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Rationale for the 6,7,8,9 Band Program

The band program continues to be a highly effective educational vehicle for developing musical abilities, understandings and appreciations. Since music is a performing art, band classes allow students to directly experience the art of music. In Saskatchewan schools, the Band 6, 7, 8, 9 Program, as described in this document, constitutes a legitimate means of achieving the educational objectives of the music strand of the Arts Education Curriculum at Grades 6 through 9.

For more information on Arts Education, please refer to the Saskatchewan Education Curriculum at the appropriate grade level. These documents are available through the Learning Resources Distribution Centre of Saskatchewan Education.

Saskatchewan Education Initiatives

The following material has been adapted from: Saskatchewan Education. (1993). *Band 10, 20, 30 Curriculum Requirements*. Regina.

Core Curriculum

Core Curriculum: Plans for Implementation (1987) defines the Core Curriculum as including seven Required Areas of Study, the Common Essential Learnings, the Adaptive Dimension and Locally-Determined Options. **Arts Education is one of the seven Required Areas of Study.**

In addition to Core Curriculum components, various other initiatives support curriculum development. **This curriculum suggests ways to incorporate Indian and Métis perspectives, gender equity and resource-based learning.** These initiatives can be viewed as principles which guide the development of curricula as well as instruction in the classroom. The initiatives outlined in the following statements have been integrated throughout this document.

Common Essential Learnings

The Common Essential Learnings are a set of six interrelated areas containing understandings, values, skills and processes which are considered important as foundations for learning in all school subjects. They represent a further translation of Saskatchewan's Goals of Education into a more specific outline of the kinds of teaching practices that are needed and the kinds of understandings which we wish to develop in our students Each Common Essential Learning is developed through the Required Areas of Study". (*Understanding the Common Essential Learnings*, 1988, p. 7)

The decision to focus on a particular Common Essential Learning within a lesson is guided by the needs and abilities of individual students and by the particular demands of the band program.

The Common Essential Learnings are intended to be developed and evaluated within areas of study. Throughout the Arts Education and band programs, the three components (creative/productive, cultural/historical and critical/responsive) reflect an emphasis on the development of the Common Essential Learnings through their content and processes. Therefore, the inherent structure of the curriculum requirements promotes the integration of Common Essential Learnings into instruction.

In this document the following symbols will be used to refer to the Common Essential Learnings:

C	Communication
CCT	Critical and Creative Thinking
IL	Independent Learning
N	Numeracy
PSVS	Personal and Social Values and Skills
TL	Technological Literacy

For more information teachers should refer to *Understanding the Common Essential Learnings: A Handbook for Teachers*, Saskatchewan Education (1988).

Suggested Band 6, 7, 8, 9 Activities Related to the Common Essential Learnings

Communication (C)

- use sound to express musical meaning
- use the terminology and vocabulary of music to express musical concepts
- use descriptive language to articulate musical opinions
- use musical notation to interpret and express musical ideas
- interpret the gestures of a conductor

Personal and Social Values and Skills (PSVS)

- develop self-esteem through accomplishment
- develop a sense of responsibility and commitment
- value quality and excellence
- understand and respect the artistic accomplishments of a variety of cultures
- acknowledge and respect the uniqueness, abilities and creativity of others
- contribute in a co-operative and positive manner as a member of a group
- value musical activities as a source of enjoyment and fulfilment

Numeracy (N)

- use numerical concepts in music as they relate to:
 - duration (tempo, meter, rhythmic notation and note values)
 - intervallic relationships (scale patterns, harmonic structures)

Critical and Creative Thinking (CCT)

- make informed musical evaluations and support them
- apply divergent thinking techniques to artistic projects
- engage one's creative faculties in the areas of musical composition, interpretation, and improvisation
- recognize and use one's own creative abilities and talents
- find and solve problems (both technical and interpretive)

Technological Literacy (TL)

- understand the role of technology in shaping musical developments
- understand the role of musical needs in shaping technology
- explore the application of technology to the areas theory and ear training instruction, composition, sound synthesis and audio recording
- recognize the capabilities and limitations of technology as applied to music

Independent Learning (IL)

- identify areas of personal interest or need and take steps to further develop these areas
- use libraries, recordings, interviews/discussions and other research methods independently in order to extend learning
- seek opportunities to extend musical learning outside of class activities (attend concerts, work shops, summer music camps, Honour Groups; study privately; participate in the instrumental classes at your local music festival; listen to recordings; play in local community bands)

The Adaptive Dimension

The Adaptive Dimension is an essential part of educational programs and should permeate all curriculum and instruction. For more complete information refer to the Saskatchewan Education document *The Adaptive Dimension in Core Curriculum* (1992). In this document the Adaptive Dimension is defined as:

“...the concept of making adjustments in approved educational programs to accommodate diversity in student learning needs. It includes those practices the teacher undertakes to make curriculum, instruction and the learning environment meaningful and appropriate for each student.” (p. 1)

A wide range of diversity can be accommodated by using some general guidelines for adaptation:

- Employ varied teaching techniques and strategies to ensure that students master the concept being presented. Teachers are advised to refer to *Instructional Approaches - A Framework for Professional Practice* (Saskatchewan Education, 1991).
- Monitor the use of vocabulary. While instructing a band class, it is advisable to incorporate both advanced and simple vocabulary within the same lesson.
- Alter the setting so that the student may benefit more fully from the instruction.
- Provide opportunities for both remediation and enrichment.
- Use interactive techniques that allow close monitoring of student progress.
- Encourage as much student participation as is possible in planning, instruction and assessment.
- Employ a wide variety of evaluative procedures.
- Select instructional resources (human, print, computer, audio) appropriate for your students.

Adaptive Strategies and Methods in the Band Program

Students enrolled in Saskatchewan band programs typically represent a broad spectrum of musical aptitudes, interests and abilities. Steps must be taken to address the needs of individual students in addition to achieving ensemble goals. The following adaptive strategies and methods may be used to meet the needs of individuals within the band program.

- A variety of instructional techniques (including modelling instrumental performance and nonverbal communication such as conducting gestures) should be used in such a way as to accommodate individual differences in abilities and learning styles.
- Repertoire selection should take into consideration the abilities and interests of the individuals within the ensemble.
- Repertoire selected for intensive study should not be so difficult as to preclude a musically satisfying performance. However the repertoire should be challenging to the majority of students in the class.
- Sectional rehearsals are an effective vehicle to address the technical problems posed by the repertoire being studied.
- Peer tutoring can be an effective vehicle for individualizing instruction.
- Solicit student input concerning repertoire, activities and ensemble goals.
- Program a range of literature to challenge all students in the ensemble.
- Computers, electronic musical instruments and listening carrels may be used to facilitate individualized instruction. Computer assisted instruction, particularly for theory and composition, can be used to supplement and reinforce student learning.
- Take steps to identify and adapt instruction for all individuals.
- Utilize other teachers, parents, and community members to better meet the needs of students in smaller and more specialized groups.
- Commission a composition to meet the specific needs of your band students.
- Provide a variety of options when making assignments.
- Offer a wide array of extra-curricular musical opportunities for students outside of school time (solos and small ensembles, jazz ensembles, jazz improvisation, workshops, etc.).
- Contract learning or elective projects may be used to accommodate a wide range of abilities, needs and interests. The use of a resource-based learning approach will facilitate such activities.

Saskatchewan and Canadian Band Repertoire and Instructional Materials

While educational quality and artistic merit must remain the prime considerations in selecting instructional materials and repertoire, students must have an opportunity to study music by Canadian and, where possible, Saskatchewan composers. A significant body of repertoire (band, ensemble, and solo) by Canadian composers has been developed and continues to grow.

The following steps may be taken to expose students to Canadian repertoire:

- borrow Canadian compositions from the library of the Canadian Music Centre
- purchase materials by Canadian composers published in Canada
- enter and support “Canadian Music” classes in festivals
- commission a Saskatchewan or Canadian composer to write an original work for your students
- contact Saskatchewan and Canadian professional organizations such as the Saskatchewan Music Educators Association, Saskatchewan Band Association, Canadian Music Educators Association, Association of Canadian Choral Conductors as sources of information regarding Canadian music resources
- contact the music departments of the University of Regina and the University of Saskatchewan to discover if they have resources by local composers that may not be available in commercial form.

(adapted from *Choral 10, 20, 30 Curriculum Requirements*, June 1997. Used with permission of Saskatchewan Education.)

Common Components of all Arts Education Curricula in Saskatchewan

All Arts Education curricula are structured, through the inclusion of the three following components, to achieve a balance in focus. The components are not to be segregated but are intended to be interwoven throughout the program.

1 The Creative/Productive Component

This component includes the exploration, development and expression of ideas using the symbol system of each strand or art form. In order for a project to be creative, the student must be actively engaged in the cognitive/creative process. The student will learn where ideas come from and how ideas can be developed and transformed. Reflection is an essential part of the creative process and allows students to evaluate their own growth.

2 The Cultural/Historical Component

This component deals with the role of the arts in culture, the development of the arts throughout history, and the factors that influence the arts and artists. It includes the historical development of each art form. In addition, it focuses on the arts in contemporary cultures, and includes popular culture and various cross-cultural studies. The intention of this component is to develop in students an understanding that the arts are an integral aspect of living for all people.

3 The Critical/Responsive Component

This component enables students to respond critically to images, sounds, performances and events in the artistic environment. Students will become willing participants in the inter-active process between artist and audience rather than passive consumers of the arts.

The Role of Band 6, 7, 8, 9 within the Arts Education Framework

Throughout the elementary years, the focus for students in Arts Education is on a breadth of knowledge, skills and attitudes in the four strands of dance, drama, music and visual art. At the middle level, it is appropriate to offer those students with a particular interest in instrumental music an opportunity to meet the foundational objectives of the music strand of the Arts Education 6-9 curricula via the band program.

Band 6, 7, 8, 9 Course Content

Foundational Objectives

The foundational objectives constitute the required content of Band 6, 7, 8, 9. Foundational objectives describe the general skills, abilities, knowledge, attitudes and values which the student develops as he or she progresses through the program. Since the foundational objectives outline the critical learnings to be achieved, they must be used to guide instructional planning on all levels (semester/unit/lesson) and form the basis for student and program evaluation.

The foundational objectives for music at grades 6 through 9 are:

	Grades 6 - 8	Grade 9
1	Explore, recognize, and discuss sounds of every kind.	Discover, explore and discuss variations and subtleties in characteristics and qualities of sound.
2	Develop an understanding of the elements of music and principles of composition and discover how these can be manipulated.	Explore connections between musical ideas and elements of music and principles of composition.
3	Express ideas, images, and feelings using voices and instruments, including traditional, found, and homemade.	Develop an ability to use voices and traditional, found or homemade instruments and other sounds as a medium of expression and communication.
4	Discover ways in which music mirrors and influences individuals, societies, and cultures.	Understand ways in which music mirrors and influences individuals, societies, and cultures.
5	Develop an understanding of the work of various musicians and composers.	Develop an understanding of the work of various musicians and composers, considering the context in which the work was created.
6	Develop critical thought and learn to support interpretations and opinions when responding to music.	Demonstrate critical thought and support interpretations and opinions when responding to music.

Learning Objectives

To maintain consistency with the **Band 10, 20, 30 Curriculum Requirements**, the learning objectives are divided into five sections:

- **Aural Skills**
- **Musical Literacy**
- **Interpretation/Appreciation/Decision-making**
- **Instrumental Technique**
- **Attitudes/Values.**

In each section, skills are divided into four levels corresponding to the first four years of the school band program, typically grades six through nine.

The Band 6-9 program is designed as a sequential and developmental approach to instrumental music instruction. Each level grows from those experiences previously presented. Level IV constitutes the expected competency entry level for Band 10 at the Secondary Level.

Each learning objective is identified as addressing one of the foundational objectives of the music strand of Arts Education 6-9. In the Learning Objectives Charts that follow, **FO#** refers to the **Foundational Objectives** chart on this page.

For each class, the teacher may choose learning objectives from various levels in order to better address the educational needs of the range of student abilities and achievements represented in that class. Also the manner in which each class will address the learning objectives will largely be dictated by the band repertoire being studied.

Aural Skills

The student will: (For an explanation of FO#'s, refer back to page 6.)

Level I	Level II	Level III	Level IV
recognize tone/semi-tone relationships in a series of pitches (FO#1) scales (FO#1)	recognize tone/semi-tone relationships in a series of pitches (FO#1) scales (FO#1)	recognize tone/semi-tone relationships in major, natural minor, and harmonic minor	recognize tone/semi-tone relationships in major, natural, harmonic, and melodic minor
understand how \sharp , \flat , and \natural are used as accidentals affecting fingerings, slide positions, and notes (FO#1)	understand how \sharp , \flat , and \natural are used as accidentals affecting fingerings, slide positions, and notes (FO#1)	recognize the difference between major and minor tonality (FO#1) minor scales (FO#1)	recognize the relationship between related major and
recognize and perform accurately in the key of Concert B \flat (FO#2) (FO#2)	recognize and perform accurately in the keys of Concert B \flat , E \flat , F, and A \flat C minor (FO#2)	recognize and perform accurately in the keys of Concert B \flat , E \flat , F, C, A \flat , D \flat and their relative minors	recognize and perform accurately in the keys of Concert B \flat , E \flat , F, C, A \flat , D \flat , G \flat
develop the concept of tonality by composing a simple melody (FO#3)	develop the concept of tonality by composing a simple melody (FO#3)	compose simple melodies in major and minor tonalities (FO#3)	compose melodies that incorporate modulations to other tonal centres (FO#3)
given the starting note, echo a five-note melody (as a vocalist and as an instrumentalist) (FO#2)	given the starting note, echo a five-note melody (as a vocalist and as an instrumentalist) (FO#2)	given the starting note, echo an eight-note melody (as a vocalist and as an instrumentalist) (FO#2)	given the starting note, echo a four-measure phrase (as a vocalist and as an instrumentalist) (FO#2)
match an appropriate tuning note within the key of Concert B \flat (as a vocalist and as an instrumentalist) (FO#6) instrumentalist) (FO#6)	match an appropriate tuning note within the key of Concert B \flat , E \flat , F, and A \flat (as a vocalist and as an	recognize, sing, and play intervals of major and minor 3rds, perfect 4ths, 5ths, and octaves (FO#2)	recognize, sing, and play intervals of major and minor 3rds, 6ths, perfect 4ths, 5ths, and octaves (FO#2)
listen to performances that demonstrate characteristic tone production (FO#1) repertoires (FO#1)	listen to performances that demonstrate characteristic tone production (FO#1) repertoires (FO#1)	listen to performances that demonstrate instrumental solo passages in a variety of	listen to performances that demonstrate instrumental solo passages in a variety of

At all levels, students will begin to develop and continue to refine abilities to recognize **(FO#2)**:

- melodic structures (e.g., contour, phrase length, intervallic relationships)
- melodic and harmonic tension and resolution in music
- formal design (e.g., canon, fugue, theme and variations, rondo, etc.)
- those distinctive elements present in a musical idea which define or identify a particular musical style.

Music Literacy





Dynamics

The student will: (For an explanation of FO#'s, refer back to page 6.)

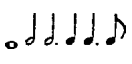






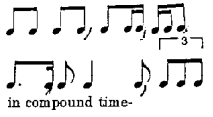
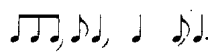


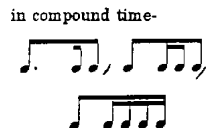
Level I	Level II	Level III	Level IV
	list and define the terms crescendo , and decrescendo (FO#2)	list and define the terms diminuendo and allargando (FO#2)	list, define(FO#2) and demonstrate (FO#3) the terms sforzando, fp, decrescendo and morendo (FO#2)
list and define the dynamic levels <i>p</i> , and <i>f</i> (FO#2) (FO#2)	list and define the dynamic levels <i>p</i> , <i>mf</i> and <i>f</i> (FO#2)	list and define the dynamic levels <i>p</i> , <i>mp</i> , <i>mf</i> and <i>f</i> (FO#2)	list and define the dynamic levels <i>pp</i> , <i>p</i> , <i>mp</i> , <i>mf</i> , <i>f</i> and <i>ff</i>
perform these two dynamic levels demonstrating crescendo and decrescendo (FO#3) while retaining excellent tone quality and intonation (FO#6)	perform these three dynamic levels demonstrating crescendo and decrescendo (FO#3) while retaining excellent tone quality and intonation (FO#6)	perform these four dynamic levels demonstrating crescendo and decrescendo (FO#3) while retaining excellent tone quality and intonation (FO#6)	perform these six dynamic levels demonstrating crescendo and decrescendo (FO#3) while retaining excellent tone quality and intonation (FO#6)

Articulation

The student will recognize (FO#2) and perform (FO#3):
(For an explanation of FO#'s, refer back to page 6.)

Level I	Level II	Level III	Level IV
slur, staccato Articulation patterns of:	accents Articulation patterns of:	tenuto, marcato Articulation patterns of:	all articulation markings Articulation patterns of:
			

Duration

Level I	Level II	Level III	Level IV
note values and rests of 	note values and rests of 	note values and rests of Time signatures of 	note values and rests of 
Time signatures of 4 3 2 4 4 4	Time signatures of 2 2	Time signatures of 3 6 8 8	Time signatures of 9 12 5 7 8 8 8 8
barline, measure, double bar, tie, fermata, andante, moderato, allegro, ritardando, accents	syncopation, largo, <i>sfz</i>	anacrusis, caesura, legato, staccato, adagio, presto, ritardando	tenuto/tenura, grave, lento, andantino, allegretto, vivace, rallentando, accelerando, ritenuto, a tempo, tempo primo
Rhythm patterns in 4 3 2 4 4 4 of:  	Rhythm patterns in 2 2 of: 	Rhythm patterns in  in compound time-  hemiola effect: 	Rhythm patterns in  in compound time- 

Terminology

The student will demonstrate an understanding of (FO#2): (For an explanation of FO#'s, refer back to page 6.)

Level I	Level II	Level III	Level IV
<i>D.C. al Fine</i> , 1st and 2nd endings, <i>Fine</i> extended rests, repeat signs (section)	<i>D.S. al Fine</i> , <i>coda</i> , <i>divisi</i> , repeat signs (one and two measure)	<i>maestoso</i> , <i>alla marcia</i> , <i>arpeggio</i> , <i>tacet</i> , <i>simile</i> , <i>poco a poco</i> , <i>tutti</i> , <i>a²</i>	<i>ad lib</i> , <i>agitato</i> , <i>animato</i> , <i>appassionato</i> , <i>bravura</i> , <i>brillante</i> , <i>cantabile</i> , <i>dolce</i> , <i>espressivo</i> , <i>grandioso</i> , <i>gracioso</i> , <i>scherzando</i> , <i>sostenuto</i> , <i>tranquillo</i> , <i>attaca</i> , <i>cadenza</i> , <i>l'istesso</i> , <i>loco</i> , <i>8^{va}</i> , <i>meno</i> , <i>molto</i> , <i>mosso</i> , <i>senza con</i> , <i>subito</i> , <i>piu mosso</i>

At all levels, students will begin to develop and continue to refine abilities to recognize (FO#2):

- intervallic relationships
- scale and chord structures
- systems of graphic notation as encountered in contemporary music

Interpretation/Appreciation/ Decision-making

Form

The student will recognize and understand (**FO#2, 5, 6**): (For an explanation of FO#'s, refer back to page 6.)

Level I	Level II	Level III	Level IV
even measures in phrases	AB, ABA	uneven phrases theme and variation cadence	perfect, imperfect, and plagal cadences rondo

Interpretive Skills

The student will (**FO#6**): (For an explanation of FO#'s, refer back to page 6.)

Level I	Level II	Level III	Level IV
identify phrases in music	recognize that the phrase is the musical equivalent of a sentence	identify similarities and differences in phrase structures	describe and shape a variety of phrase structures
perform phrases in one breath	use intensity (tension and release) to shape phrases in a stylistically appropriate manner	employ flexibility of tempo (rallentando, rubato, accelerando) where stylistically appropriate to heighten the expressiveness of a phrase	employ dynamics to contrast repeated phrases or figures and extended passages or selections
develop and demonstrate an awareness of balance and articulation	develop and demonstrate an awareness of balance, articulation, intonation, and dynamics	develop and demonstrate an awareness of balance, articulation, intonation, dynamics, blend, and texture	develop and demonstrate an awareness of balance, articulation, intonation, dynamics, blend, texture, and tone colour
develop an awareness of various historical periods and genres	categorize repertoire as to historical period and genre	develop an awareness of stylistic characteristics associated with various historical periods and genres	perform stylistically repertoire chosen from various historical periods and genres

Interpretive Skills *(continued)*

At all levels, students will begin to develop and continue to refine abilities to: (For an explanation of FO#'s, refer back to page 6.)

- be receptive to new musical experiences from a variety of cultural and historical contexts **(FO#4)**
- be aware of the contributions of significant musicians, composers, and musical works from various historical periods and cultures (including significant works in the wind band repertoire) **(FO#4)**
- make interpretive decisions (tempo, articulation, etc.) that reflect an understanding of a particular musical style **(FO#6)**
- make interpretive decisions that reflect an understanding of the conductor's gestures **(FO#2)**
- make interpretive decisions that attempt to reflect the expressive intent of the composer **(FO#6)**
- understand and interpret a musical work from within the framework of its cultural and historical contexts **(FO#5)**
- explore and discuss the various roles that music plays in students' personal lives **(FO#4)**
- explore and discuss the roles that music serves in various contemporary societies **(FO#4)**
- demonstrate reflective thinking when analysing and evaluating their own and others' musical performances **(FO#6)**
- make informed evaluations of musical compositions encountered in repertoire and other listening activities **(FO#6)**
- demonstrate critical thinking to support their opinions of both live and recorded musical performances **(FO#6)**

Instrumental Technique

Fundamentals

(For an explanation of FO#'s, refer back to page 6.)

The student will develop and demonstrate an understanding of:

- proper instrument assembly, maintenance, and care (FO#2)
- proper playing position (FO#2)
- characteristic tone based on acceptable- (FO#2)
 - a) embouchure formation
 - b) breath support
 - c) aural concept of the characteristic tone
 - d) initiation of the tone
 - e) release of the tone
- acceptable intonation (FO#2)

Range

The student will recognize and perform all pitches within the written ranges notated. (FO#1)

LEVEL I

Flute Oboe Clarinet

Saxophone Trumpet Horn

Bassoon Trombone Tuba

Level I musical notation showing the written ranges for Flute, Oboe, Clarinet, Saxophone, Trumpet, Horn, Bassoon, Trombone, and Tuba. The notation is arranged in three rows, with Flute, Oboe, and Clarinet in the top row; Saxophone, Trumpet, and Horn in the middle row; and Bassoon, Trombone, and Tuba in the bottom row. Each instrument's range is indicated by a single note on a staff.

LEVEL II

Flute Oboe Clarinet

Saxophone Trumpet Horn

Bassoon Trombone Tuba

Level II musical notation showing the written ranges for Flute, Oboe, Clarinet, Saxophone, Trumpet, Horn, Bassoon, Trombone, and Tuba. The notation is arranged in three rows, with Flute, Oboe, and Clarinet in the top row; Saxophone, Trumpet, and Horn in the middle row; and Bassoon, Trombone, and Tuba in the bottom row. Each instrument's range is indicated by a single note on a staff.

LEVEL III

Flute Oboe Clarinet

Saxophone Trumpet Horn

Bassoon Trombone Tuba

Level III musical notation showing the written ranges for Flute, Oboe, Clarinet, Saxophone, Trumpet, Horn, Bassoon, Trombone, and Tuba. The notation is arranged in three rows, with Flute, Oboe, and Clarinet in the top row; Saxophone, Trumpet, and Horn in the middle row; and Bassoon, Trombone, and Tuba in the bottom row. Each instrument's range is indicated by a single note on a staff.

LEVEL IV

Flute Oboe Clarinet

Saxophone Trumpet Horn

Bassoon Trombone Tuba

Level IV musical notation showing the written ranges for Flute, Oboe, Clarinet, Saxophone, Trumpet, Horn, Bassoon, Trombone, and Tuba. The notation is arranged in three rows, with Flute, Oboe, and Clarinet in the top row; Saxophone, Trumpet, and Horn in the middle row; and Bassoon, Trombone, and Tuba in the bottom row. Each instrument's range is indicated by a single note on a staff.

Pitch

The student will (FO#2): (For an explanation of FO#'s, refer back to page 6.)

Level I	Level II	Level III	Level IV
recognize and understand the function of: staff, clef, sharps, flats, naturals, leger key signatures	recognize and understand the function of: treble clef, bass clef, accidentals	recognize and understand the function of: whole and half step, major scales, enharmonic tones	recognize and understand the function of: intervals of M3, m3, P4, P5, P8, double lines, sharp, double flat, chords, triads, I, IV, V, V7
organize and perform pitches of Level I ranges in the major scale and arpeggio of CONCERT B \flat at- q = 80	organize and perform pitches of Level II ranges in major scales and arpeggios of CONCERT B \flat , E \flat , F, and A \flat at- q = 92	organize and perform pitches of Level III ranges in major scales and arpeggios of CONCERT B \flat , E \flat , F, A \flat , C, D \flat and chromatic scales on B \flat and E \flat at- q = 120	organize and perform pitches of Level IV ranges in major scales, their relative minors, at CONCERT B \flat , E \flat , F, A \flat , C, D \flat , G, G \flat and chromatic scales over the entire range at- q = 144

At all levels, students will begin to develop and continue to refine abilities to:

- demonstrate an understanding of the concepts of concert pitch and transposing instruments (FO#2)
- demonstrate an understanding of the intonation tendencies of brass and woodwind instruments (FO#1)
- examine those mechanical factors (e.g., reeds, mouthpieces, condition and quality of instrument) that affect tone quality, intonation, and technical facility, and make decisions accordingly in order to enhance musical results (FO#6)

Technique — Percussion Only

The student will (FO#2): (For an explanation of FO#'s, refer back to page 6.)

Level I	Level II	Level III	Level IV
On mallet instruments: •perform scales as the wind players and learn the single stroke roll	On mallet instruments: •perform the same scales as the wind players and demonstrate the single stroke roll	On mallet instruments: •study the same scales and arpeggios as the wind players and demonstrate proper selection of mallets for various styles of music	On mallet instruments: •study the same scales, arpeggios, and chord sequences as the wind players
On snare drum: •learn single stroke, multiple bounce, flam, and paradiddle techniques	On snare drum: •continue to develop single stroke, multiple-bounce, flam, and paradiddle techniques •learn to adjust snares	On snare drum: •continue to develop single stroke, multiple-bounce, flam, and paradiddle techniques •begin tuning snare and batter heads	On snare drum: •continue to develop single stroke, multiple-bounce, flam, and paradiddle techniques •replace drum heads
On timpani: •begin tuning, legato staccato strokes	On timpani: •continue to develop tuning, legato and staccato strokes, and single stroke roll	On timpani: •continue to develop tuning (P4 and P5 above a given pitch), rolling, cross-sticking, and dampening techniques	On timpani: •demonstrate pitch changes on individual timpani of one step in two measures of 4/4 time- at (q=120) •demonstrate intervals of P4 and P5 in four measures of 4/4 time at (q=120)

continued...

Technique — Percussion Only *(continued)*

Level I	Level II	Level III	Level IV
On bass drum, tambourine, etc.: •learn to initiate and release sound on a variety of instruments	On bass drum, tambourine, etc.: •properly initiate and release sound on a variety of instruments	On bass drum, tambourine, etc.: •begin dampening, muting, and rolling on various instruments, and tuning both bass drum heads	On bass drum, tambourine, etc.: •maintain previous techniques, and tambourine thumb roll

Attitudes/Values

At all levels, students will begin to develop and continue to refine abilities to:
(For an explanation of FO#'s, refer back to page 6.)

- regularly practise their instrument and complete assignments **(FO#3)**
- respond to constructive criticism by taking steps to improve **(FO#6)**
- demonstrate an interest in vocational and avocational musical opportunities outside of school **(FO#4)**
- demonstrate a commitment to artistic quality in all musical pursuits. **(FO#5)**
- demonstrate a positive musical attitude characterized by — **(FO#4)**
 - a) regular attendance and participation at classes, rehearsals, and performances
 - b) efficient practice habits
 - c) adherence to rehearsal practices
 - d) participation in extra-curricular musical activities
 - e) seeking out recordings, concerts, and other musical information

Student Evaluation

Much of the material in this section has been adapted from Saskatchewan Education. (1993). *Band 10, 20, 30 Curriculum Requirements*. Regina.

Evaluation is an integral feature of any musical activity. Evaluation in the band program serves the same purpose as in any other area of study — to enhance learning and to foster further student growth in the objectives of the particular program.

The evaluation process requires that the teacher identify the:

- intent of the evaluation in relation to the foundational objectives of the course
- means by which data will be gathered
- content of the evaluation
- types of grading procedure(s) to be employed
- the results in relation to the teaching process.

The following principles will guide teachers in the development of plans for student evaluation in the instrumental music program:

- Student evaluation should be linked to the foundational and learning objectives of the program. Within a foundational objective, specific learning objectives are derived and apply to particular aspect of the course content. Student evaluation will determine to what extent these learning objectives have been achieved by individual students.
- Student evaluation should be a continuous process that follows the progress of a student over a significant period of time.
- A teacher should assess students in conjunction with instruction and not outside or apart from the learning experience. The foundational and specific learning objectives determine the instructional strategies employed and the choice of evaluation techniques.
- A teacher should employ a number of different methods of assessing learning so that a number of different types of learning may be evaluated.
- Students need to know what is being evaluated as well as how it is to be evaluated.
- Teachers and students should assess progress regularly in order to identify areas where more work is needed. Teachers should prepare students to participate actively in the evaluative process.

Suggested Methods of Evaluation

Suggested procedures are:

- **Playing short solos in class —**

The teacher should hear each student play individually. Written and verbal comments should be made for various aspects of performance. (E.g., rhythmic accuracy, tone, embouchure, pitch accuracy, phrasing, articulation, and musicality.) Recording students on video or audio tape is an alternative to in-class testing.

- **Playing in ensembles —**

Periodically, the teacher should make written comments about the student's effectiveness within the group and their growth in attitude, initiative, leadership, value judgement and musical maturity.

- **Assignments —**

In addition to practicing, completion of homework, in-class assignments, written tests, and solo performance should be recorded.

- **Self- and group-evaluation —**

This method enables students to become actively engaged in assessing the development of themselves and their ensembles.

- **Projects —**

The student is presented with a topic, problem, or scenario which lends itself to divergent thinking. Assessment is based on how the student defines the task, develops a plan, produces a product, and explains the results.

- **Portfolios —**

A portfolio is a collection of student work (preparatory, in-progress, and completed) such as: journals, research papers, self- and peer-evaluations, tests, videotapes, audiotapes, projects, etc.

Teacher Observations

Teacher observations are essential components of the evaluation process in Band 6, 7, 8, 9. It is a good idea to develop a list of observable behaviours that are directly linked to the learning objectives for each unit and to share this list with students so that they are aware of the expectations. They may also become involved in the evaluation process by suggesting criteria that might be used in assessing their progress and by participating in the assessment of themselves and others. In so doing, students assume a greater responsibility for their own progress.

It may not be feasible to record all observations of the behaviour of every student in every band class. The teacher might focus on a small number of students each day or limit the recording of observations to those behaviours on a particular day that indicate individual student growth, competence or areas requiring more work.

Two important methods of recording observations are:

- **Anecdotal records** —

The teacher records brief notes about the student's progress toward achieving the objectives of the unit. These notes might deal with such things as the student's work habits, contributions to discussions and relationships with other students.

- **Checklists** —

The teacher prepares a checklist of observable behaviours. These behaviours might include the student's willingness to participate in discussions and music experiences or the student's ability to listen to others. During the course of the lesson, the teacher checks off the behaviours as he or she observes them.

Student Profiles

It is important to develop a composite profile of each student's progress for each reporting period in order to provide concrete information for students and parents. Report cards and parent-teacher interviews provide excellent opportunities to increase parents' awareness of the content of the band program and the benefits that students derive from their involvement in it.

Students and their parents will want to know the objectives and criteria upon which an evaluation was made. Observation forms and other pertinent material should be maintained whenever possible for

reference and discussion. This is particularly valuable when reporting student progress that was not assessed through more familiar methods such as written tests, performance exams or essays.

The main purpose of evaluation, of course, is to improve student learning. The time-consuming task of reporting student progress can often overshadow this objective, so it is necessary to design efficient and practical record-keeping forms prior to teaching a unit of study.

Grading and Reporting

It is the responsibility of the school division, school principal and teaching staff to establish student evaluation and reporting procedures consistent with the philosophy, goals, and objectives of the curriculum.

Evaluation and grading criteria should be derived from the foundational objectives and the learning objectives that they encompass. It is important that teachers make clear to students, in advance, the purpose of the assessments and whether they will be used as part of a grade or summative comment. Evaluation criteria should be discussed with students throughout the year, before, during and after each unit of study, so that students may be active participants in their own evaluation process. In fact, the students themselves may help to set the assessment and evaluation criteria once they understand the objectives.

The reporting of student progress may take the form of descriptive reports and/or a letter or number grade. When translating assessment data into marks or summative comments, teachers should ensure that each of the foundational objectives has been assessed over the course of the year. At times during the year, teachers may place more emphasis or weight on certain foundational objectives depending upon the particular activity, project, or classroom experience in which the students have been involved. The final mark and summative comments should reflect a balance among the foundational objectives and the year's experiences. They should reflect a balance among the creative/productive, cultural/historical, and critical/responsive components of the curriculum. The report card must indicate to both students and parents the knowledge, skills, abilities, values and attitudes that the student is developing through the band program.

Sample Evaluation Forms

Instrumental Music Performance Rating Scale

Rhythm

Many errors that severely affect the continuity of the music

Some errors but maintains flow of rhythm

No discernible errors

Pitch and Note Accuracy

Excessive inaccuracies in performance pitch and/or notes

Moderately accurate but some discrepancy in notes and/or pitch

Excellent knowledge of notes and consistent pitch

Dynamics

Little or no variation in dynamic range

Some attention to dynamics but not consistent

Convincing presentation of given dynamics

Breathing

Little effort to use breathing mechanism properly

Some attention to good breathing habits, but inconsistent

Proper use of breath to produce effective sound

Articulation

Many errors in articulation

Some good articulation but inconsistent articulation

Accurate and consistent

(This form relates to **FO#2**. Refer back to page 6.)

Sample Evaluation Forms

Inventory - Musical Attitudes and Values

Through activities that develop positive musical attitudes and values, students will demonstrate a commitment to their own musical education and growth by:

Criteria	Consistently 9 - 10	Frequently 7 - 8.9	Occasionally 5 - 6.9	Rarely 0 - 4.9
Participating in class activities in a positive manner				
Maintaining attention throughout class and rehearsal activities				
Practicing instrument and completing assignments				
Responding to constructive criticism by taking steps to improve				
Showing interest in improving musical abilities and understanding				
Demonstrating a commitment to artistic quality in all musical pursuits				

(This form relates to **FO#6**. Refer back to page 6.)

Sample Evaluation Forms

Student Critique Form Self-evaluation of Ensemble

How well did we:

Poor Excellent
1 2 3 4 5 6 7 8 9 10

How can I improve in
this aspect of our
performance?

play accurate pitches?	• • • •	• • • •
play accurate rhythms?	• • • •	• • • •
play accurate articulations?	• • • •	• • • •
play together as a group?	• • • •	• • • •
play in tune?	• • • •	• • • •
play with good balance?	• • • •	• • • •
play with good tone?	• • • •	• • • •
play expressively?	• • • •	• • • •
play in a characteristic style?	• • • •	• • • •
communicate the intent of the composer?	• • • •	• • • •
What are our strong points as a group?	• • • •	• • • •
What do we need to work on most to improve as a group?	• • • •	• • • •

(This form relates to **FO#s 4, 5, and 6**. Refer back to page 6.)

Sample Evaluation Forms

Individual Performance Self-assessment: Instrumental

Reproduced with permission from: Farrell, Susan R. (1994). Tools for Powerful Student Evaluation. Farrell & Farrell Music Educators. Calgary.

Music Performed: _____

Condition (sight-read, rehearsed, taped): _____

Discuss the Following Performance Elements:	SPECIFICS	CONNECTIONS	PRACTICE PLANS
---	-----------	-------------	----------------

Pitch Production and Intonation	•		•
--	---	--	---

Tempo/Rhythm (steadiness, flexibility, etc.)	•		•
---	---	--	---

Articulation (control, special effects, etc.)	•		•
--	---	--	---

Technique & Posture (hand position, fingering, etc.)	•		•
---	---	--	---

Dynamics (control, special effects, etc.)	•		•
--	---	--	---

Overall Musicianship (expressive nuance in performance, sense of phrasing, etc.)	•		•
---	---	--	---

**Other
Comments**

(This form relates to **FO#6**. Refer back to page 6.)

Journal Prompts for Student Reflection

Reproduced with permission from: Farrell, Susan R. (1994). *Tools for Powerful Student Evaluation*. Farrell & Farrell Music Educators. Calgary.

1. The piece of music shows...
2. The best part is...
3. If I did it again, I would...
4. It was hard for me to learn...
5. I used to think...but now I know...
6. Three things I want you to notice about my work are...
7. I was surprised to learn that...
8. A question I am curious about and want to find the answer to is...
9. I was on the right track about my idea about...but what I didn't know was...
10. Today my thinking is like...because both...
11. Three things I wonder about...
12. What were you trying to do today?
13. How do you feel about what you were doing?
14. What part did you struggle with?
15. What changes did you make?
16. How did your thinking change?
17. If you were going to do this again, what changes would you make?
18. Today we worked on...
19. The part I like best is...
20. The part I like least is...
21. I'm having trouble with...
22. Something I'd change is...
23. I learned that...
24. I wish I had been told more about...
25. The part that still confuses me...
26. I agreed with...
27. I disagreed with...
28. I was surprised that...
29. This work reminds me of...
30. I tried to make connections by...
31. I found it easy to...
32. I had some trouble...but I solved it by...
33. I still wonder...
34. When I made my plan I thought about...
35. First I decided on...
36. Next I thought about...
37. Then I...
38. Most of my time was spent...
39. The biggest problem was...
40. Next time I would...

(This form relates to **FO#'s 4 and 6**. Refer back to page 6.)

Model Unit

The Saskatchewan Band Association gratefully acknowledges the Neil A. Kjos Music Company for granting permission to reproduce the conductor's score to the first movement of *Renaissance Festival & Dances*, arranged by Bruce Pearson as well as sections of the corresponding *Teacher's Resource Guide*, which was written by Wendy Barden and Bruce Pearson.

The contents of this model unit are protected by copyright law. For the teacher to copy or reproduce them by any method is an infringement of copyright law.

Aims and Purposes of the Model Unit

Band programs are built on high expectations for technical performance, but performance is only one component of a dynamic music experience. Many educators believe that every student should attain a minimum level of proficiency in each of the following areas of music study:

(For an explanation of FO#'s, refer back to page 6; for an explanation of CEL's, refer back to page 2.)

- Singing (**FO#3**) (C)
- Playing instruments (**FO#3**) (C)
- Improvising (**FO#3**) (CCT)
- Composing and arranging (**FO#2**) (CCT)
- Reading and notating music (**FO#2**) (C)
- Listening to, analyzing and describing music (**FO#1**) (CCT)
- Evaluating music and musical performances (**FO#6**) (CCT)
- Understanding relationships between music and other disciplines (**FO#4**) (PSVS)
- Understanding music in relation to history and culture (**FO#5**) (PSVS)

These nine areas of study are the focus of the activities in this model unit. The activities are designed to enhance students' performance and broaden their musical understanding. It is highly unlikely that the teacher would choose to use all of these activities for each and every concert band selection to be rehearsed by the students. Rather, select those activities that are most appropriate for your students and teaching situation.

Each activity requires only a minimal amount of rehearsal time for completion. The Scale Study, Rhythm Study, Melody and Phrasing Study, and Tuning Study are printed on the back of each student part. Have students play these warm-ups before sightreading *Renaissance Festival & Dances*. Continue to use them in rehearsals, sectionals, or lessons to isolate rhythms, teach phrasing, and improve aural awareness.

Appendix A: Suggested Resources

It is suggested that the teacher select one method for each level such as:

Level I	Level II	Level III	Level IV
Standard of Excellence: Book I/II	Standard of Excellence: Book I/II	Standard of Excellence: Book II/III	Standard of Excellence: Book III
Yamaha Band Student: Book 1	Yamaha Band Student: Book 2	Yamaha Band Student: Book 3	I Recommend
Best in Class Book 1	Best in Class Book 1	Best in Class Book 2	Best in Class Book 2
Band Today Book 1	Band Today Book 2	Band Today Book 3	Band Today Book 3

It is suggested that the teacher select at least one of these music theory resources at each level:

Workbook only:

Master Theory, by Charles Peters & Paul Yoder, Kjos Music Company
Standard of Excellence, Music and History Workbook, by Elledge, Yarbrough & Pearson, Kjos
Theory Worksheets for Beginner Bands, by Denise Gagne, Westen Walch, 1988

Workbook and computer software:

Practical Theory by Sandy Feldstein, Alfred Publishing Co., Inc., 1988
Apro Theory & Ear Training, Apro Publishing, 1990

Computer software only:

MiBac (MiBAC Music Software)
 Practica Musica (Ars Nova)
 Music Theory Volume I (MECC- Minnesota Educational Computing Consortium)

continued

Resources (continued)

It is suggested that teachers and their band students have access to as many of the following resources as possible. These lists are by no means exhaustive.

Books:

Arban's Complete Conservatory Method for Trumpet, edited by E.F. GolcLman & WM. Smith, Carl Fischer, 1982

The Art of Bassoon Playing, by William Spencer, Summy-Birchard, 1958

The Art of Brass Playing, by Phfiip Farkas, K.D. Wind Music, Inc., 1962

The Art of Clarinet Playing, by Keith Stein, Summy Birchard, 1958

The Art of Conducting, by Donald Hunsberger & Roy Ernst, Alfred A. Knopf, 1983

The Art of Flute Playing, by Edwin Putnik, SummyBirchard, 1970

The Art of French Horn Playing, by Philip Farkas, Summy-Birchard, 1957

The Art of Oboe Playing, by Robert Spreulde & David Ledt, Summy-Birchard, 1961

The Art of Saxophone Playing, by Larry Teal, Summy-Birchard, 1963

The Art of Successful Teaching, by Tim Lautzenheiser, GIA Publications, 1992

The Art of Trombone Playing, by Edward Kleinhammer, Summy-Birchard, 1963

The Art of Tuba and Euphonium Playing, by Harvey Philips & William Winkle, Sumrny-Bichard

Bach, Beethoven and the Boys, by Barber, Sound and Vision, 1986

The Band Directors Brain Book, by R. Jack Mercer, Instrumentalist, 1970

Band Music Notes, by Norman Smith & Albert Stoutsmire, Program Note Press, 1982

Blueprint for Band, by Robert Garofolo, Meredith Music Publications, 1976

The Complete Percussionist, by Bob Breithaupt, Alfred

The Creative Director, by Edward S. Lisk, Meredith Publications

Encyclopedia of Canadian Music (Second Edition), University of Toronto Press, 1992

The Enjoyment of Music, by MacMis, W.W. Norton & Company, 1977

Fundamental Method for Mallets, by Mitchell Peters, Alfred

Fundamental Method for Timpani, by Mitchell Peters, Alfred

Guide to Teaching Brass, by Norman J. Hunt, Win. C. Brown Company, 1968

Guide to Teaching Woodwinds, by Frederick W. Westphal, Wm. C. Brown Company, 1974

Guide to Teaching Percussion, by Harry R. Bartlett, Win. C. Brown Company, 1971

How to Care for Your Musical Instrument, by Deruse Gagne, Westen Walch

Instruc tiona l Designs for Middle / Jun ior High Ban d, by Robert Garofolo, Meredith Music, 1995

Harvard Concise Dictionary of Music, Harvard University Press, 1978

Low Brass Guide, by John Griffiths, Jerona

Opportunity to Learn, Standards for Music Instruction, MENC

The Oxford Dictionary of Music, by Kennedy, Oxford University Press

Percussion Clinic, by Thurgood & Schrum, First Stroke Music Publishing, 1989

Rehearsal Handbook for Band and Orchestra Students, by Robert Garofolo, Meredith Music

The Saito Conducting Method, by Hideo Saite, translated by Fumihiko Torigai, edited by Wayne J. Toews, MIN-ON CONCERT ASSOCIATION/ ONGAKU NO TOMO SHA CORP., 1988

The School Music Program, A New Vision, MENC, 1994
Soundstart, by Brian Appleby, Apro Publications, 1991
Teaching Percussion, by Gary Cook, Schirmer Books, 1988
Techniques of Playing Bass Drum, Cymbals, and Accessories, by Al Fayson, Payson Percussion Products
Tools for Powerful Student Evaluation, by Susan R. Farrell, Farrell & Farrell MuSic Educators, 1994
Voicings for Jazz Keyboard, by Frank Mantooth, Hal Leonard, 1988

Magazines:

Bandworld, 407 Terrace Street, Ashland, OR, USA 97250

Canadian Composer

Canadian Musician

The Instrumentalist, Evanston, IL, USA

Jazz Educators Journal

Winds Magazine, Egon Publishers Limited, Royston Road, Baldock Herts, SG7 6NW, England

Computer Software:

Band-In-A-Box, PG Music Inc.

Encore, Coda Music Software

Finale, Coda Music Software

Master Tracks Pro, Passport Designs, Inc.

Musical Instruments, Microsoft Music Exploration Series (CD-ROM)

A Portrait of Beethoven, Time Sketch Composer-Electronic Courseware Systems Series (CD-ROM)

A Portrait of Mozart, Time Sketch Composer-Electronic Courseware Systems Series (CD-ROM)

Vivace, Coda Music Software

Repertoire Lists:

Best Music for Youth Band, by Thomas L. Dvorak, Manhattan Beach, ~1986

Canadian Music Centre, Library, University of Calgary

Canadian Music, Northdale Music Press Limited, 181 Brookside Drive, Toronto, ON

Guidelist of Unpublished Canadian Band Music Suitable for Student Performers, by Patricia Shand, Canadian Music Centre

Band Facilities and Equipment:

The following material has been adapted from: Music Educators National Conference. (1994). *Opportunity-to-Learn Standards for Music Instruction*. Reston, VA. and also from: Alberta Education. (1988). *JuniorHigh School Curriculum Guide: Instrumental Music*. Edmonton.

There should be a well-ventilated, acoustically treated room for band instruction in each school. This facility should be large enough to accommodate the largest group taught and should provide ample space for secured instrument storage. An instrumental music rehearsal facility should contain at least **500 square metres** of floor space and the **ceiling height should be at least 5 metres**.

- The **reverberation time in the band room be between 0.8 and 1.2 seconds**. Ideally, a small ensemble room of at least 100 square metres should also be provided.
- The band room should be equipped with **high quality sound reproduction equipment**. Ideally, areas for independent, self-directed listening activities should also be provided.
- The band instructor should be provided with a desk and file cabinet in each school at which he/she instructs. At the instructor's home or principal school, an office with appropriate furnishings should be provided.
- The rehearsal facility should provide a year-round temperature between 18°C and 21°C and a range of 40 to 50 percent humidity. At least 70 footcandles of illumination on each student's music should be provided.

All Band 6, 7, 8, 9 instructors need access to a well-stocked library of large and small ensemble music for wind and percussion players at both beginning and intermediate levels. The library should acquire new music regularly. Necessary storage space and equipment to process music and maintain the library should be provided.

The band room should be equipped with at least: **two concert snare drums, double tension concert bass drum, concert crash cymbals, suspended cymbals, three pedal timpani, tambourines, triangles, orchestra bells, drum stands, xylophone or marimba**, sufficient heavyduty **music stands** for the largest group taught, **conductor's stand** and **podium**, and an **electronic tuning device**.

In every room where music instruction takes place, **a good quality piano, tuned at least twice annually**, should be provided.

Appendix B

Suggested Concert Band Repetoire - Band 6 - (year 1)

	Title	Composer/Arranger	Publisher
<input type="checkbox"/>	<i>A Walk in Sherwood</i>	Appleby	Apro
<input type="checkbox"/>	<i>Anasazi</i>	Edmondson	Queenwood
<input type="checkbox"/>	<i>Aura Lee</i>	Balent	Warner Bros.
<input type="checkbox"/>	<i>Away We Go Series</i>	Ployhar, Erickson	Belwin
<input type="checkbox"/>	<i>Chester</i>	Halliday	Boosey & Hawkes
<input type="checkbox"/>	<i>Chorale and Canon</i>	Tallis/FAnyon	Alfred
<input type="checkbox"/>	<i>'Concert Today' Series</i>	Ployhar, Erickson	Belwin
<input type="checkbox"/>	<i>Concerto for Pots and Pans</i>	Story	Belwin
<input type="checkbox"/>	<i>Discevery March</i>	Edmondson	Queenwood
<input type="checkbox"/>	<i>Dry Bones</i>	Conley	Carl Fischer
<input type="checkbox"/>	<i>El Madnero</i>	Mike Hamrickel	Kjos
<input type="checkbox"/>	<i>Fanfare March</i>	Erickson	Belwin Mills
<input type="checkbox"/>	<i>Festival Overture</i>	Haliday	Boosey & Hawkes
<input type="checkbox"/>	<i>First Concert March</i>	Felstein/O'Reilly	Alfred
<input type="checkbox"/>	<i>Folk Suite</i>	O'Reilly	Alfred
<input type="checkbox"/>	<i>Good King Wenceslas</i>	Rogal	Apro
<input type="checkbox"/>	<i>Grandfather's Clock</i>	Ployhar	Belwin
<input type="checkbox"/>	<i>The Heavens are Telling</i>	Appleby	Apro
<input type="checkbox"/>	<i>Kum Bah Yah</i>	Balent	Warner Bros.
<input type="checkbox"/>	<i>Let's Go Band</i>	Balent	Warner Bros.
<input type="checkbox"/>	<i>March Winds</i>	Sebesky	Barnhouse
<input type="checkbox"/>	<i>Marching Grenadiers</i>	Tyler	Alfred
<input type="checkbox"/>	<i>Matterhorn Overture</i>	Chuck Elledge	Kjos
<input type="checkbox"/>	<i>Pictures at an Exhibition</i>	Moussorgsky/Sebesky	Barnhouse
<input type="checkbox"/>	<i>Royal March</i>	Kinyon	Alfred
<input type="checkbox"/>	<i>Sakura</i>	Ployhar	Belwin
<input type="checkbox"/>	<i>Shortn'n' Bread</i>	Balent	Warner Bros.
<input type="checkbox"/>	<i>Silver Scepter</i>	Kinyon	Alfred
<input type="checkbox"/>	<i>Smokey Mountain Suite</i>	Kinyon	Alfred
<input type="checkbox"/>	<i>Sultan's Saber</i>	Ployhar	Belwin
<input type="checkbox"/>	<i>Tatum Square Festival</i>	McGinty/Edmondson	Queenwood
<input type="checkbox"/>	<i>Theme from Beethoven's 9th</i>	Kinyon	Alfred
<input type="checkbox"/>	<i>Theme from Brahm's Symphony^{No. 1}</i>	Kinyon	Alfred
<input type="checkbox"/>	<i>Two Canadian Folk Songs</i>	McGinty	Jenson (17th century)
<input type="checkbox"/>	<i>Wyndham March</i>	Pearson/Elledge	Kjos

Appendix B

Suggested Concert Band Repetoire - Band 7 - (year 2)

Title	Composer/Arranger	Publisher	
<input type="checkbox"/>	<i>Affirmation Overture</i>	R.W. Smith	Belwin
<input type="checkbox"/>	<i>Ahrirang</i>	Garefolo/Whaley	Meredith
<input type="checkbox"/>	<i>Air and Caprice</i>	Edmondson	Queenwood
<input type="checkbox"/>	<i>All Through the Night</i>	Sweeney	Hal Leonard
<input type="checkbox"/>	<i>Alouette</i>	Rogal	Apro
<input type="checkbox"/>	<i>Amazing Grace</i>	Bullock	Belwin
<input type="checkbox"/>	<i>Anthem and March</i>	McGinty	Queenwood
<input type="checkbox"/>	<i>Astro Overture</i>	Kinyon	Belwin
<input type="checkbox"/>	<i>Australian Rhapsody</i>	Osterling	Belwin
<input type="checkbox"/>	<i>Billboard March</i>	Bullock	Belwin
<input type="checkbox"/>	<i>Cape Spear March</i>	Feldstein and O'Reilly	Alfred
<input type="checkbox"/>	<i>Cha Cha Del Sol</i>	Thingaes	Kjos
<input type="checkbox"/>	<i>Channel Islands Overture</i>	Feldstein	Alfred
<input type="checkbox"/>	<i>Chesapeake March</i>	Hilliard/Elledge	Kjos
<input type="checkbox"/>	<i>A Childhood Hymn</i>	Holsinger	Wingerjones
<input type="checkbox"/>	<i>Chorale and Dance</i>	Feldstein/O'Reilly	Alfred
<input type="checkbox"/>	<i>Chorale and Canon</i>	McGinty	Hal Leonard
<input type="checkbox"/>	<i>Clouds</i>	McGinty	Queenwood
<input type="checkbox"/>	<i>Command March</i>	Edmondson	Queenwood
<input type="checkbox"/>	<i>Downing Street March</i>	Barry Kopetz	Kjos
<input type="checkbox"/>	<i>Edinburgh Castle</i>	Kinyon	Alfred
<input type="checkbox"/>	<i>El Encante</i>	Feldstein/O'Reilly	Alfred
<input type="checkbox"/>	<i>First Festival</i>	Appleby	Apro
<input type="checkbox"/>	<i>Inspiration Overture</i>	R.W. Smith	Belwin
<input type="checkbox"/>	<i>King William's March</i>	Balent	Warner Bros.
<input type="checkbox"/>	<i>Kingsbury March</i>	Pearson	Kjos
<input type="checkbox"/>	<i>Great Gate of Kiev</i>	Moussorgsky/Eyman	Belwin Mills
<input type="checkbox"/>	<i>Hava Nagila</i>	Kinyon	Alfred
<input type="checkbox"/>	<i>Hungarian Folkround</i>	Garefolo/Whaley	Meredith
<input type="checkbox"/>	<i>Kachina: Chant & Spirit Dance</i>	McGinty	(20th century)
<input type="checkbox"/>	<i>Liberty Bell Overture</i>	Elledge	Kjos
<input type="checkbox"/>	<i>Little Rondo for Band</i>	Edmondson	Queenwood

Appendix B *(continued)*

Suggested Concert Band Repetoire - Band 7 - (year 2)

Title	Composer/Arranger	Publisher
<input type="checkbox"/> March Grenadiers	Tyler	Alfred
<input type="checkbox"/> March of the Minutemen	Edmondson	Queenwood
<input type="checkbox"/> March of the Minutemen	Ployhar	Belwin
<input type="checkbox"/> Marching through America	Conley	Carl Fischer
<input type="checkbox"/> Maskepetoon	Appleby	Apro
<input type="checkbox"/> Meadowl3nds	Jones	Studio PR
<input type="checkbox"/> Modal Overture	O'Reilly	Alfred
<input type="checkbox"/> Montevista	R.W, Smith	Belwin
<input type="checkbox"/> Mr. B	Rogal	Apro
<input type="checkbox"/> Mystic Legend	McGinty	Queenwood
<input type="checkbox"/> Mystic River Fantasy	Swearingen	Barnhouse
<input type="checkbox"/> Nana Kru	Greene	Pro Art
<input type="checkbox"/> Oxford Overture	McGinty	Queenwood
<input type="checkbox"/> Pageantry for Band	Kinyon	Alfred
<input type="checkbox"/> Pomp and Circumstance	Elgar/Osterling	Jenson
<input type="checkbox"/> Prelude and March	Margolis	Manhattan Beach
<input type="checkbox"/> Prelude to a Festival	McGinty	Hal Leonard
<input type="checkbox"/> Prometheus Overture	McGinty	Queenwood
<input type="checkbox"/> Queenwood Overture	McGinty	Barnhouse
<input type="checkbox"/> Riverbend Rhapsody	Shaffel	Birch Island Music
<input type="checkbox"/> Royal Empire Overture	Huckeby	Birch Island Music
<input type="checkbox"/> Royal March	Kinyon	Alfred
<input type="checkbox"/> Royal Overture	Kinyon	Alfred
<input type="checkbox"/> Silver Scepter	Kinyon	Alfred
<input type="checkbox"/> Silvergate Overture	Edmondson	Queenwood
<input type="checkbox"/> Soldier's Procession & Sword Dance	Margolis	Manhattan Beach
<input type="checkbox"/> Starship One	Chartaway	William Allen Music
<input type="checkbox"/> Suite for Young People	Ward	Belwin
<input type="checkbox"/> Two Minute Symphony	Margolis	Manhattan Beach
<input type="checkbox"/> Two All Time Favountes	O'Reilly	Alfred
<input type="checkbox"/> Two English Dances	O'Reilly	ALfred

Appendix B

Suggested Concert Band Repetoire - Band 8 - (year 3)

Title	Composer/Arranger	Publisher
<input type="checkbox"/> <i>Ash Lawn Echoes</i>	R.W. Smith	Belwin
<input type="checkbox"/> <i>Back to the FLecies</i>	Green	Alfred
<input type="checkbox"/> <i>Balladair</i>	Erickson	Bourne
<input type="checkbox"/> <i>Barbarossa</i>	Himes	Kjos
<input type="checkbox"/> <i>Bartok Folk Trilogy</i>	McGinty	Queenwood
<input type="checkbox"/> <i>Belle Qui Tiens Ma Vie</i>	Margolis	Manhattan Beach
<input type="checkbox"/> <i>Blanche Cornroe la Neige</i>	Freedman	CMC
<input type="checkbox"/> <i>Brandon Bay</i>	Huckeby	Barnhouse
<input type="checkbox"/> <i>Bristol Bay Legend</i>	Sheldon	Barnhouse
<input type="checkbox"/> <i>Brookpark Overture</i>	Swearingen	Barnhouse
<input type="checkbox"/> <i>Canticum</i>	Curnow	Music Works
<input type="checkbox"/> <i>Canto</i>	McBeth	Southern
<input type="checkbox"/> <i>Celebration Concert March</i>	Feldstein	Alfred
<input type="checkbox"/> <i>Chesapeake Overture</i>	O'Reilly	Alfred
<input type="checkbox"/> <i>A Childhood Hymn</i>	Holsinger	Wingertjones
<input type="checkbox"/> <i>Chorale Prelude- For the Beauty of the Earth</i>	C.T. Smith	Jenson
<input type="checkbox"/> <i>Cimmaron Overture</i>	Williams	Alfred
<input type="checkbox"/> <i>City of Bridges</i>	Rogal	Apro
<input type="checkbox"/> <i>Classic Motet</i>	Zingarelli/Hastings	Alfred
<input type="checkbox"/> <i>Colonel Bogey March</i>	Alford/Balent	Carl Fischer
<input type="checkbox"/> <i>Crystal City Overture</i>	Edmondson	Barnhouse
<input type="checkbox"/> <i>Dawn Brigade</i>	Appleby	Apro
<input type="checkbox"/> <i>Early English Suite</i>	Finlayson	Boosey & Hawkes
<input type="checkbox"/> <i>El Alamein</i>	Edmondson	Queenwood
<input type="checkbox"/> <i>El Mirador</i>	Jennings	Musicworks
<input type="checkbox"/> <i>Enter the Clowns</i>	Conley	Studio P-R
<input type="checkbox"/> <i>Fanfare, Ode and Festival</i>	Margolis	Manhattan Beach
<input type="checkbox"/> <i>French Canadian Suite</i>	McLaughlin	Bourne
<input type="checkbox"/> <i>General Greene Concert March</i>	Edmondson	Queenwood
<input type="checkbox"/> <i>Grouse Mountain Lullaby</i>	Chapman	Belwin Mills

Appendix B *(continued)*

Suggested Concert Band Repertoire - Band 8 - (year 3)

Title	Composer/Arranger	Publisher	
<input type="checkbox"/>	<i>Hogan's Heroes March</i>	Fielding	Hal Leonard
<input type="checkbox"/>	<i>A Hundred Pipers</i>	Ployhar	Carl Fischer
<input type="checkbox"/>	<i>Hungarian Rhapsody #2</i>	Liszt/Bender	Carl Fischer
<input type="checkbox"/>	<i>Invention #1</i>	Blahnik	Hal Leonard
<input type="checkbox"/>	<i>Kilkenny Brigade</i>	Ployhar	Wyrn Music
<input type="checkbox"/>	<i>Korean Folk Medley</i>	Ployhar	Belwin
<input type="checkbox"/>	<i>Le Sabre</i>	Osterling	Jenson
<input type="checkbox"/>	<i>Londonderry Air</i>	Kinyon	Alfred
<input type="checkbox"/>	<i>Lonestar Overture</i>	O'Reilly	Alfred
<input type="checkbox"/>	<i>March of the Irish Dragoons</i>	Ployhar/Balent	Jenson
<input type="checkbox"/>	<i>March of the Irish Guard</i>	Ployhar/Balent	Carl Fischer
<input type="checkbox"/>	<i>The Monk</i>	Freeman	Apró
<input type="checkbox"/>	<i>Norwegian FoLksong Suite</i>	Erickson	Bourne
<input type="checkbox"/>	<i>Pavane and March</i>	Gordon	Theodore Presser
<input type="checkbox"/>	<i>Pavanne</i>	Ravel/Smith	Belwin
<input type="checkbox"/>	<i>Procession of the Sardar</i>	Williams	Alfred
<input type="checkbox"/>	<i>Pueblo</i>	Higgins	Jenson
<input type="checkbox"/>	<i>The Rod Balloon</i>	McGinty	Queenwood
<input type="checkbox"/>	<i>Renaissance Festival & Dances</i>	Pearson	Kjos
<input type="checkbox"/>	<i>Romanesque</i>	Swearngen	Barnhouse
<input type="checkbox"/>	<i>Sandcastle Sketches</i>	Sheldon	Barnhouse
<input type="checkbox"/>	<i>Simple Gifts</i>	Balent	Carl Fischer
<input type="checkbox"/>	<i>The Silver Fox</i>	Cook	Belwin
<input type="checkbox"/>	<i>Suite from Bohemia</i>	Nelhybel	E.C. Kirby
<input type="checkbox"/>	<i>Suite in a Minor Mode</i>	Kabalevsky	MCA Music
<input type="checkbox"/>	<i>Superstition Mountain Overture</i>	Curnow	Jenson
<input type="checkbox"/>	<i>Two Ancient French Dances</i>	Philip Gordon	Bourne
<input type="checkbox"/>	<i>What Child is This</i>	Ford	CPP Belwin
<input type="checkbox"/>	<i>Whiteriver Canyon Overture</i>	Higgins	Jenson
<input type="checkbox"/>	<i>Wind River Overture</i>	Pearson	Kjos

Appendix C

Suggested Concert Band Repetoire - Band 9 - (year 4)

	Title	Composer/Arranger	Publisher
<input type="checkbox"/>	Air	Bach/Appleby	Apro
<input type="checkbox"/>	Ancient Voices	Sweeney	Hal Leonard
<input type="checkbox"/>	<i>Black is the Color of My True Love's</i>	Curnow	Jenson
<input type="checkbox"/>	<i>Hair</i>		
<input type="checkbox"/>	Celebration of Life	Ralph Haltgren	Kjos
<input type="checkbox"/>	Devil Dance	Kinyon	Alfred
<input type="checkbox"/>	Dinosaurs	Bukvich	Hal Leonard
<input type="checkbox"/>	Early English Suite	Duncombe/Finlayson	Boosey & Hawkes
<input type="checkbox"/>	Fantasia Noel	Akey	Alfred
<input type="checkbox"/>	Grouse Mountain Lullaby	Chatman	Hal Leonard
<input type="checkbox"/>	Headless Horseman	Broege	Manhattan Beach
<input type="checkbox"/>	Huron Indian Carol	Milford	Alfred
<input type="checkbox"/>	Linden Lea	Williams/Stout	Boosey & Hawkes
<input type="checkbox"/>	A Night on Bald Mountain	Moussorgsky/Higgins	Jenson
<input type="checkbox"/>	Northern Spirit March	Hodges	Alfred
<input type="checkbox"/>	Overture Espanol	Higgins	Jenson
<input type="checkbox"/>	Oxford Point Overture	Smith	Jenson
<input type="checkbox"/>	Pictures at an Exhibition	Moussorgsky/Curnow	Jenson
<input type="checkbox"/>	Prelude and Pugue in Bb Major	Bach/Moehlmann	Warner Bros.
<input type="checkbox"/>	Psalm and Celebration	Pearson/Elledge	Kjos
<input type="checkbox"/>	Rainforest Rhapsody	JennLngs	Musicworks
<input type="checkbox"/>	Regenesis	Higgins	Hal Leonard
<input type="checkbox"/>	Sonatina for Band	Erickson	Belwin Mills
<input type="checkbox"/>	Spirituals!	Charlie Hill, Chuck Elledge	Kjos
<input type="checkbox"/>	Suite from Bohemia	Nelhybel	E.C. Kirby
<input type="checkbox"/>	Three Chinese Miniatures	Robert Jager	Kjos
<input type="checkbox"/>	Three Folk Minatures	Jutras	Barnhouse
<input type="checkbox"/>	Variation Overture	Williams	Ludwig
<input type="checkbox"/>	Variations on an English Folk Tune	Smith	Jenson
<input type="checkbox"/>	When the Stars Began to Fall	Allen	TRN Music





Appendix C

Lesson Planning

Class Procedures Flow Chart

Adapted from: Alberta Education. (1988). Junior High School Curriculum Guide: Instrumental Music. Edmonton.

Notes indicate the relative time and the importance of weighting. It is recognized that considerable time and effort are expended on such items as score and lesson preparation, instrument maintenance, and budgeting which are not included in the chart.

	<hr/> Set-up <hr/>	
materials preparation		chair and stand organization
room preparation		equipment acquisition
	<hr/> Assembly <hr/>	
attendance		school-related announcements
	<hr/> Warm-up <hr/>	
scales		articulation patterns
technique review		preliminary tuning
	<hr/> Instruction / Rehearsal <hr/>	
method books		literature
technique studies		cultural/historical component
theory/ear-training		listening— critical/responsive component
	<hr/> Wrap -up <hr/>	
assignments		events
concerns		accolades
clean-up		

Appendix C

Sample Lesson Plan Form

Source: Bruce Pearson (Used with permission)

Warm-up (8 - 10 minutes)

Breathing:

Embouchure:

Arm and Fingers:

Mental:

Tuning (3 - 5 minutes)

Familiar Selection (3 - 5 minutes)

Primary Rehearsal Selection (10 - 15 minutes) [Focus on musicality.].

Key concept:

Related listening:

Secondary Rehearsal Selection (8-10 minutes) [Focus on technical concerns.].

Key concept:

Related listening:

Sight Reading (3 - 5 minutes)

Fun Selection (3 - 5 minutes)

At the next rehearsal: Typically, the portion of repertoire sight read will become the secondary rehearsal selection at the next lesson. The secondary rehearsal selection will become the primary rehearsal selection of the next lesson.

Appendix C

Planning Strategies: Instrumental Technique

From: The Teaching or Practice Module, by Don Harris. Adapted and used with permission.

These strategies are concerned with that portion of the instrumental music class which involves the use of method or technique books (e.g., *Standard of Excellence*, *Ensemble Drill...*), chorale studies (e.g. *Treasury of Scales*), or supplementary exercises for solving special problems on particular instruments (e.g. legato slide technique development exercise for trombones).

This portion of the lesson should be executed in order to:

1. **Review and reinforce** good performance skills or conceptual understandings.
2. **Remedial teach** (correct skills or understandings).
3. **Extend** good performance skills or conceptual understandings (teach new skills and/or understandings).
4. **Prepare** for the rehearsal/performance of literature (anticipate, solve, and prevent problems).

Method:

1. Introduce and play each exercise to **reinforce** basic performance skills and conceptual understandings (e.g., tone production, embouchure, breathing). This usually includes work with such things as long tones, lip slurs, sustained chords, chorales, scales or scale studies, rhythms, articulations, dynamics, etc.
2. **Remedial teaching techniques** are frequently used to correct performance skills and/or conceptual understandings.
3. Extend the tone production, embouchure, breathing, rhythmic, etc. learnings to stretch the students in new or advanced performance skills or conceptual understandings.
4. Specific performance skill or understanding requirements may be extracted from the literature and practised in simplified form to **prepare** students for the rehearsal or performance of band literature (e.g., rhythmic problem, unfamiliar key, breathing technique which may assist students to phrase musically, articulation, technically challenging passage, etc.).

Individual students or small groupings of students are often heard in numbers 1-4.

It is important to provide enough instruction and repetition to develop a high level of correctness for all students. Positive reinforcement leads to confident and motivated students.

This is a key time in teaching for the clarification and understanding of performance standards on which future assessment of student achievement may be based.

Appendix D

Parent Support Groups

Adapted from: Alberta Education (1994). *Senior High School Curriculum Guide: Instrumental Music*. Edmonton.

Band parents' organizations can be an invaluable resource in terms of manpower, fundraising, and community relations. The efforts of a well-defined and carefully focused group will enhance the school band program.

By-laws, a constitution and executive role descriptions should define the role of the organization and individual duties. These documents should state clearly that the parent organization is a support group for the school band program. The methods and areas whereby the group can make decisions and influence the music program should be delineated and should not include school policies and curricular decisions of the teacher.

The executive and general meetings should adopt a tone of professionalism. Using an accepted parliamentary method of passing motions and limiting discussion to the issue on the table will make all parties involved eager to return for the next meeting. A helpful member of a music parents' executive is an administrative representative, who can provide instant clarification, support, and knowledge of school policies.

It is recommended that there be at least two general meetings open for all parents each year. This allows all parents an opportunity to air concerns and forward new ideas. It is recommended that recognition of parental support be instigated. Small rewards go a long way in maintaining interest and commitment.

A set of procedures for dealing with the day-to-day decisions that are certain to arise between executive meetings should be established. At the first general meeting of each year, an outline of events and budget should be discussed and approved. Clear goals should allow the organization to function efficiently.

When properly channelled, the band parents' organization is a tremendous asset to the instrumental music program.

Appendix D

References

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should provide ample space for secured instrument storage. An instrumental music rehearsal facility should contain at least 500 square metres of floor space and the ceiling height should be at least 5 metres. The reverberation time should be between 0.8 and 1.2 seconds. Ideally, a small ensemble room of at least 100 square metres should also be provided.

- The band room should be equipped with high quality sound reproduction equipment. Ideally, areas for independent, self-directed listening activities should also be provided.
- The band instructor should be provided with a desk and file cabinet in each school at which he/she instructs. At the instructor's home or principal school, an office with appropriate furnishings should be provided.
- The rehearsal facility should provide a year-round temperature between 18C and 21C and a range of 40 to 50 percent humidity. At least 70 footcandles of illumination on each student's music should be provided.
- All Band 6, 7, 8, 9 instructors need access to a well-stocked library of large and small ensemble music for wind and percussion players at both beginning and intermediate levels. The library should acquire new music regularly. Necessary storage space and equipment to process music and maintain the library should be provided.
- The band room should be equipped with at least: two concert snare drums, double tension concert bass drum, concert crash cymbals, suspended cymbals, three pedal timpani, tambourines, triangles, orchestra bells, drum stands, xylophone or marimba, sufficient heavy-duty music stands for the largest group taught, conductor's stand and podium, and an electronic tuning device.
- In every room where music instruction takes place, a good quality piano, tuned at least twice annually, should be provided.