets, sixteenths, and simple syncopations.

- b. Meters, including alla breve (cut time), $3/8$, $6/8$, $9/8$.

- c. Keys and key signatures, including A^{\flat} , D, and selected relative minor keys (g, c, f, d, as a minimum).

- d. Regular work with sight reading

3. Reinforcement of efficient practice habits

4. Technical particulars

- a. Reed instruments and flutes

- ..Embouchure development

- ..Posture, instrument and hand positions

- ..Breath control

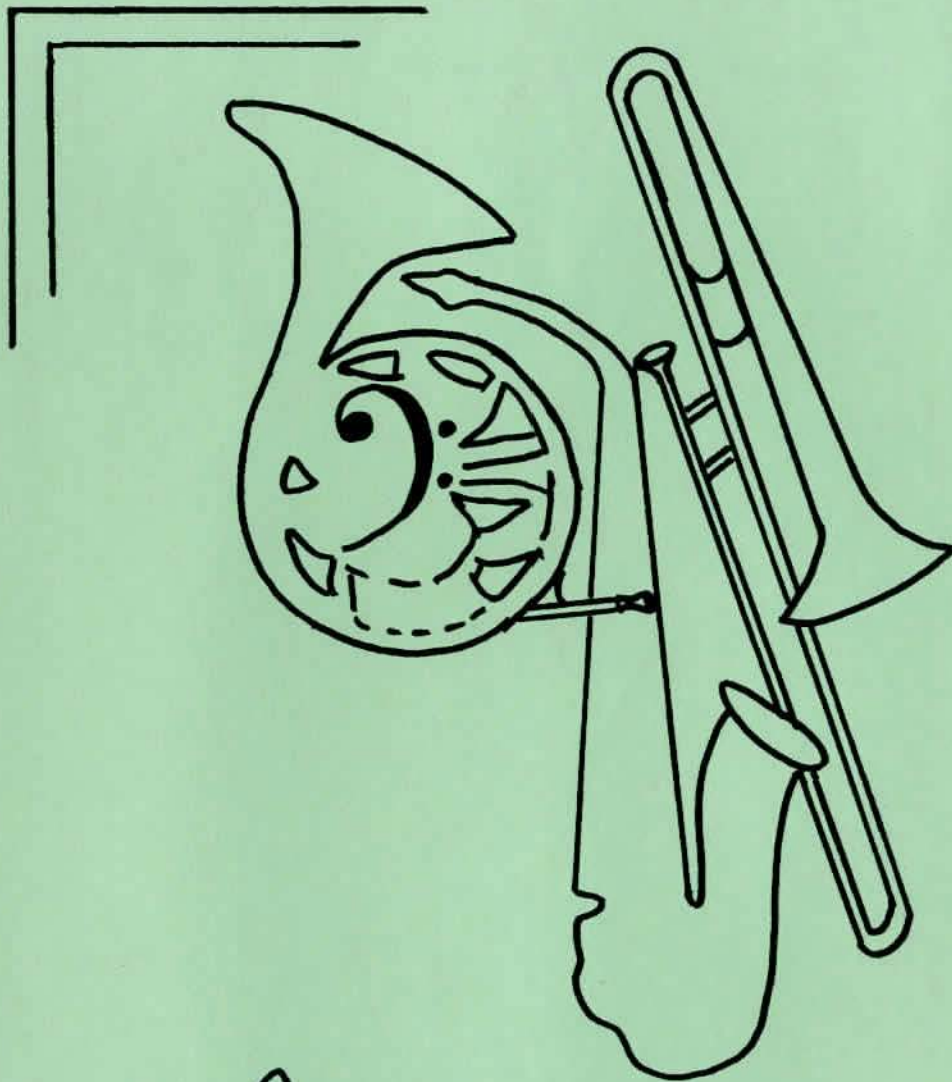
- ..Articulations
- ..Alternate fingerings and trills
- b. Brasses
 - ..Embouchure development
 - ..Posture, instrument and hand positions
 - ..Breath control
 - ..Articulations
 - ..Tuning with compensating devices and work with alternate slide positions.
- c. Percussion
 - ..Continuation of basic fundamentals learned during first year
 - ..Work with the basic 13 rudiments
 - ..Introduction to complete percussion family:
 - ...Bass drum
 - ...Tympani
 - ...Chimes
 - ...Cymbals
 - ...Triangle
 - ...Tambourine
 - ...Latin instruments
 - ...Traps

B. PERFORMANCE

Performance of band literature at a level of difficulty suited to the class should be attained. Continue work on solo and ensemble material.

C. SCHEDULING

1. During the first semester students should meet as sectional groups, ie., woodwinds, brass, and percussion, for 45 minutes twice per week, in addition to 30 minutes per week for work with solos and small ensembles.
2. The second semester should be devoted to working with a full band concept in preparation for a final spring concert. The emphasis upon ensemble, however, should never be so great that the educational needs of an individual are subordinated to the building of a prestigious ensemble.



*Junior
High*

Grades 7-8-9

JUNIOR HIGH BAND OVERVIEW

All previous training of pupils in band work culminates in the concert band. The instructional program consists of sectional rehearsals, instruction of individual members, small ensemble playing, full ensemble rehearsals and opportunities for student conducting. The sectional rehearsals are directed not only toward the technical advancement of the pupils in materials used in full ensemble rehearsals but the development of concepts relating to musical content, structure and style. Individual instruction emphasizes technical progress and solo playing using repertory other than the concert music.

Marching bands have always enjoyed a great deal of popularity. Although the role of marching band is basically within the scope of senior high school, the advanced junior high band student is given basic instruction in marching techniques and formations. This group will participate in three or four parades per year, and perform at one or two home football games.

The marching band program should be planned so that the instructor makes adequate preparation in organizing and teaching, and so that the students are encouraged to assume individual responsibility, developmental, physical and musical alertness and concentration.

Stage bands have become increasingly in demand in recent years. The members of this group are selected

from the concert band, according to ability and need for proper instrumentation. This organization will meet after school once a week, and instruction will touch on basic concepts of jazz and other popular music. No "in-depth" study is attempted at the junior high school level.

Solo and ensemble study is encouraged of the more advanced students (as well as low achievers) to prepare for entry in festivals and music competition.

It is important that students be grouped according to their musical progress as opposed to strict adherence to grade level. Scheduling, therefore, can be achieved whereby students from grades seven, eight, and nine will be directed into one of two groupings - the Cadet band - composed of beginning and intermediate instrumentalists, and the Concert band - composed of more advanced musicians. At such a time when Cadet band students reach a specified level of proficiency, they may be reassigned to the Concert band. Students have had previous opportunity to join the instrumental program. If they show an interest at the junior high level, they should be included on an individual basis, with private instruction outside of school time.

Each of the above groups will be sub-divided into sectional classes of woodwinds, brass, and with percussionists from both groups meeting together, each daily for an hour. Homogeneous grouping allows for the most efficient use of both the teacher's and pupils'

time. It is preferable to work with individual pupils, even if for a short time only.

Full band will meet on a rotating basis, once weekly during regular band hours, and after school whenever it is deemed necessary by the instructor.

Administrators are urged to confer with the music instructor on details of scheduling so that students are properly grouped by their performing competency. Class size is an important factor in insuring effective instruction. Music Laboratory classes should never exceed a maximum of thirty-five students. Large group instruction is sometimes desirable for advanced levels only.

Students in elementary schools are seldom started on several instruments needed in a full band. For this reason, it is necessary for the junior high instructor to transfer some students to another instrument. Transfers should be planned well ahead of the time they are made, and they must take into full consideration the student's desires, parents' desires, and the student's musical potential.

Students who transfer will need special individual help at first. As soon as he/she can play the parts on the new instrument the student should be moved into the group.

SEVENTH GRADE BAND CLASS

Much of the previous material found in this guide devoted to the elementary band program is applicable to work with classes at the junior high school level.

A. GENERAL GOALS FOR JUNIOR HIGH SCHOOL STUDENTS

1. To foster a lasting appreciation of music through instruction and performance of high quality
2. To inspire civic responsibility through:
 - a. Observance and acceptance of group and self-discipline necessary in ensemble and individual work
 - b. High standards of deportment within the program
 - c. Respect for performers and performances as members of an audience
 - d. Participation in school, home, church, and community musical groups
 - e. Respect for school property and care of school-owned and personally owned instruments, equipment, and music
3. To establish effective social attitudes and relationships through:
 - a. Cooperation in group rehearsals and activities
 - b. The recreational aspect of instrumental music groups

- c. Worthy use of leisure time in musical endeavors such as preparation of solos and performance in small ensembles
- 4. To aid in development of beneficial health habits through:
 - a. Diaphragmatic breathing necessary in correct playing of wind instruments
 - b. Formation of good posture in concert and marching band
 - c. Participation in precision movements in marching band

B. GENERAL MUSICAL OBJECTIVE: KNOWLEDGE AND SKILLS

Student growth is attained in technical skill and musicianship sufficient for performance of quality music literature through:

- 1. Regular participation in band class
- 2. Participation in small ensembles
- 3. Private study for students able to profit musically from individualized instruction

C. SPECIFIC OBJECTIVES

- 1. Position
 - a. Development of correct posture
 - b. Establishment of correct instrument position
- 2. Tone
 - a. Formation of correct embouchure on woodwinds and brasses

- b. Accomplishment and maintenance of proper breath control
 - c. Development of a concept of acceptable tone quality
3. Familiarity with basic keys and scales
- a. Performance of one-octave scales in major keys: C, F, B^b, E^b, A^b, D^b, G, and D.
 - b. Performance of arpeggios in major keys listed above
 - c. Performance of interval studies in at least three major keys listed above
 - d. Learning of key signatures
 - e. Performance of the chromatic scale over the practical range of the instrument
4. Fingerings and positions
- a. Knowledge and use of all basic fingerings and positions in the practical, regular range of the instrument
 - b. Knowledge and use of auxiliary fingerings and positions for improvement of technique and intonation
5. Establishment and use of a definite system of counting and rhythm reading
- a. Relative note-values rather than beat-values in each meter
 - b. Basic, commonly used rhythm patterns in various combinations and tempos

6. Performance of the basic articulations required in both connected and separated styles
 - a. Fair control of legato style before emphasis is placed on staccato style
 - b. Gradual increase in speed of tonguing without deterioration of tone quality
7. Observation of dynamic markings
8. Sight reading as part of the regular work of the class
9. Performance of basic marching movements and drills, according to policy established by the director, school, or district
10. Regular review of techniques previously covered

D. ORGANIZATION

1. The junior high school instrumental music program should be offered with two levels of ability. This is only fair to the student who excels and wishes to progress at a faster pace. It allows for the slower student to feel secure, and able to achieve, on a level at which he can perform.
2. Placement of seventh grade students into the Cadet band or the Concert band will be done on the recommendation of the elementary school band instructor, and results of an entrance test (both written and practical). (See page 87).



3. The two levels will be grouped into sectional classes, ie., woodwinds, brass, with percussion being combined. Therefore, all classes could be made up of a combination of seventh, eighth, and ninth grade pupils.
4. Scheduling
 - a. Classes shall meet daily for one hour.
 - b. Full band shall be held weekly on a rotating basis, and after school when deemed necessary by the instructor.

E. MATERIALS

1. Supplemental instructional materials should be used with the basic textbooks.
2. Easy full-band literature should be utilized to develop reading ability, to serve as material for program usage, and to provide an interesting instructional program.
3. Recommended Class Methods Books
 - a. First choice: Intermediate Methods (for a particular Instrument). Voxman, Rubank Pub.
 - b. Second choice: Chorale Time Vol. 2, Carl Fischer Publishers
 - c. Third choice: Belwin Progressive Band Studies Weber, Fred. Belwin Mills Publishing Corp.
 - d. Fourth choice: First Division Band Method Part II, Belwin Publishers

4. Recommended Individual Study

- a. First choice: Intermediate Scales and Etudes. Buchtel, F. E., King Publishers
- b. Second choice: Arban-Klose-Concone Studies. Rusch, H. E., Belwin Publishers

F. KEY INSTRUCTIONAL PROCEDURES

1. The student should move methodically, with much drill on fundamentals:
 - a. Continuing emphasis should be placed on pitch control and tone quality.
 - b. Rhythm counting and sight reading should be daily activities.
 - c. Basic keys must be studied.
 - d. Good posture and correct position of the instrument should be daily goals.

G. EVALUATION

An objective grading system will be used, based upon the following criteria:

1. Participation
 - ..Rehearsal and extra practice
 - ..Program and concert
 - ..Clinics and festivals
2. Preparation of assigned materials
 - ..Playing tests on challenging passages from

- literature (musical and technical)
 - ..Solo and ensemble
 - ..Assigned musical terms
 - ..Occasional home work other than daily practice
3. Technical and musical development
- ..Private and group lessons
 - ..Guided self-improvement
 - ..Instrument inspection

CONCERT BAND PROGRAM IN THE JUNIOR HIGH SCHOOL

Since junior high band will be taught on two levels of proficiency, this section of the guide will deal primarily with combining eighth and ninth grades, into a unit referred to as the Concert Band.

I. GOALS AND OBJECTIVES

Intimate acquaintance with the literature requires, as a basic aim of the band program, development of individual players of high quality, since the ensemble will never achieve more than the capabilities of its individual players will allow. Development of individual capabilities must be comprehensive, aimed at producing a highly competent instrumentalist who is also a highly competent general musician.

It is difficult, if not virtually impossible, to produce a truly competent general musician who is not a good player. It is not enough to learn about music or to remain on the periphery of the musical experience as only a listener or as a casual player. To become "intimately acquainted" with the literature the student must participate in the core of musical experience -- in this case, as a performer, creating and re-creating at the highest artistic level of which he or she is capable at any particular stage of musical development.

Performance itself is not the goal, but it is a very valid means to the goal. It may be stated with

some conviction that a poor performance is quite often less desirable than no performance at all in terms of musical values gained by the student.

Individual ability, then, becomes the tool which is utilized to shape desirable educational outcomes in terms of the musical ensemble. The ensemble experience should be broad, including contemporary as well as traditional literature, both transcriptions and original band compositions.

It should be emphasized that in both individual and group activities a high level of artistry is to be sought. Music is an art. As the student continues to reach for the ever receding objective of high standards, a number of important benefits will accrue to him. These should include self-discipline, responsible and dependable behavior, respect for himself and others, and self-confidence.

Students participating in the band program are placed in a setting in which they become better acquainted with one another through intensive, interdependent effort on a day-to-day basis, in which participation rests on an equal footing, in which respect for competence is learned, and in which one's abilities and contributions to the organization serve as criteria for student leadership, placement, and advancement.

II. INSTRUCTIONAL PERSONNEL

The importance of the band director's role in development of the band program can scarcely be overstated. The director will be looked to by administrators, parents, and students as a trusted advisor on a wide range of subjects in a highly technical field. The band will reflect in a direct manner the personality and philosophy of its director.

Development of the band program occurs in the most efficient way when the director is permitted freedom and authority to implement the program in accordance with his or her personal views, operating always within the philosophical framework of broad guidelines set forth by the school administration. As a general rule, the more freedom and authority the director is given within these limits, the faster program development comes about.

In view of the foregoing statements, recruitment of the professional staff is perhaps the single most fundamentally important task to be undertaken in the development of a band program.

The aim of all directors in the system must be development of a total band program -- a program cohesive and continuous from the beginning class through the most advanced high school performing group -- rather than a situation in which each director is isolated within the phase of the program which exists in a particular school unit or at a particular grade level.

III. COURSE CONTENT

Band in the eighth and ninth grades should be an extension of the program in the earlier grades, providing a further development of skills and concepts introduced earlier in the student's instrumental experience. Developmental processes are carried on to a greater extent through band literature and to a lesser extent through method books and other such instructional materials, although instructional materials of this type continue to be an important part of a systematized approach to teaching.

Performance preparation becomes the most common vehicle for development of skills and concepts. Continued utilization of materials and activities which further the development of individual players will make possible development of a mature ensemble concept. Continued emphasis is placed upon fundamentals, including tone quality, tone control, intonation, pitch, balance, blend, precision of attack and release, rhythmic accuracy, rhythmic precision, spacing, phrasing, dynamic range and control, expression, and style.

IV. AREAS OF EXPERIENCE FOR THE BANDSMAN

Instruction for individual students should be designed so that they may participate in a progressively arranged band curriculum covering the following areas

of experience:

A. Full Band

Placement of time for full band meetings should not interfere with opportunities for student participation in other school activities of an elective nature which occur during regular school hours.

B. Technique Instruction

1. The class approach with like-instrument groupings is probably the most practical system when student ability and limited teacher-time are taken into consideration.
2. Technique instruction on an individual basis best serves the specific needs of students. Each student should be scheduled to meet one period of normal length each week for technique instructional experience, after school hours.

C. Solo and Ensemble Playing

1. This extremely important and far-reaching phase of student musical education should be scheduled to take place as a portion of, or addition to, the technique instruction class or lesson.
2. Soloists and ensemble players are usually members of the concert band, and experience in the solo/ensemble areas should effectively strengthen concert band performance of

those involved in one or both. Solo and ensemble playing should heighten student facility or experience in the following:

- ..Individual technique
- ..Maintenance of rhythmic stability
- ..Reading and interpretation of individual parts
- ..Intonational sensitivity and adjustment
- ..Conception of balance and blend
- ..Confidence in performance
- ..Stage deportment

3. In addition, responsibility for attendance at extra rehearsals and a willingness to take as well as give constructive criticism should be reflected in the attitude of the solo/ensemble student performer.

V. THE MARCHING BAND

The marching band makes its greatest contribution in the areas of discipline and esprit de corps. Both factors can be of immense value in terms of their immediate effect upon students and through their long-term effect on musical training. Development of the two factors through the marching band will prove to be of definite aid in realizing objectives of the band program.

- A. Students of this age and experience level should be required to spend only a minimum amount of

time in marching drill. Playing ability serves as the criterion for these students; it should not be sacrificed to time spent perfecting marching performance preparation.

- B. Students should be trained in marching techniques only after acquisition of musical knowledge and technical ability sufficient to qualify them for concert band participation. Even then, this training should be limited to basic fundamentals of:
 - 1. Personal carriage
 - 2. Carriage of instruments
 - 3. Step or stride
 - 4. Step-offs and halts
 - 5. Techniques of direction changes
 - 6. Alignment of rank, file, or front
- C. A portion of the regular Cadet band rehearsal time during the last month of the school year may be spent on these fundamentals as preparation for advanced band participation during the ensuing school term.

VI. REHEARSAL PROCEDURES FOR CONCERT BAND

- A. A controlled warm-up period should be:
 - 1. Unisonal scales played slowly - ie., C, all scales through five sharps and five flats, chromatic

2. Brief reviews of embouchure and breath techniques
 3. Varied articulation patterns based on the unisonal scales
 4. Volume, intensity, and balance control of unisonal sounds
 5. Preliminary tuning by students
 6. Chordal balance and tuning-chorale playing
- B. An instructional period:
1. Rhythmic study - Daily use of a definitely adopted, thoroughly explained, and well-understood vocal counting system is recommended. Style and pitch applications of the adopted system are beneficial.
 2. Theory - Study and review of basic fundamentals of music theory, including key signatures, (all major keys; two or three octaves), scale construction, intervals, harmonic content, and melodic and structural form.
 3. Development of ancillary musical knowledge by review of terminology, music history, and composer information correlated with the music in rehearsal.
- C. A music-reading period:
- A certain amount of time should be devoted to sight-reading daily. Music should be selected to complement and develop areas previously covered in the rehearsal when possible.

Procedures and allotments of time should parallel practices in effect at reading contests.

D. Preparation of materials for performance

1. Time wasters should be avoided:

- ..Random organization or hit-and-miss techniques for rehearsal of performance materials
- ..Poor discipline
- ..Absence of, or poor pre-rehearsal preparation by, the director
- ..Scores should be thoroughly studied beforehand, with note taken of special problems to be encountered by the players. First attention should be given to these problems in the preparation of any performance literature.
- ..Extended drill on problems that will be corrected automatically with further practice

2. Rehearsal, using the stop-and-start method:

- ..After due consideration of other rehearsal procedures, the stop-and-start method is recommended for use in the normal rehearsal period.
- ..This method calls attention to specific problems as they arise, and also affords

opportunity for detailed rehearsal of musical content. Instructions and explanations should be made meaningful to the entire group rather than to only a few players.

..A final, continuous playing of material up to the point to which the rehearsal has advanced serves to tie both the rehearsal efforts and the musical material together for students and director.

E. A closing routine

1. Making of assignments, announcements, and so forth
2. A familiar selection that is well-liked by the students should be used for a pleasant close of the rehearsal.
3. The rehearsal should be closed in time for students to care properly for instruments and equipment before the period ends.

VII. SUGGESTED MATERIALS

A. Band Textbooks

1. Advanced Fun with Fundamentals. Bill Laas, Belwin-Mills Publishers
2. Silver Burdett Instrumental Series, Vol. 2 Phillips and Feldstein, Silver Burdett Publishers

B. Marching Band

1. Marching Routines, Book 1. Casavant, A. R., "Marching Textbook Series", San Antonio: Southern Music Company
2. Quicksteps to Marching: The Director's Marching Assistant, A Self-Instructor Handbook. Mahan, J. H., New York: Carl Fischer, Inc.

C. Warm-Up

1. Sixteen Chorales. Bach, J. S., and Lake, Mayhew. New York: G. Schirmer, Inc.
2. Concert Band Warm-Ups. Hovey, N. W., Elkhart, Indiana: Selmer Division of the Magnavox Company

D. Instructional Period

1. Practical Procedures for Sight Reading: A Unison Course of Study for Band. Fitchhorn, E. J., Philadelphia: Henri Elkan Music Publisher
2. "I Recommend" for Band. Floyhar, J. E., Phoenix: Byron-Douglas Publications

E. Music-Reading Period

1. Band Reader: To Supplement any Elementary Method. Freeman, E. L. and Whitney, M. E., New York: Edwin H. Morris & Co., Inc.
2. Sight Reader for Young Bands, Book 1. Hudadoff, Igor, and Ward, Norman. Delaware Water Gap, Pa: Shawnee Press, Inc.

3. Fourteen Weeks to a Better Band: A Unison Approach for Reading Improvement, Grades 7-9, Book 1. Maxwell, Roger, Oskaloosa, Iowa: C. L. Barnhouse Co.

F. Theory (Text-Workbooks)

Sound and Symbol: The Language of Music. Green, J. E., & Pooler, Frank. Westbury, No. Y.: Pro Art Publications, Inc.

VIII. INSTRUMENTS

- A. There are many acceptable brands of all instruments, and many brands have two or three lines of varying quality. The school should purchase the best quality instrument for the money available, and should rely heavily on the recommendations of the band director. Careful selection of standard brand, first-line instruments for school ownership will result in superior service and long-range economy.
- B. Adequate funds should be provided for the repair of school-owned instruments and the replacement of instruments no longer usable.
- C. Consideration should be given to insuring all school-owned instruments.

- D. Cases or covers should be provided for all instruments.

IX. SCHEDULING

Rehearsals outside of school hours are often necessary. The following factors should be kept in mind when these rehearsals are planned:

- A. They should be held on some regularly scheduled basis so that students may plan for them.
- B. Time spent in outside rehearsals should be the minimum amount required to meet the band's objectives.
- C. Outside rehearsals cannot be expected to replace regular school-time rehearsals.
- D. Outside rehearsals may be used advantageously by sections, small ensembles, and individuals, as well as the full band.

X. PERFORMANCE

A. Contests and Festivals

- 1. Listed below are some benefits that may be gained from attending contests and festivals:

- ..The band's performance standards are upgraded.

- ..The band is required to perform literature of a quality and level of difficulty

that is generally considered to be appropriate for the size and grade level of the school.

- ..Student self-discipline is developed; serious study is promoted.
- ..A worthy goal is provided for students.
- ..Pride in the organization is created.
- ..Students are given an opportunity to see and hear other musical organizations.
- ..The director is given helpful criticism to aid in improvement of student performance.
- ..Administration is made aware of strong points or weaknesses of the band program.
- ..Interest in the band program is developed among parents, the public, and the student body.
- ..Sportsmanship is developed in accepting decisions of judges.

2. Contest and festival preparation should never become the sole teaching goal of the band program.

B. There are many other opportunities for public performance. Some of these are:

1. School assemblies
2. Local civic groups
3. Radio and television

4. Parades and athletic competitions
 5. Tours to other schools
 6. Local concerts
- C. Smaller performing groups should be organized from the band's membership to supplement the student's training. These organizations make an important contribution to the development of better players:
1. Stage band
 2. Solos - with or without accompaniment
 3. Larger and smaller ensembles
- D. The director should remember that public performances at civic affairs can be important with regard to creation of good will and positive attitudes among townspeople toward the program and its goals.
- E. Performance is one of the chief means through which the band's goals are realized, but this performance must be a part of a planned sequence of instrumental activities. The sequence should not be broken into with an unreasonable number of performance demands or for out-of-season activities. Care must be taken that the student's involvement in performance is not so great as to be detrimental to his total school life and personal well-being.

XI. EVALUATION

A. The Program

Every band program should be evaluated periodically in a more or less formal way by persons from outside the school system. Contests are considered as one effective method of evaluation. This is true, however, only when comments of judges are carefully scrutinized, the rating system is well understood, and a careful self-evaluation is accomplished. A mistake would be made if contest results were utilized as the only measuring device, or if results from a single contest were considered as the final word in evaluation of program quality. Although contest participation is of great value for most bands, and although the contest record may be used as part of the evaluation of a program, there are a great many other, more important reasons for contest participation.

Additional methods of evaluation:

1. The use of a guest director who not only conducts one or more rehearsals, but also is asked to comment to the director on general strengths and weaknesses observed in the program.
2. Frequent solicitation of opinions and ideas

from other public school and college band directors.

3. Self-evaluation. (See page 104).

B. Individual Students

Some method for evaluation of the progress and achievement of individual student players is necessary. Although evaluation of individuals is accomplished informally as a routine matter in the day-to-day teaching situation, some type of formal evaluation on a regular basis is needed. This might be done through an audition method, a playing test approach (or both), or some other plan.

Following is a sample set of criteria, which considers both effort and ability in evaluation of students:

1. Has shown much improvement.
2. Has shown outstanding willingness to assume responsibility, to cooperate, and to better the organization.
3. Has shown outstanding ability to perform a part with accuracy and a good sense of ensemble.
4. Has shown exceptional ability to perform with a properly produced, pleasant tone quality.
5. Has shown exceptional understanding of the music performed by the organization.

6. Has learned all assigned music.
7. Has shown outstanding initiative by individual practice and study outside of school time, and by participation in community music activities.
8. Has made a passing grade on written tests.
9. Has completed homework assignments with a passing grade.
10. Has maintained a good attendance record for daily class with no tardiness.
11. Has attended all out-of-school rehearsals, and participated in all performances.
12. Especially important, has shown enthusiastic effort in musical achievement.

XII. MISCELLANY

A. Public Relations

An effective public relations effort is an important part of the development of the band program. The term, "public relations" means a great deal more than a project for advertising or "selling" the program to the public. Public relations include an effort to inform the public with regard to the band program and development of good relationships between the program and all those outside the band organization. Many opportunities exist for the band

C. Awards

Giving awards for service rendered recognizes the faithful, and lets the rest of the students know that good service is esteemed. Awards are a form of extrinsic motivation. If they are not over-emphasized, they can be regarded not as a mere motivating device but as a means of recognizing those students who under any circumstances would do better-than-average work. Awards should be earned under a fair and just point system, known to the students at the outset. (See a copy of the point system on page 91).

D. Summer Programs

Summer music camps are available in all sections of the state. They are a valuable source of additional musical knowledge for the serious student. Cost of each camp varies with length of instruction provided, but expenses are usually within the financial reach of most students.

THE STAGE BAND

Stage band on the junior high school level will not receive the same amount of stress as one in the senior high school. However, it is possible and advantageous to provide stage band training at the junior high level.

Student enthusiasm has made the stage band a rapidly growing part of music education. The program offers instruction relevant to student needs and desires in learning music, while at the same time providing an important basis for music avocations. The music played is of a type suited to small-group performance for personal enjoyment, satisfaction, and continuing musical involvement.

Immediate benefits which accrue to the student and to the parent band program include the following:

- ...The student is involved in music to which he can relate directly. Interest is sustained and learning of the mechanics is made less tedious.
- ...Technical proficiency demanded by the music causes the student to advance beyond the generally accepted level. Students strive to achieve proficiency because of the desire to take part in an organization playing music they enjoy and want to play.
- ...The stage band offers an excellent opportunity and format for increasing sight-reading skills through rehearsal and performance of unusual and complex

rhythms. Keys utilized may be more varied and demanding than those found in band literature, providing wider scope and experience.

- ...Students develop a keener sense of intonation, balance, and blend, because of greater responsibility which they must assume as individual players. The stage band is a smaller group with a minimum amount of part-doubling. Individual responsibility to the group is a strong incentive for students to listen and learn. Peers may provide the most effective criticism and praise.
- ...The stage band fosters creativity through improvisation. A keen interest in chord formation and the structure of music may develop, serving as the basis for a desire to study music theory and composition.
- ...General musicianship is expanded through the additional time spent in rehearsal, practice, and performance.
- ...Leadership provided by students participating in stage band often tends to encourage the symphonic band to greater endeavor.

A. STAGE BAND AND CONCERT BAND CONCEPTS

Students may have a tendency to transfer stage band concepts and techniques to concert band playing. Any problem this transfer might cause is, of course, a challenge to the instructor. Correct stage band

concepts must be taught in order to achieve authenticity in performance, but the director must be alert to and aware of lapses in correct performance style in either the stage band or the concert band. Rehearsal teaching time devoted to alternation between the jazz and legitimate styles of playing will result in student understanding of the differences between the two styles and in immediate response to demands of the music and the director in both.

B. INSTRUCTIONAL METHODS

1. Very few instructional method books are available for the junior high school stage band. The conductor's manual to M. E. Hall's Stage Band Technique contains a comprehensive chart of standardized stage band markings and a thorough explanation (with examples) of an approach to the jazz concept of interpretation which the inexperienced stage band director will find to be helpful.
2. Teaching may be accomplished primarily through rehearsal of arrangements ("charts"). Listening to good jazz groups on records and in live performances, plus attendance at stage band concerts, festivals, contests, and clinics will be helpful to the director who feels a sense of

deficiency in teaching.

C. SUGGESTED PUBLICATIONS

1. Hall, M.E. Stage Band Technique. San Antonio: Southern Music Co., 1965.
Method. Published for C, B^b, E^b instruments, bass clef (trombone), piano, drums, guitar, string bass, and conductor.
2. Wischirchen, George. Developmental Techniques for the School Dance Band Musician. Boston: Perklee Press Publications, 1961.
Textbook for directors, musical development.
3. Building A Stage Band. Kenosha, Wisconsin: Leblanc Publications, Inc., 1964.
Condensed information for directors; organization, rehearsal, development.

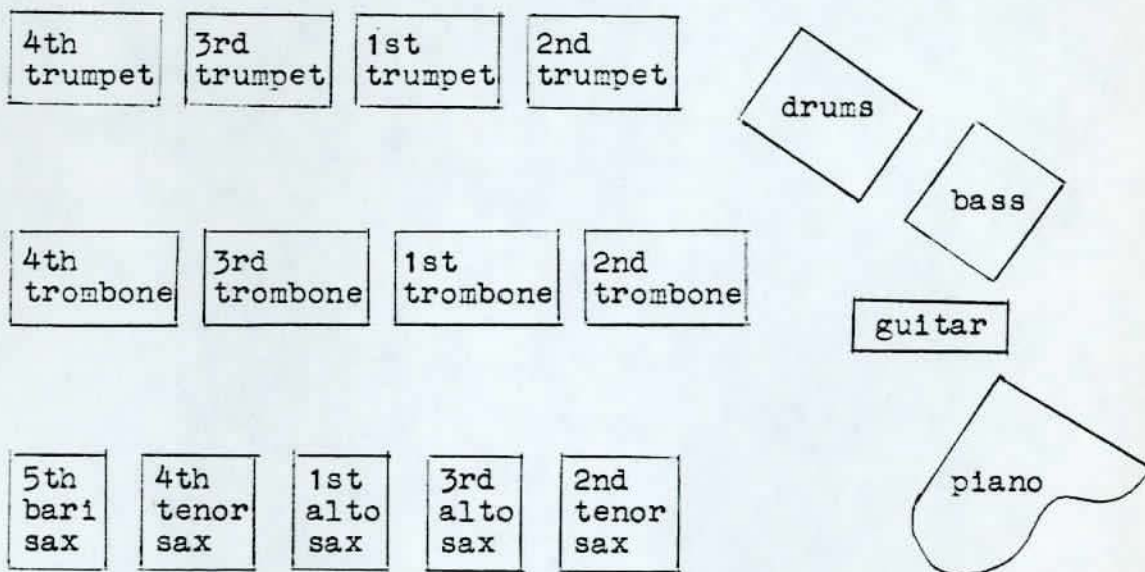
D. INSTRUMENTATION

Standard instrumentation suggested for the junior high school stage band:

- ...5 saxophones (2 altos, 2 tenors, 1 baritone)
- ...4 trumpets
- ...4 trombones
- ...piano
- ...bass
- ...guitar
- ...drums

Instrumentation of the stage band is flexible, but directors should keep in mind that doubling at this level may contribute to serious intonation problems. Doubling is therefore not generally recommended. Some arrangements may require additional instruments such as vibes, French horn, and flute.

E. SUGGESTED SEATING ARRANGEMENT



F. SELECTION OF STUDENTS AND ORGANIZATION

1. Auditions or tryouts designed to select the most able students available are recommended.
2. Student knowledge of scales and keys, instrumental technique, and sight-reading ability will be of prime importance.

3. In many situations, over-all standards are set by the level of advancement of students available for the needed instrumentation.
4. The director must generally teach needed fundamentals while rehearsing the band.
5. Students may participate in the stage band program as soon as basic fingerings and rhythms are learned. However, only simple arrangements could be played until the players advance technically.
6. When possible, a training or "second" band organized for student progression into the advanced band develops student talent more rapidly.

G. PLAYING MATERIALS

1. An ample selection of published charts is now available for all levels of achievement.
2. Materials should be studied carefully for appropriateness in terms of student ability:
 - ...Key
 - ...Rhythm
 - ...Range (particularly the high tones in 1st trumpet and trombone parts)
 - ...Phrasing
3. The director should take note of the better arrangers by listening to recordings and to the performances of other bands.

H. REHEARSAL

1. Warm-up

Allow for individual warm-up time and plan for group warm-up. Students should be taught to follow an individual warm-up plan consisting of long tones, scales, slurs, and other efficient routines. The rehearsal will be more successful if students are ready when it begins.

2. Tuning

An accepted procedure is to tune the 1st (lead) trumpet to the piano, lead saxophone and trombone to the lead trumpet, and the other section instruments to the leads. Scales and intervals in varying rhythm patterns are very useful for providing experience in individual, sectional, and band tuning.

3. Rehearsal techniques

- ...Work with the full band as much as possible.
- ...Keep the rhythm section playing.
- ...Emphasize intonation, balance, blend, phrasing, articulation.
- ...Encourage students to work with improvisation.
- ...Charts calling for improvised solos should be worked out by the student. The director should provide encouragement and help but should allow students to develop their own ideas.

...All students should be given the opportunity to improvise. Experience may often produce real creativity, and creativity in music is the epitome of the art.

4. Teaching the basic jazz conception

...Much stage band music for junior high school is written in common time or alla breve and played in four with a 12/8 "feel".

...Students should play legato rhythm patterns in 12/8 and then apply the patterns to melodic or scale passages in eighth notes until the basic concept is felt and understood.

...Alternate between "straight" eighths in 4/4 and the 12/8 concept. Repeat until students can perform the jazz concept with assurance. Apply jazz procedures to arrangements in rehearsal.



Appendices

APPENDIX A

DISCIPLINE

APPENDIX A

DISCIPLINE

The classes in which discipline is not a problem are invariably taught by teachers who are well-organized, enthusiastic about music, and eager to have students learn. Students have no time to be disinterested or bored.

CHARACTERISTICS FOR SUCCESS

The teacher who is successful in motivating students to learn and who does not have to be overly concerned about discipline has these attributes:

a love of music, a love of young people, a strong belief in and drive for what is being taught (learned), regard and respect for students ("I care about you"), a sensitivity to students' interests and response to learning; honesty, fairness, and courage to be an adult friend.

Discipline is essential to music and to the educational process. Music demands personal involvement whether or not it is a part of group dynamics.

As self-discipline is fostered, the learner uses these opportunities to become involved in making music. Less time is then devoted to behavior problems that disrupt the class. In addition to self-discipline, other goals the teacher hopes to foster in the student are respect for others, personal responsibility for behavior, and dedication to and love of music.

ACHIEVING GOALS

A positive mental attitude on the part of teachers can bring desired results. Assume that the students want to learn and that they want to participate. Have high expectations of what students can do. This motivates them to do their best and to improve their musicianship. During class or rehearsal let students know you expect them to be responsive, caring and working musicians.

Prepare and organize your lessons. In some classes it may be necessary to plan options for students. Being consistent from day to day conveys to students what you expect of them and what they can expect of you. Poor discipline is invited by forbidding behavior one day which is allowed the next.

Be sensitive to the personal feelings of students. In the morning they may feel fresh and enthusiastic, but later in the day, tired and restless. Little learning takes place when students are forced to stick with an activity beyond their interest or endurance.

Structure and plan the music lessons so that the students are challenged to their capacity, and perhaps beyond. Though there may be short times of relaxation as needed, continually challenge student achievement.

Directions should be brief and clear. Sometimes the word "no" is all that is needed. You do not always need to give a lengthy explanation. Making music is far more important than talking about it.

Good teachers seek a balance between discipline and permissiveness. Too much discipline can result in an autocratic, teacher-dominated classroom. Too much permissiveness can result in an inefficient, time-wasting situation. Maintaining the proper discipline to insure effective learning is a continuous process of students and teacher.

It has been said when discipline is excellent, it will not be seen; when discipline is poor, the lack of it will be seen all the time.

As long as there is public education, there is an obligation to allow all students to participate. However, there are some things that a student must realize; that he chose to play an instrument, that there will be rules to which he must conform, and attitudes he must develop before he can succeed. Antagonism and belligerence have no place in band and if a student cannot see this, he must go! "Briefly stated, he should be removed whenever the positive benefits to the individual are outweighed by his negative influence on the group." (Hoffer, C. R., page 86.)

APPENDIX B

LETTERS TO PARENTS

APPENDIX B
LETTERS TO PARENTS

Dear Parents:

This letter is to acquaint you with the instrumental music program offered by our school.

All children in the fifth grade are given the opportunity to have music instruction, free of charge, during school hours, on the band instrument of their choice. This includes flute, clarinet, saxophone, cornet or trumpet, French horn, trombone, baritone horn, and drums. If your child is interested in saxophone, it is recommended that he begin on clarinet, and later transfer to the saxophone.

The school furnishes only the French horns and baritone horns. All other instruments must be owned by the student. The only other cost to you besides the instrument, is the purchase of one Instrumental Methods Book (about \$3.00) and a pocket book dictionary of Musical Terms.

Your child has had an opportunity in class, to discover the various band instruments and to try them out. The students will be given a music aptitude test, the results of which will help to guide them in their choice of an instrument.

During the first week of school in the fall, you will be notified about a meeting for parents, at which time a reputable music company will present a demonstration of instruments and explain a rental program

for a three month trial period.

We are proud of our instrumental program from grade 5 through 12, and hope that you will consider allowing your child to be a part of this group.

If you have any questions concerning the band program, please feel free to call me at school.

Sincerely yours,

Dear Band Parents:

The band program has gotten off to a terrific start! I am so proud of the majority of students and their enthusiasm.

Since the three month rental period for the instruments is drawing to a close, I feel it is my duty to make a recommendation about the future of your child's instrumental training.

After much thought and consideration, I would make the following recommendation:

____ Your child is doing very well and should continue in band.

____ Your child has the ability to play an instrument, but needs to practice much more with some added encouragement from you. I recommend continuing in band.

____ Your child either does not have the aptitude for studying an instrument, or does not have the desire to learn, and I recommend that he/she discontinue band.

If you have any questions, or wish to have a conference concerning the above recommendation, please feel free to call me at school. I would be more than happy to talk with you.

Sincerely yours,

APPENDIX C

JUNIOR HIGH ENTRANCE QUESTIONNAIRE

APPENDIX C

JUNIOR HIGH ENTRANCE QUESTIONNAIRE

NAME _____

1. What instrument do you play? _____
2. How long have you played this instrument? _____
3. Write two reasons why you want to be in band.

4. Tell why you chose this instrument.

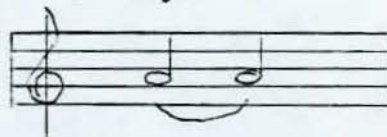
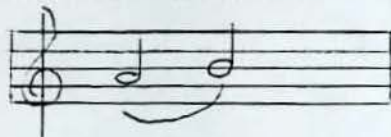
5. What are the three main elements that are used to make up music?
 _____, _____, _____
6. A series of 5 horizontal lines and 4 spaces is called a _____.
7. A sign to designate pitch and give letter names to the lines and spaces is called a _____.
8. Draw the following signs:

sharp _____	natural _____
eighth rest _____	quarter note _____
flat _____	treble clef _____
whole note _____	sixteenth note _____
9. Explain what a dot after a note does.

10. What is the space called between 2 vertical lines on a staff? _____
11. Write the name of the key that has:
 2 flats _____ 1 sharp _____ 2 sharps _____
 no sharps or flats _____ 3 flats _____ 1 flat _____
12. In a time signature, what does the top number tell?
13. What does the bottom number tell?
14. Name four instruments found in the woodwind section.

_____, _____, _____, _____

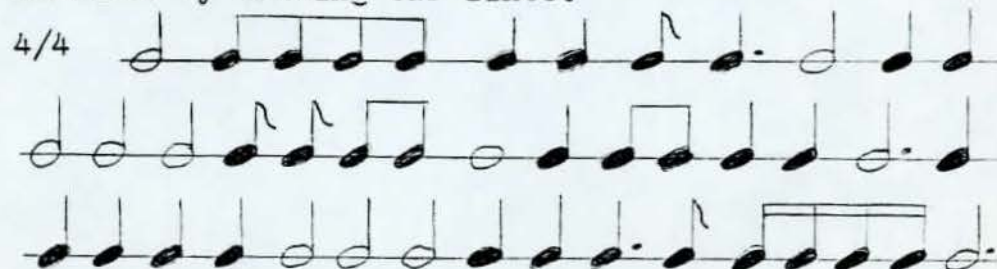
15. Explain the following patterns, and tell the difference between them if there is any.



16. A short line added above or below the staff for the purpose of adding notes is called a _____.
17. A _____ is a symbol that lowers a pitch one-half step.
18. What beats of a measure are accented in the following time signatures:

$\frac{2}{2}$ _____ $\frac{3}{8}$ _____ $\frac{4}{4}$ _____ $\frac{6}{8}$ _____ $\frac{9}{8}$ _____

19. Divide the following rhythm pattern into correct measures by drawing bar lines.



20. Have you ever marched in a band? _____
21. On what foot does one begin marching? _____
22. Define the following :

percussion _____	pp _____
crescendo _____	mf _____
andante _____	D.C. _____
staccato _____	rit. _____
legato _____	forte _____

23. Draw the note that is equal to the following rests:



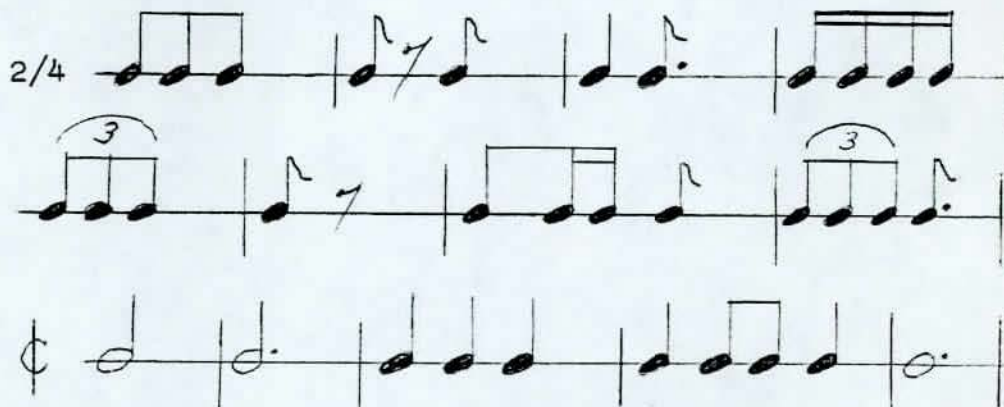
24. Write the following key signatures on the staff.
Be sure to put a clef sign first.



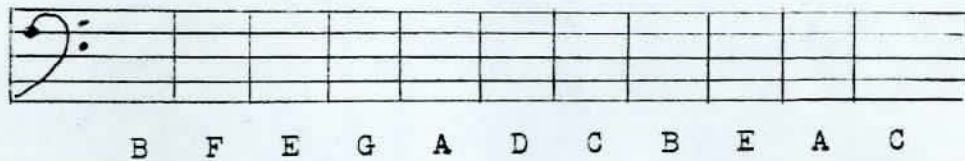
G C B \flat D E \flat F A A \flat

25. Finish each measure by adding one correct note.

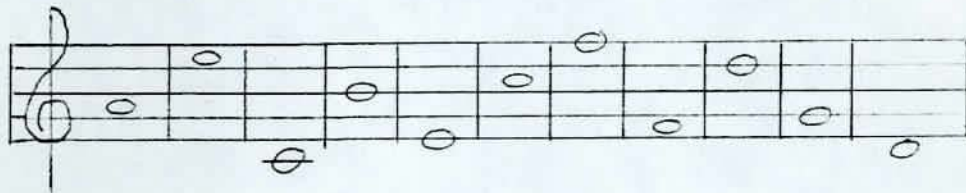
2/4



26. Draw a half note above each letter, indicating the correct position on the staff.



27. Write the letter name under each of the notes:



APPENDIX D

APPLICATION FOR AWARD

APPENDIX D
APPLICATION FOR BAND AWARD

NAME _____

<u>ITEMS</u>	<u>POINTS</u>	<u>YOUR POINTS</u>
Contest Ensemble (per ensemble)	5	_____
Contest Solo	10	_____
Attendance at Performance (10-12) (per performance)	5	_____
Extra Practice (5-10) (per practice)	<u>2</u>	_____
TOTAL	75	
 <u>BONUS POINTS</u>		
Superior (I) rating at contest	5	_____
Excellent (II) rating at contest	3	_____
Extra-curricular Group (stage band, etc.)	4	_____
Perfect Attendance at Performances	5	_____
Perfect Attendance at extra practice	5	_____
Official Service (care of music, uniforms, equipment, etc.) 1-5 points, determined by teacher	<u>1</u>	_____
TOTAL	23	

DEMERITS

ONE DEMERIT WILL BE GIVEN FOR EACH INFRINGEMENT. A TOTAL OF 3 WILL DEDUCT ONE POINT TOWARD AN AWARD.

1. Failure to bring instrument and music to class and extra rehearsals
2. Failure to be properly attired for performance - neat, clean, uniform, etc.

3. Misbehavior
 - a. unnecessary and excessive talking and noise
 - b. playing instrument except under direction in class or performance
 - c. failure to be seated and ready to play within 4 minutes after bell rings
 - d. disobedience of a request
 - e. misbehavior at any public performance
 - f. failure to attend performance
4. Chewing gum during class or at any band function or field trip --- 5 demerits
5. An infringement on gum chewing rule, automatically disqualifies student for Band Director's Award.

GENERAL RULES

1. 75 POINTS OR MORE ARE NECESSARY TO RECEIVE AN AWARD.
2. At least ten points must be earned for a service bar.
3. Overall grade point must be an "M" average or above.
4. These applications are subject to review by director.

APPENDIX E

MATERIALS AND EQUIPMENT

APPENDIX E
MATERIALS AND EQUIPMENT

Materials and equipment necessary for the day-to-day functioning of an instrumental music program should include:

- ...Posture-type chairs or stools of different heights
- ...Director's chair and podium
- ...Rehearsal room piano
- ...Non-folding music stands - minimum one for every two students, (adjustable height and table slant)
- ...Instruments not normally purchased by students (see page 94 for these instruments)
- ...Continuously expanding music library (including ensemble and solo selections)
- ...Office furniture and supplies, including file cabinets
- ...Texts, reference books, recordings, filmstrips, film
- ...Music library and storage equipment
- ...Quality stereo recording and play-back equipment
- ...Quality record player
- ...Tools and accessories for repair of instruments
- ...Metronome
- ...Electronic tuning device
- ...Music folder storage provisions
- ...Instrument storage cabinets
- ...Bulletin boards
- ...Chalk boards
- ...Movie screen and blackout curtains

APPENDIX F

SUGGESTED INSTRUMENTATION

APPENDIX F

SUGGESTED INSTRUMENTATION FOR CONCERT BANDS

	<u>30-50</u>	<u>60-75</u>	<u>90-110</u>
* Piccolo	1	1	1
Flute	3	5	8
* Oboe	1	2	2
* Bassoon		2	2
* Contra bassoon			1
* E \flat Clarinet		1	1
B \flat Clarinet	11	16	23
* Alto Clarinet		2	3
* Bass Clarinet	1	2	4
* Contra bass clarinet			1
Alto saxophone	1	2	4
Tenor saxophone	1	1	2
* Baritone saxophone	1	1	1
Cornet/trumpet	6	9	13
* French horn	4	5	7
* Baritone Horn	2	3	4
Trombone	3	5	7
* Bass trombone	1	1	2
* Sousaphone	1	3	5
* String Bass		1	2
* Percussion	3	6	7

* Instruments usually owned by the school.

Percussion instruments: pedal timpani, orchestra bells, chimes, concert bass drum, concert snare drum, crash

cymbals, suspended cymbal, gong, triangle, maracas,
tambourine, claves, bongos, temple blocks, bell lyra,
parade snare drum, tenor drum

APPENDIX G

TEACHER'S SELF-EVALUATION CHECKLIST FOR BAND

APPENDIX G

TEACHER'S SELF-EVALUATION CHECKLIST FOR BAND

The intent of a checklist is not to foster any particular philosophy or to be a list of requirements for all students each year, but to point up strengths and weaknesses in the school music program by rating its more concrete elements. It is not intended to be a complete formula for a successful music program. It is understood that such a program also includes the important elements of students' feelings, attitudes, recognition and appreciation of beauty, aesthetic sensitivity, etc.

Each item should be rated from 1 to 4 as follows:

1. Poor or missing
2. Fair
3. Good
4. Excellent

I. PERFORMANCE SKILLS

STUDENTS CAN:

Circle the appropriate number.

Tone Production

- | | | | | |
|---|---|---|---|--|
| 1 | 2 | 3 | 4 | a. Demonstrate good playing posture, proper embouchure, and correct breath support. |
| 1 | 2 | 3 | 4 | b. Demonstrate correct tone production and resonance, with particular attention to achieving a characteristic sound on their instruments in all registers at all dynamic levels. |

- 1 2 3 4 c. Explain and demonstrate the phenomenon of vibrato as it relates to tone quality.

Technique Development

- 1 2 3 4 a. Perform a variety of attacks (including multiple articulations) and releases appropriate to different styles of music.
- 1 2 3 4 b. Perform, with technical proficiency, many different rudiments and scales and arpeggios, such as major, minor, and other modes.
- 1 2 3 4 c. Perform in the extreme (but standard) registers of their instruments.
- 1 2 3 4 d. Demonstrate the preferred fingerings for their instruments, including alternate and trill fingerings.
- 1 2 3 4 e. Perform and articulate rhythmic figures with clarity.

Intonation

- 1 2 3 4 a. Demonstrate the procedure for tuning their instruments.
- 1 2 3 4 b. Match pitches and play a melodic line in tune.
- 1 2 3 4 c. Play a part with accurate intonation and adjust to the vertical structure to produce a finely tuned chord.

Reading Skills

- 1 2 3 4 a. Recognize and play, at sight, rhythmic and tonal patterns as they occur in an instrumental line.
- 1 2 3 4 b. Define and apply, through performance, standard notation, dynamic and articulation markings, and musical terms.

Interpretive Skills

- 1 2 3 4 a. Define and perform, with accurate style, musical symbols and abbreviations, including grace notes, trills, and rolls.
- 1 2 3 4 b. Demonstrate an understanding that dynamic contrasts, various articulations, and

tempo changes provide a source of variety and expression in music.

- 1 2 3 4 c. Perform phrases musically, expressing the natural tension and release.
- 1 2 3 4 d. Demonstrate an understanding of instrumental styles and textures.

Balance and Blend

- 1 2 3 4 a. Play with other instruments in an ensemble and control the individual instrument to achieve the desired group sound, including volume, vibrato, and timbre.
- 1 2 3 4 b. Recognize the value of amplification equipment and use it correctly where it is appropriate to the style of music.

Stage Presence

- 1 2 3 4 Demonstrate appropriate concert manners including posture, action, and attire.

Student Evaluation

- 1 2 3 4 Evaluate their individual and group performances/rehearsals and make suggestions for improvement.

Repertoire

- 1 2 3 4 a. Perform music of many styles, forms, and periods, such as popular, classical, jazz, electronic, and traditional.
- 1 2 3 4 b. Listen to, analyze, and perform music of other cultures.

Aesthetics

- 1 2 3 4 a. Value the creation and re-creation of music.
- 1 2 3 4 b. Enjoy the unique experience that is available through participation in an instrumental ensemble and the performance of band literature.

II. ELEMENTS OF MUSIC

STUDENTS CAN:

Rhythm

- 1 2 3 4 a. Use a systematic counting method.
- 1 2 3 4 b. Perform or write dictated rhythmic patterns.
- 1 2 3 4 c. Demonstrate an understanding of rhythmic terminology, such as meter, tempo, accent, syncopation, and even and uneven rhythms.

Melody

- 1 2 3 4 a. Perform dictated tonal patterns.
- 1 2 3 4 b. Perform melodic intervals and patterns on their instruments.
- 1 2 3 4 c. Identify like, unlike, and irregular phrase lengths from aural and visual examples.

Theory

- 1 2 3 4 a. Identify, construct, and perform scales and arpeggios, such as major, minor, and other modes, as related to their music.
- 1 2 3 4 b. Demonstrate an understanding of key center by singing and playing the tonic and the starting tone of selected songs in several major and minor keys.
- 1 2 3 4 c. Sing melodic intervals and patterns using solfege, note names, or numbers.

Harmony

- 1 2 3 4 a. Recognize the function of tonic (I), subdominant (IV) and dominant (V) chords.
- 1 2 3 4 b. Recognize key changes within a song, visually and aurally.
- 1 2 3 4 c. Develop a historical perspective of harmonic development.

- 1 2 3 4 d. Recognize the function of dissonance in music.
- 1 2 3 4 e. Recognize the function of chromaticism, 12 tone row, and tone clusters and their place in 20th century music.
- 1 2 3 4 f. Recognize a Standard Blues progression (visually and aurally).

Form

- 1 2 3 4 a. Recognize elements of a melodic line, such as motive, sequence, phrase and cadence (visually and aurally).
- 1 2 3 4 b. Identify and define binary and ternary forms.
- 1 2 3 4 c. Identify and define characteristics of different large forms of music such as symphony, concerto, opera, theme and variation, sonata, fugue, and rondo.

Expression

- 1 2 3 4 a. Recognize and interpret expressive markings.
- 1 2 3 4 b. Understand the use of vibrato as an expressive element.

Timbre

- 1 2 3 4 a. Recognize the characteristic timbre of the standard band instruments.
- 1 2 3 4 b. Recognize the changes in timbre which result from the addition of mutes to instruments.
- 1 2 3 4 c. Demonstrate an understanding of various timbres by selecting appropriate instruments for composition and/or arrangements.

III. CREATIVE SKILLS

STUDENTS CAN:

Improvising

- 1 2 3 4 a. Improvise rhythmic and/or tonal patterns.

- 1 2 3 4 b. Improvise a melody or rhythmic accompaniment on a given chord progression.

Composing

- 1 2 3 4 a. Create and write original melodies using melodic and rhythmic notation.

- 1 2 3 4 b. Create harmonic accompaniments for existing and original melodies.

Arranging

- 1 2 3 4 a. Arrange/transpose music for a variety of instruments.

- 1 2 3 4 b. Create piano, combo, or instrumental accompaniments for songs, introductions or codas to songs, or original harmonies.

- 1 2 3 4 c. Expand their concepts of music through use of instruments, electronic media, and environmental sounds.

IV. STUDENT INVOLVEMENT

STUDENTS CAN:

Conducting

- 1 2 3 4 a. Recognize and demonstrate the basic conducting patterns of 2, 3, and 4.

- 1 2 3 4 b. Function as a student conductor.

Accompanying

- 1 2 3 4 a. Experience being accompanied by piano, small ensemble, band, on standard solo repertoire.

- 1 2 3 4 b. Experience accompanying on their instruments or on instruments such as piano, percussion, guitar or bass.

- 1 2 3 4 c. Experience being part of an ensemble which accompanies a solo instrument.

Listening

- 1 2 3 4 a. Differentiate between various styles of music and effectively evaluate the quality with which they are performed.
- 1 2 3 4 b. Involve themselves with musical experiences outside of school.

Concert/Clinic Attendance

- 1 2 3 4 a. Attend concerts, clinics of school, college, or professional quality through field trips or guest appearances.
- 1 2 3 4 b. Discuss and evaluate concert and clinic performances.

Concert Preparation

- 1 2 3 4 a. Assist in selecting music and arranging the order of programs.
- 1 2 3 4 b. Demonstrate the ability to promote a program by designing posters and/or program covers, writing radio and newspaper releases, writing program notes, or visiting service clubs and churches to discuss upcoming programs.

Student Government

- 1 2 3 4 Demonstrate the ability to participate in governing the activities of the instrumental department as a part of the school community.

Self-Improvement

- 1 2 3 4 a. Recognize the value of individual practice.
- 1 2 3 4 b. Recognize the value of private instruction on their instruments.

V. MUSIC THROUGH LIFE

STUDENTS CAN:

Avocations

- 1 2 3 4 a. Prepare for fulfilling use of leisure time by developing good listening skills in music.
- 1 2 3 4 b. Discover that music arouses a wide range or varied feelings -- giving a satisfying outlet to some of man's deepest emotions.
- 1 2 3 4 c. Demonstrate knowledge of outlets for individual performance both in school and after graduation.

Vocations

- 1 2 3 4 a. Demonstrate understanding of music careers and music-related careers, job availability, job description, qualification, and training or education necessary.
- 1 2 3 4 b. Explore music careers by listening to guest speakers and taking field trips.
- 1 2 3 4 c. Demonstrate knowledge of the impact and manipulative effect of music on an individual and on society through such avenues as mass media advertising.

APPENDIX H

TEACHER-RATING FORM

APPENDIX H
TEACHER-RATING FORM *

You have all waited for such a chance! Now, here it is! This is your chance to criticize me. All year I have been quick to point out your errors, so now I am giving you the opportunity to correct me. Please notice that nowhere on this paper are you asked to write your name. I shall have no way of knowing who said what. So feel free to criticize me fairly and frankly.

All you have to do is circle the words that seem to be the best answer. The following is an example:

How tall would you say I am?

Very tall

Medium

Very short

All the other questions are to be answered in the same way. There are a few which ask for extra suggestions. If you have none, skip those questions.

1. In general, I use words that are

too complicated to understand	about right	too simple
----------------------------------	-------------	------------
2. How much do I talk in rehearsal?

too much	about the right amount	too little
----------	---------------------------	------------
3. My speaking voice is usually

too loud; practically a shout	just loud enough to be understood	too soft
-------------------------------------	---	----------

* Hoffer, C. R. Teaching Music in the Secondary School. Belmont, Calif.: Wadsworth Publishing Co., Inc., 1964. Reprinted by permission.

4. How effective am I in what I try to say?
- | | | |
|-----------------|-----------------------|-----------------------|
| very convincing | moderately convincing | not at all convincing |
|-----------------|-----------------------|-----------------------|
5. How clear am I in presenting my ideas?
- | | | |
|------------|----------------|------------------------------|
| very clear | sometimes hazy | very difficult to understand |
|------------|----------------|------------------------------|
6. In rehearsal do I clearly state where we are starting in the music?
- | | | |
|---------|-------------------|--------|
| usually | only occasionally | seldom |
|---------|-------------------|--------|
7. How often do I go over spots in the music that are hard for you?
- | | | |
|----------------|---------------------------------|------------------|
| too many times | about the right number of times | not enough times |
|----------------|---------------------------------|------------------|
8. When rehearsing various numbers, I tend to
- | | | |
|----------------------------|---|----------------------|
| stay on one piece too long | rehearse a piece about the right length of time | skip around too much |
|----------------------------|---|----------------------|
9. Do I make it clear how I want the music to be performed?
- | | | |
|-------------------------------|---|----------------------------------|
| instructions are seldom clear | part of the time such things as speed, loudness, are made known | instructions almost always clear |
|-------------------------------|---|----------------------------------|
10. As a rule, my conducting is
- | | | |
|---------------------|-----------------------|---------------------|
| very hard to follow | fairly easy to follow | very easy to follow |
|---------------------|-----------------------|---------------------|
11. How sensible is my conducting?
- | | | |
|---------------------|--|-------------------------------|
| looks like a madman | a little funny sometimes, but usually O.K. | looks quite sane and sensible |
|---------------------|--|-------------------------------|
12. How much do I seem to expect of you when it comes to learning and performing music?
- | | | |
|----------|------------------------|------------|
| too much | about the right amount | not enough |
|----------|------------------------|------------|

13. Do I have any annoying habits such as mouthing words, scratching my head, and so on?
- | | | |
|---------------------|------------------------|---------------|
| several such habits | one or two such habits | no bad habits |
|---------------------|------------------------|---------------|
14. If I do have annoying mannerisms, what are they?
15. How much do I look at the music when conducting?
- | | | |
|----------|---------------------|-------------|
| too much | about half the time | very seldom |
|----------|---------------------|-------------|
16. "Clothes make the person," they say, so how about me?
- | | | |
|------------|---------------------------|------------------|
| too flashy | about right for a teacher | too conservative |
|------------|---------------------------|------------------|
17. How often do I smile?
- | | | |
|-------------------------|---|----------------------------------|
| not nearly often enough | enough to be considered a pleasant person | face just beams most of the time |
|-------------------------|---|----------------------------------|
18. Do I tend to pick on certain students? This includes both favorable and unfavorable contacts.
- | | | |
|--------------|--------------|--------------------------|
| very much so | a little bit | everyone treated equally |
|--------------|--------------|--------------------------|
19. How much interest do I take in you personally?
- | | | |
|--------------|---------------|-------------|
| a great deal | some interest | very little |
|--------------|---------------|-------------|
20. How do you feel about making requests and asking questions of me?
- | | | |
|----------------------------|---|---------------------------------------|
| afraid to request anything | willing to request something if necessary | very much at ease in making a request |
|----------------------------|---|---------------------------------------|
21. How am I about letting you students "in" on what is going on?
- | | | |
|-----------------------|--------------------------------|----------------------------------|
| plans are kept secret | group gets in on some planning | plans are reviewed and discussed |
|-----------------------|--------------------------------|----------------------------------|
22. How about my sense of humor?
- | | | |
|-------------------|---------------|------------------|
| difficult to find | about average | a tremendous wit |
|-------------------|---------------|------------------|

34. Please check the following items that you feel are TRUE. This year we have done too many numbers that are: serious (classical) _____, popular_____, difficult_____, easy_____.
35. Do you have any suggestions as to the type of music we might do next year?
36. Do you have any other comments to make about the teacher or the class?

Class _____ Male or Female

APPENDIX I

THE CODE FOR THE NATIONAL ANTHEM

APPENDIX I

THE CODE FOR THE NATIONAL ANTHEM

The Star-Spangled Banner should be sung or played only on programs and in ceremonies and other situations where its message can be projected effectively.

Since the message of the Anthem is carried largely in the text, it is essential that emphasis be placed upon the singing of the Star-Spangled Banner.

The leader should address himself to those assembled and invite their participation. If an announcement is necessary, it might be stated as follows: "We shall now sing our National Anthem," or "So-and-So will lead you in singing our National Anthem."

On all occasions the group singing the National Anthem should stand facing the flag or the leader, in an attitude of respectful attention. Outdoors, men should remove their hats.

It is suggested that, when it is not physically inconvenient to do so, the members of a band or orchestra stand while playing the National Anthem.

If only a single stanza of the National Anthem is sung, the first should be used.

Our National Anthem is customarily sung at the opening of a meeting or program, but special circumstances may warrant the placing of it elsewhere.

In publishing the National Anthem for general singing, the melody, harmony, and syllable divisions of the

Service Version of 1918 should be used. In publishing for vocal groups, the voice-parts of the Service Version should be adhered to. For purposes of quick identification, the words "Service Version" should be printed under the title.

It is not in good taste to make or use sophisticated concert versions of the National Anthem, as such. (This does not refer to incorporating the Anthem, or portions of it, in extended works for band, orchestra, or chorus.)

For general mass singing by adults, and for band, orchestra, or other instrumental performances, the key of A-flat is preferable. For treble voices, the key of B-flat may be used.

If an instrumental introduction is desired, it is suggested that the last two measures be used.

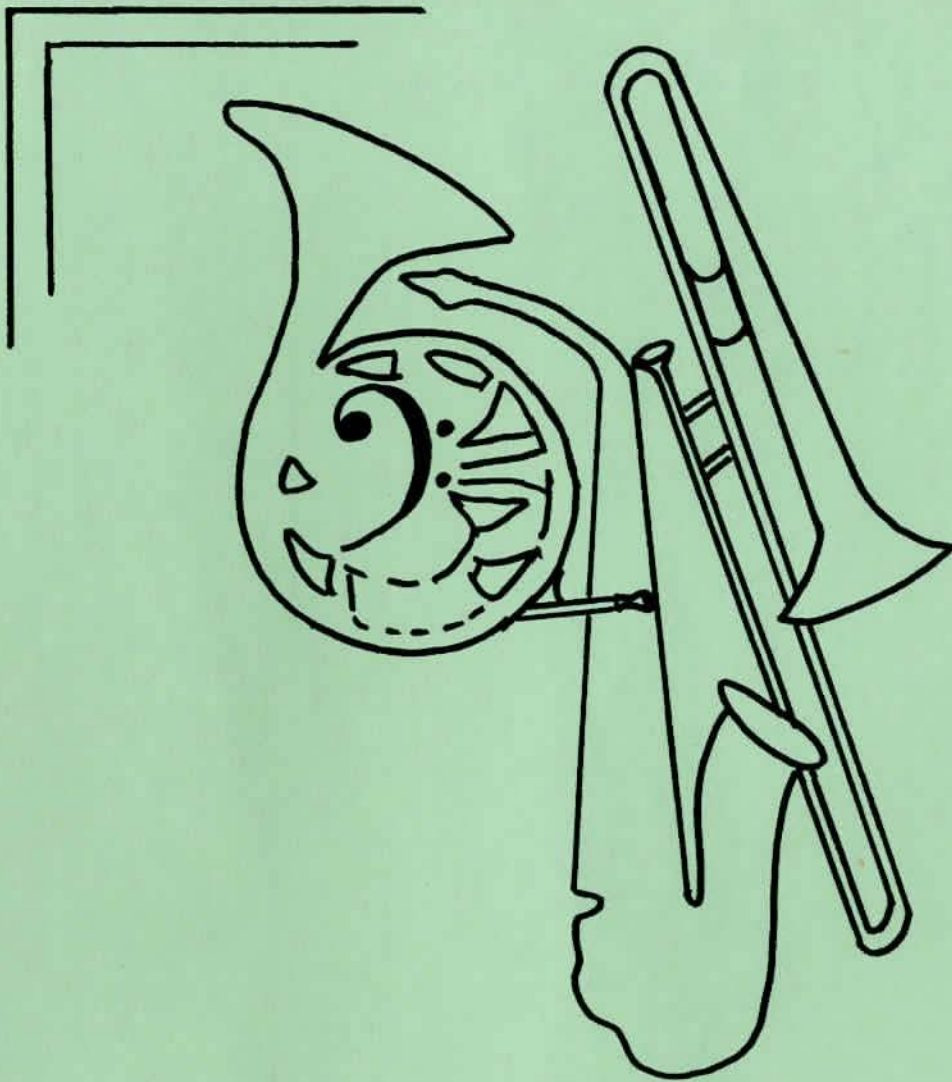
When the National Anthem is sung unaccompanied, care should be taken to establish the correct pitch.

The National Anthem should be sung at a moderate tempo. (The metronome indications in the Service Version are quarter note - 104 for the verse and quarter note - 96 for the chorus.)

The slighting of note values in the playing or singing of the National Anthem seriously impairs the beauty and effectiveness of both music and lyric. Conductors should rehearse painstakingly both instrumental and vocal groups in the meticulous observance of correct note values.

This Code for the National Anthem is intended to


apply to every mode of civilian performance and to the publication of the music for such performance.



Glossary

GLOSSARY

- ACCENT - Stress or emphasis given to certain notes
- ACCIDENTALS - Musical symbols which indicate pitch alterations of a given tone, # , b , q
- ALLA BREVE - 2/2 or C . Two beats to a measure.
- ARPEGGIO - Notes of a chord played in rapid succession, starting with the bottom note; broken chord
- ARTICULATION - A term used to denote clarity in a musical performance; correct phrasing, smooth, and separated
- A TEMPO - In time; return to original tempo.
- BAND - An instrumental group usually consisting of brass, woodwind, and percussion instruments.
- BAROQUE CHORALE - A sacred composition based on a hymn tune which was written during the Baroque period (1600-1750)
- BASS CLEF SIGN - F : Locates F on the fourth line
- BEATS IN A MEASURE - Refers to the number of rhythmic pulses in each measure
- BRASS FAMILY - A group of instruments whose characteristic feature is the mouthpiece which is nearly always cup-shaped.
- C - COMMON TIME - A shorthand symbol for 4/4
- CADENCE - The point at the end of a musical phrase which suggests a pause or conclusion
- CHANGE OF METER - To shift from one meter to another, such as from 5/4 to 3/4


- CHORD - Three or more pitches played at the same time
- CHROMATIC SCALE - A scale of twelve tones, all one-half step apart
- CLASSICAL - Pertaining to music written during the Classical period (1750-1800). Some composers are Haydn and Mozart
- CLEF - A sign written on a staff which indicates the pitch of notes. It gives letter names to the lines and spaces.
- CODA - ⊕ Coda sign - performer skips from this sign to Coda or ending section
- COMMON TIME - Music which has four beats to a measure. Notated as 4/4 or C .
- COMPOUND METER - Meter in which each beat is divisible by three
- D. C. - An abbreviation for Da Capo. It indicates that the music is to be repeated from the beginning
- DIATONIC SCALE - Tones of major or minor scale; opposite of the chromatic scale
- DOUBLE BAR - Indicates the end of a composition or a portion of it. 
- D. S. AL FINE - Abbreviation for Dal Segno; indicates a repeat from the point marked: S to Fine
- DUPLE METER - Characterized by two beats per measure
- DYNAMIC MARKINGS - Words and symbols included in the music which indicate intensity of sound: loudness and softness

ELEMENTS OF MUSIC -


- a. melody - a succession of single pitches
- b. harmony - usually two or more pitches played together
- c. rhythm - flow of sounds which can vary in length and have a pattern of accents
- d. timbre - the characteristic quality of the instrument being used
- e. dynamics - the intensity of sound
- f. tempo - the speed of the music (how fast or how slow)

ENSEMBLE - A small performing group usually 16 people or less

ETUDE - A short musical piece designed to aid the student in developing some point of technique

FERMATA - Symbol indicating the sustaining of a sound longer than the indicated duration of a note: 

FINE - The end of a musical composition

FLAT - A musical symbol which indicates that a pitch is to be lowered one-half step: 

FOUR-FOUR TIME (4/4) - Also called common time. The top four means that there are four beats to each measure of music. The bottom four means that a quarter note gets one beat

GRACE NOTE - An ornament note played quickly, it takes its value from the note before or note that follows:



GRAND STAFF - The treble and bass staves:



HOME TONE - The tone for which a scale is named

INTERVAL - The distance in pitch between two tones

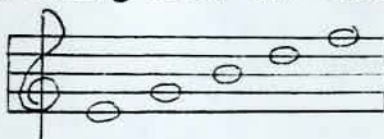
INTONATION - Playing in tune

KEY SIGNATURE - Indicates which scale is being used.

The presence or absence of sharps or flats at the beginning of each line of music to establish the home tone

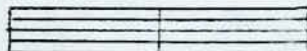
LEGER LINE - A short, horizontal line used to indicate the pitch of notes that are above or below the staff

LINES OF THE TREBLE STAFF - Notes which fall on the lines of a treble staff have the letter names of E-G-B-D-F (reading from the bottom to top)



MAJOR SCALE - A diatonic scale consists of eight consecutive tones with half steps between the 3rd and 4th and the 7th and 8th scale steps; all of the other intervals are whole steps.

MEASURE - The space between two vertical lines on a staff, used to divide music into rhythmic segments



MELODY - A series of single pitches

METER - Pattern of beats per measure

METER SIGNATURE - Same as time signature; the upper number indicates the number of beats in each measure, the bottom indicates the kind of note that receives one beat.

NATURAL - Sign in front of a note to cancel a flat or sharp for one measure only: \natural

NOTATE MUSIC - To write music, using traditional music symbols

NOTE - A sign that stands for duration of sound

NOTE VALUES AND REST VALUES -

whole note - (\circ) in common time receives 4 beats

whole rest - (—) in common time receives 4 beats

half note - (d) in common time receives 2 beats

half rest - (—) in common time receives 2 beats

dotted half note - (d.) in common time receives 3 beats

quarter note - (d) in common time receives 1 beat

quarter rest - (z) in common time receives 1 beat





eighth note - (d) in common time receives half a beat

eighth rest - (7) in common time receives half a beat


OCTAVE - A tone on the eighth degree from a given tone

ORCHESTRA - An instrumental group consisting of strings, woodwinds, brass, and percussion

PERCUSSION FAMILY - One of four main families of instruments. Some percussion instruments are drums and tympani

- PHRASE - A musical thought
- PITCH - Highness or lowness of a tone
- POLYPHONIC - Consisting of two or more independent melodies sounding simultaneously
- POLY-RHYTHMIC WORK - A composition which uses strikingly contrasting rhythms simultaneously
- PRIMARY BEAT - Also called Down Beat. Usually refers to the first beat of each measure
- QUARTET - Consists of four performers
- RANGE - The number of tones that can be performed by an instrument
- REGISTER - The different portions of the range such as high register, low register
- REPEAT SIGNS - Musical symbols denoting that certain music is to be repeated: 
- REST - A symbol that stands for a duration of silence (see Note Values)
- SHARP - A musical symbol which means to raise the pitch of a tone one-half step: #
- SIGHT READING - Performing music at sight as opposed to performing music after rehearsing it
- SIXTEENTH NOTE - Musical symbol indicating a duration of sound: 
- SIXTEENTH REST - Musical symbol indicating duration of silence: 
- SLUR - Musical symbol that indicates a smooth connection between two different tones or pitches: 
- SOLI - One instrument to a part

SOLO - One instrument alone

STACCATO - A manner of performance which means to make the sound short or detached: 

STAFF - Five lines and four spaces on which music is notated

STRING FAMILY - One of four main families of instruments
Some instruments are violin, viola, 'cello

SYNCOPATION - A rhythm in which an accent is placed on a normally weak beat

TEMPO - The speed of the music (how fast or how slow)

TENUTO - (ten.) Stress and hold slightly

TIE - A curved line connecting two successive notes of the same pitch. It has the function of uniting them into a single sound equal to their combined durations




TIME SIGNATURE - See Meter Signature


TONE - A sound which has a definite pitch

TONIC - Of or pertaining to, the first note of a scale

TRANSPOSE - Rewriting or performing a composition in another key such as E instead of the original D

TREBLE CLEF SIGN - () Designates a particular clef, gives letter names to the lines and spaces of a staff. Locates G on the second line; indicates high pitch

TRIPLE METER - Characterized by three beats per measure

TRIPLET - Three sounds on one beat: 4/4 
Performed in the same time usually given to two notes of the same value

TUTTI - All, complete; ensemble

VIBRATO - A slight fluctuation or slightly noticeable
wavering of a tone

WOODWIND FAMILY - One of four main sections of the
orchestra. Some instruments are flute, oboe,
clarinet

GLOSSARY OF FOREIGN MUSICAL TERMS

TEMPO

Tempo - A term indicating the rate of speed at which a composition moves.

Grave	Heavy, slow, ponderous in movement
Largo	Very slowly, measured and stately
Larghetto	Very slowly, slightly faster than largo
Lento	Slowly
Adagio	Slowly, with deep expression
Andante	Slowly, but with motion
Andantino	Moderately slow, slightly faster than andante
Moderato	Medium speed
Allegretto	Moderately fast, slightly slower than allegro
Allegro	Quick, lively
Vivace	Fast and light
Presto	Very fast
Prestissimo	Fastest Tempo

Variations of Tempo

accelerando (accel.)	gradually faster
ad libitum (ad lib.)	at the performer's pleasure
allargando (allarg.)	broadening
piu mosso	more motion


meno mosso		less motion
rallentando (rall.)		gradually slower
ritardando (ritard. or rit.)		gradually slower
ritenuto (riten.)		slower

DYNAMICS

Dynamics - A term used to indicate the degree of loudness and softness of sound

pianississimo	ppp	barely audible
pianissimo	pp	very softly
piano	p	softly
mezzo piano	mp	moderately soft
mezzo forte	mf	moderately loud
forte	f	loud, strong
fortissimo	ff	very loud, strong
fortississimo	fff	extremely loud

Variations of Dynamics

sforzando	sfz	sudden strong accent
sforsato	sfz	sudden strong accent
piu forte		louder
crescendo	cresc.	gradually louder
decrescendo	decresc.	gradually softer
diminuendo	dim.	gradually softer
swell		gradually louder, then gradually softer
morendo		dying away (gradually slower and softer)

STYLE

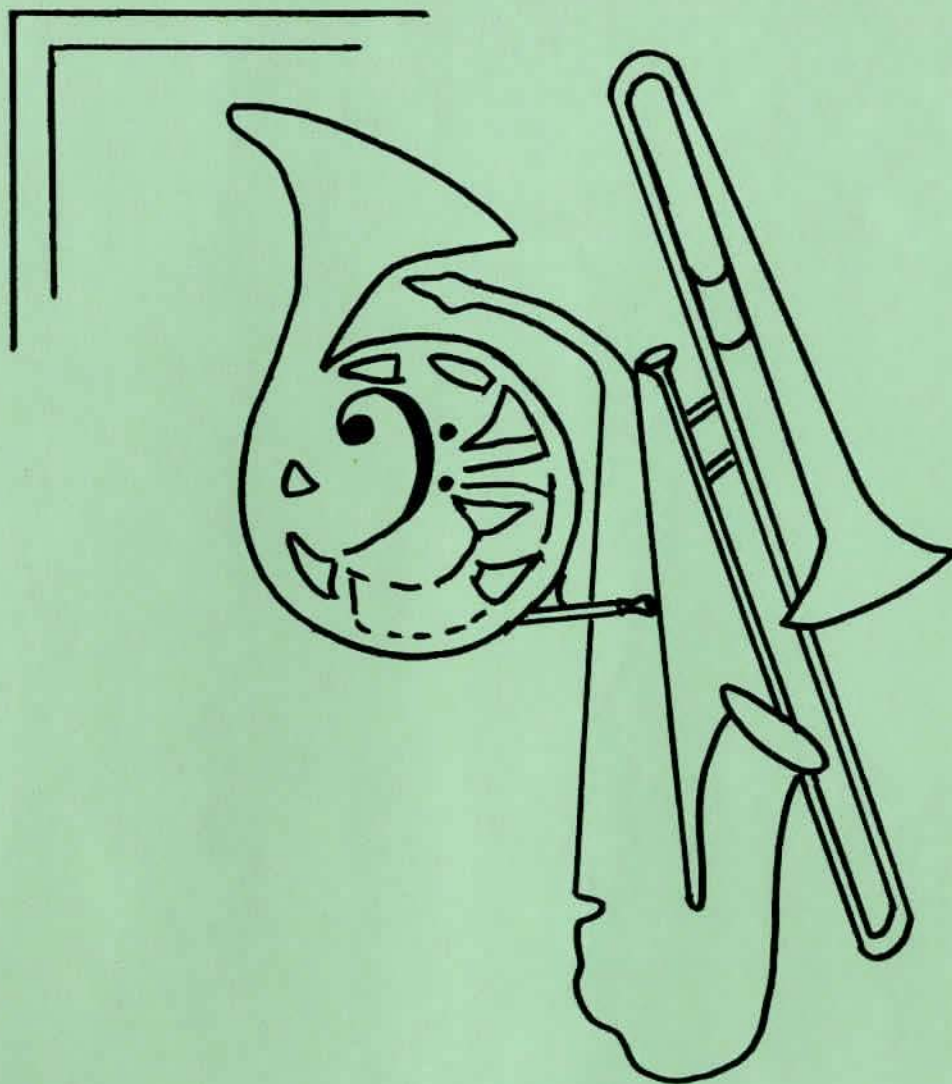
Style refers to distinguishing characteristics of the usage of music materials for types of compositions of a particular era. Materials such as rhythm melody, harmony, and form, help determine musical style.

animato	animated, lively
cantabile	in singing style
con brio	with brilliance, with life
dolce	sweetly
giocoso	jokingly
grazioso	gracefully
legato	smoothly, connected
leggiero	lightly
maestoso	majestically
pesante	heavily
scherzando	playfully
sostenuto	sustained
staccato	short and detached

Italian words used with other terms

alla	in the style of
col	with
con	with
ma	but
meno	less
molto	much, very
non	not

piu	more
poco a poco	little by little
quasi	in the style of
sempre	always, continue
senza	without



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