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# INSTRUMENTAL MUSIC 10–20–30

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## A. PROGRAM RATIONALE AND PHILOSOPHY

The fine arts embrace music, art and drama without obscuring their uniqueness. Each has a body of content, partly derived from tradition and partly developed from the insights and interests of those involved. Each has its own mode of expression and makes its own contribution to society, necessitating the inclusion of the arts as separate subject areas in the school program.

There are fundamental principles which apply to all three. Specifically, the student is involved as a creator, a performer, a historian, a critic and a consumer. Throughout the grades an articulated fine arts program should enhance the depth and breadth of expression and intuitive response. The maturing student learns to appreciate, to understand, to create and to criticize with discrimination the products of the mind, the voice, the hand and the body.

### PHILOSOPHY FOR MUSIC EDUCATION

The systematic development of musical skills, knowledge and perception contributes to the total development of the individual. Music is accessible to all, and as students become sensitive to its expressive elements, they may develop insight into human feelings. Music education should begin at an early age and continue to encourage creative expression through performance, listening and composition.

The sense of meaning in music can be developed by the student as:

#### **Performer**

Performance is an active process involving the development and application of musical skills, knowledge and perceptions.

#### **Listener, Evaluator, Consumer, Historian**

These experiences develop an understanding of music and musicians of the past and present.

#### **Composer**

The organization of the elements of music into an intrinsically satisfying composition generates aesthetic creativity and perception.



## B. GENERAL LEARNER EXPECTATIONS

The Senior High School Instrumental Music Program is designed to help students to develop competencies and to strive for excellence in the following categories:

### PERFORMING

- To discover, develop and evaluate their talents and abilities in musical performance through establishing, extending and reinforcing correct technical skills.
- To recognize, interpret and perform rhythm, melody, harmony, form and expression as they appear in musical notation.
- To develop and perform a repertoire of quality literature.

### LISTENING

To develop the ability to make intellectual and aesthetic judgments based on critical listening and analysis.

### CREATING

To develop additional avenues of self-expression through interpretation, improvisation, arranging and composing.

### RESEARCHING

To develop a knowledge of music history and literature and its relationship to world history. To make students aware of the applications of music in our society with respect to music careers, and avocational and leisure uses.

### VALUING

To grow in the appreciation, understanding and enjoyment of music as a source of personal fulfillment.

### ATTITUDES

Positive attitudes are fostered by success in singing, playing, reading, listening, creating and valuing music. Through instrumental music, students will be encouraged to:

- value the uniqueness of this communication skill
- appreciate fine arts as a form of personal enrichment, self-expression and/or entertainment
- be appreciative of human values as they are recorded in great instrumental literature
- develop positive, realistic self-images through an understanding and acceptance of themselves, with their strengths and their limitations
- develop an appreciation of the social value of instrumental participation
- continue to develop their creative abilities and to use them in a constructive manner to contribute to society and to personal satisfaction
- apply maximum effort and attain effectiveness in performance through physical and mental discipline
- appreciate creativity as exhibited in all areas of human endeavour
- maintain positive attitudes toward leisure in all its forms, present and future
- value the necessity of learning throughout life
- develop a sense of purpose in life and joy in living.

### OVERVIEW OF THE PROGRAM

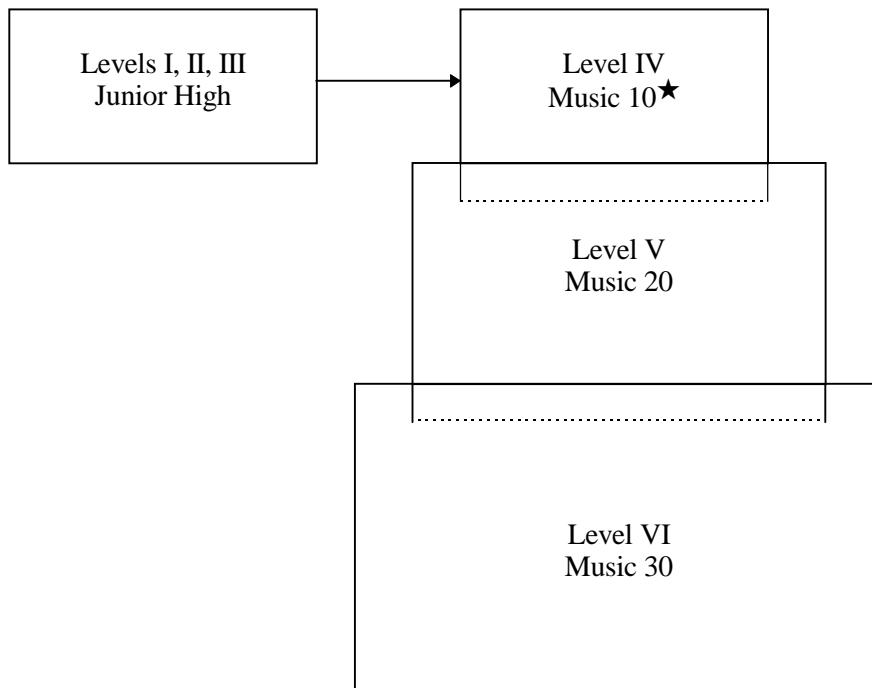
The Senior High School Instrumental Music Program is designed as a sequential and developmental approach to music instruction. Each level grows from those experiences previously presented. The program should be flexible, providing for several levels of student ability and achievement.

The Senior High School Instrumental Music Program may consist of a wind/percussion program and/or strings program. The basic theory aspects presented here apply to both string and wind/percussion programs. However, this document only deals specifically in its application to the wind/percussion program. The complete strings program (Levels I–VI) is contained in the *Junior High School Instrumental Curriculum Guide*, 1988 (pp. 67–107).

The goals of the wind/percussion program are achieved through the development of aural skills, technical/theoretical skills, interpretive skills, intellectual skills and synthesis skills. In the secondary music program these skills are divided into six levels: Levels I, II and III (junior high, Grades 7–9); Levels IV, V and VI (Music 10–20–30).

Thus Levels IV, V and VI correspond to the first, second and third years of the high school music program; typically Grades 10, 11 and 12. Entry into the Level IV program presumes the student has successfully completed Level III of the Alberta junior high school curriculum or its equivalent. It is expected that by the end of three years in the senior high school music program, Level VI will be achieved.

Since the six levels of music comprise a continuous developmental pattern for growth and achievement and not necessarily a time period elapsed, additional entry into the high school music program can occur with teacher/administrator discretion even though a student may not have taken specific levels previously in a classroom setting.



★Students may also be admitted to Instrumental Music 10 at teacher/administrator discretion.

**Implementation Note:**

Historically, the combining of students from more than one level into a single class has often been necessary. Undoubtedly this practice will continue; however, it is recommended that classes of only one level be offered where numbers warrant.

**When two or more levels are combined, the teacher may adapt this curriculum in the areas of written and aural skills, rhythm and articulation, and history and listening, by selecting elements from each level taught. All other required components remain as specified.**

## C. SPECIFIC LEARNER EXPECTATIONS

### Concept/Skill Charts

#### Performance

*The student will recognize and be able to perform, using articulations from the **articulation** chart.*

#### Level IV

In Level IV ranges:

- a chromatic scale ascending and descending
- major scales diatonically and in thirds from **Group A** in eighth notes at mm ♩ = 120
- minor scales diatonically from **Group A** in eighth notes at mm ♩ = 96
- major scales diatonically and in thirds from **Group B** in eighth notes at mm ♩ = 72
- minor scales diatonically from **Group B** in eighth notes at mm ♩ = 60

#### Level V

In Level V ranges:

- major scales diatonically and in thirds from **Group A** in eighth notes at mm ♩ = 132
- minor scales diatonically from **Group A** in eighth notes at mm ♩ = 108
- major scales diatonically and in thirds from **Group B** in eighth notes at mm ♩ = 96
- minor scales diatonically from **Group B** in eighth notes at mm ♩ = 72
- major scales diatonically and in thirds from **Group C** in eighth notes at mm ♩ = 60

#### Level VI

In Level VI ranges:

- major scales diatonically and in thirds from **Group A** in eighth notes at mm ♩ = 144
- minor scales diatonically from **Group A** in eighth notes at mm ♩ = 120
- major scales diatonically and in thirds from **Group B** in eighth notes at mm ♩ = 108
- minor scales diatonically from **Group B** in eighth notes at mm ♩ = 96
- major scales diatonically and in thirds from **Group C** in eighth notes at mm ♩ = 72
- minor scales diatonically from **Group C** in eighth notes at mm ♩ = 60

<b>Group A</b>
Major: B <sup>b</sup> , E <sup>b</sup> , A <sup>b</sup> , F
Minor: G, C, F, D

<b>Group B</b>
Major: D <sup>b</sup> , C, G, D
Minor: B <sup>b</sup> , A, E, B





<b>Group C</b>
Major: A, G <sup>b</sup> , E, B
Minor: F <sup>#</sup> , E <sup>b</sup> , C <sup>#</sup> , G <sup>#</sup>

## Performance (continued)

The student will recognize and be able to perform, using articulations from the **articulation** chart.





### Level IV

In Level IV ranges:

- arpeggios in the keys from **Group A** in eighth notes at the following tempos:  
woodwinds: mm  = 120  
brass: mm  = 84
- arpeggios in the keys from **Group B** in eighth notes at the following tempos:  
woodwinds: mm  = 72  
brass: mm  = 60







### Level V

In Level V ranges:

- arpeggios in the keys from **Group A** in eighth notes at the following tempos:  
woodwinds: mm  = 132  
brass: mm  = 96
- arpeggios in the keys from **Group B** in eighth notes at the following tempos:  
woodwinds: mm  = 96  
brass: mm  = 72

### Level VI

In Level VI ranges:

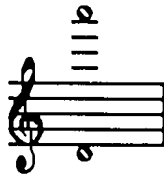
- arpeggios in the keys from **Group A** in eighth notes at the following tempos:  
woodwinds: mm  = 144  
brass: mm  = 108
- arpeggios in the keys from **Group B** in eighth notes at the following tempos:  
woodwinds: mm  = 108  
brass: mm  = 84
- arpeggios in the keys from **Group C** in eighth notes at the following tempos:  
woodwinds: mm  = 72  
brass: mm  = 60

## Ranges

### Level IV

The student will recognize and be able to perform all pitches within these written ranges:

Piccolo



Flute



Oboe



English Horn



Bassoon



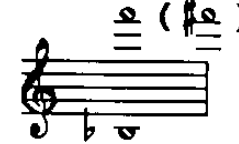
Clarinet



Alto/Bass  
Clarinet



Saxophone



Trumpet



Horn



Trombone/  
Euphonium



Tuba



**Ranges (continued)**

**Level V**

*The student will recognize and be able to perform all pitches within these written ranges:*

Piccolo



Flute



Oboe



English Horn



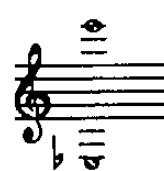
Bassoon



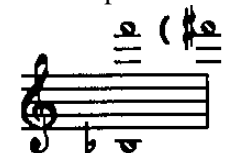
Clarinet



Alto/Bass  
Clarinet



Saxophone



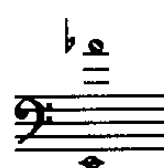
Trumpet



Horn



Trombone/  
Euphonium



Tuba



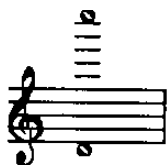


**Ranges (continued)**

**Level VI**

*The student will recognize and be able to perform all pitches within these written ranges:*

Piccolo



Flute



Oboe



English Horn



Bassoon



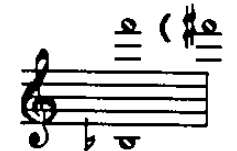
Clarinet



Alto/Bass  
Clarinet



Saxophone



Trumpet



Horn



Trombone/  
Euphonium



Tuba



## Articulation

**Note:** When two or more levels are combined in one class, the teacher may adapt “articulation” by selecting elements from each level taught.

*The student will:*

### Level IV

recognize and perform articulation patterns of:



### Level V

recognize and perform articulation patterns of:



### Level VI

recognize and perform articulation patterns of:



These articulation patterns are models to be used in any melodic pattern.

## Percussion

*The student will:*

1. Include mallet instruments in all categories of scale and arpeggio requirements with ranges as follows:
  - Level IV – 1 octave (with arpeggios)
  - Level V/VI – 2 octaves (with arpeggios)
 (tempos should be the same as those given for woodwinds)
2. Be able to recognize and play all notes of the instruments at hand.
3. Continue to work on all previously introduced performance skills.

*The student will:*

### Level IV

#### General Technique

Continue to develop evenness and facility of **both** hands to perform all forms of hand-to-hand techniques, including single and multiple bounce strokes and sticking patterns which mirror each other; e.g., **RLLRLRRL**

#### Snare Drum Technique

1. Continue to work on open and closed roll techniques for evenness and control at all dynamic levels.
2. Continue to develop flams, paradiddles, 3-stroke drags, 4-stroke ruffs, flam accents, flam paradiddles, and 5-, 7-, 9- and 17-stroke rolls.

### Level V

#### General Technique

#### Snare Drum Technique

3. Develop the following: Double and triple paradiddles, flamacues and ratamacues.

### Level VI

#### General Technique

#### Snare Drum Technique

4. Develop the following:  
Double and triple ratamacues, and single and double drags.

## Percussion (continued)

*The student will:*

### Level IV

#### Tympani Technique

1. Continue to develop ability to perform a smooth roll, passing rolls and dampening technique.
2. Continue to develop tuning abilities, including the ability to tune multiple pitches from a single given pitch (such as that from a pitch pipe, tuning fork or a mallet instrument), without the aid of tuning gauges.

#### Other Percussion Instruments

The student will continue to develop proper techniques in playing other common percussion instruments as in the following:

1. Bass drum stroke, muffling and 1- and 2-handed rolls.
2. Cymbal crashing and choking techniques.
3. Triangle stroke and roll techniques.
4. Tambourine stroke and roll techniques.

The student will become familiar with and be able to perform on the following additional percussion instruments and accessories: woodblocks, cowbells, guiro, castanets, maracas, shaker, gong, finger cymbals, afuche, vibraslap and slapstick (whip).

#### Literature

Since there is often great disparity in the level of difficulty between the percussion parts and the rest of the band, it is suggested that percussionists be strongly encouraged to perform standard solo and ensemble literature.

### Level V

#### Tympani Technique

3. Continue to develop tuning abilities as above, and to be able to do so rapidly in increasingly difficult passages, with frequent changes and less tonal intervals.

#### Other Percussion Instruments

### Level VI

#### Tympani Technique

#### Other Percussion Instruments





## Rhythm (continued)

### Level V

**Note:** When two or more levels are combined in one class, the teacher may adapt “rhythm” by selecting elements from each level taught.

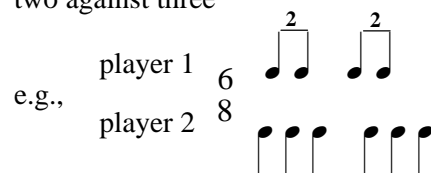
*The student will be able to* recognize, write, verbally count and perform at various tempos:

- **previously learned** rhythms and patterns from Level IV
- **previously learned** patterns within a new context:

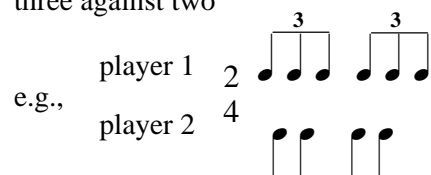
- changing the unit of beat from  to 

e.g., 

- two against three

e.g., 

- three against two

e.g., 

- mixing divisions of five, six and seven

e.g., 

or

e.g., 

- ties across a bar line

e.g., 



## Rhythm (continued)

### Level VI

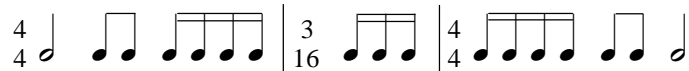
**Note:** When two or more levels are combined in one class, the teacher may adapt “rhythm” by selecting elements from each level taught.

*The student will be able to recognize, write and perform:*

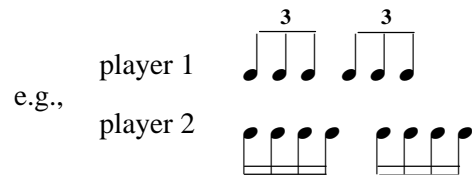
- **previously learned** patterns within a new context:

- changing the unit beat from  to 

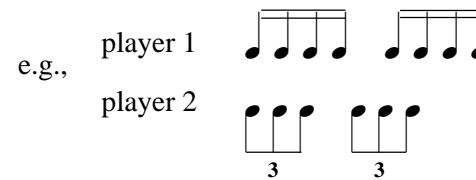
$$\text{quarter note} = \text{eighth note}$$



- three against four



- four against three



## Written

**Note:** When two or more levels are combined in one class, the teacher may adapt “written” by selecting elements from each level taught.

### Level IV

*The student will be able to:*

- recognize and write in treble or bass cleff, all intervals within an octave
- construct a major and a chromatic scale starting on any note
- recognize and write all major and minor key signatures from performance **Group A** and **Group B**

### Level V

- recognize and write all intervals, including compound intervals
- transpose a simple melody up or down a major 2nd, perfect 5th or major 6th
- recognize and write all major and minor key signatures

### Level VI

- construct mixolydian, dorian, natural minor, harmonic minor and melodic minor scales starting on any note
- transpose a simple melody to treble or bass clef
- recognize and write all major and minor key signatures
- recognize and write in treble or bass clef starting on any note, major, minor and V<sup>7</sup> chords and their inversions

These written skills should be developed using the performance literature as much as possible.



## Aural

**Note:** When two or more levels are combined in one class, the teacher may adapt “aural” by selecting elements from each level taught.

From a given example, *the student will be able to:*

### Level IV

- recognize ABA, Rondo, and Theme and Variation forms
- recognize phrases and cadence points
- notate two measures of rhythmic phrases using one tone
- recognize the following intervals when played melodically ascending: unison, octave, perfect 4, perfect 5, major 3
- recognize when any two given tones are in tune/out of tune with one another in intervals of perfect 4, perfect 5, unison and octave

### Level V

- recognize plagal (IV–I) and authentic (V–I) cadences
- notate three measures of rhythmic phrases using one tone
- recognize the following intervals when played melodically ascending: all intervals from Level IV, major 2, 6, 7, minor 3
- recognize when any two given tones are in tune/out of tune with one another in intervals of major 3

### Level VI

- recognize the harmonic progression I–IV–V–I
- notate four measures of rhythmic phrases using one tone
- recognize all simple intervals when played melodically, and major, minor and V<sup>7</sup> chords
- recognize when any two given tones are in tune/out of tune with one another in intervals of minor 3

## History

**Note:** When two or more levels are combined in one class, the teacher may adapt “history” by selecting elements from each level taught.

*The student will be able to identify the following composers according to historical period and nationality. The student will listen to and make critical comment on a minimum of six works, covering all available style periods, and with particular attention to composers of wind band music.*

	Level IV	Level V	Level VI
Renaissance	Palestrina, Giovanni [1525–1594]	Gabrieli, Giovanni [1557–1612]	des Prez, Josquin [1440–1521]
Baroque	Purcell, Henry [1659–1695] Bach, Johann Sebastian [1685–1750] Handel, George Frideric [1685–1759]	Vivaldi, Antonio [1678–1741] Telemann, Georg Philipp [1681–1767]	Corelli, Arcangelo [1653–1713]
Classical	Haydn, Franz Joseph [1732–1809] Mozart, Wolfgang Amadeus [1756–1791] Beethoven, Ludwig von [1770–1827]		
Romantic	Wagner, Richard [1813–1883] Dvorak, Antonin [1841–1904] Brahms, Johannes [1833–1897] Tchaikovsky, Peter Ilyitch [1840–1893] Debussy, Claude [1862–1918]	Schubert, Franz [1797–1828] Berlioz, Hector [1803–1869] Chopin, Fredric [1810–1849] Liszt, Franz [1811–1886] Holst, Gustav [1874–1934] Elgar, Edward [1857–1934]	Rossini, Gioacchino [1792–1868] Mendelssohn, Felix [1809–1847] Verdi, Giuseppe [1813–1901] Greig, Edvard [1843–1907] Mahler, Gustav [1860–1911]
Modern	Stravinsky, Igor [1882–1971]	Bartok, Bela [1881–1945] Shostakovitch, Dmitri [1906–1975] Britten, Benjamin [1913–1976]	Hindemith, Paul [1895–1963] Barber, Samuel [1910–1981] Copland, Aaron [1900–1990]
Wind Band	Grainger, Percy [1882–1961] Sousa, John Philip [1854–1932]	Vaughan Williams, Ralph [1872–1958] Persichetti, Vincent [1915–1987]	Jacob, Gordon [1895–1984] Schoenberg, Arnold [1874–1951]

## Interpretive

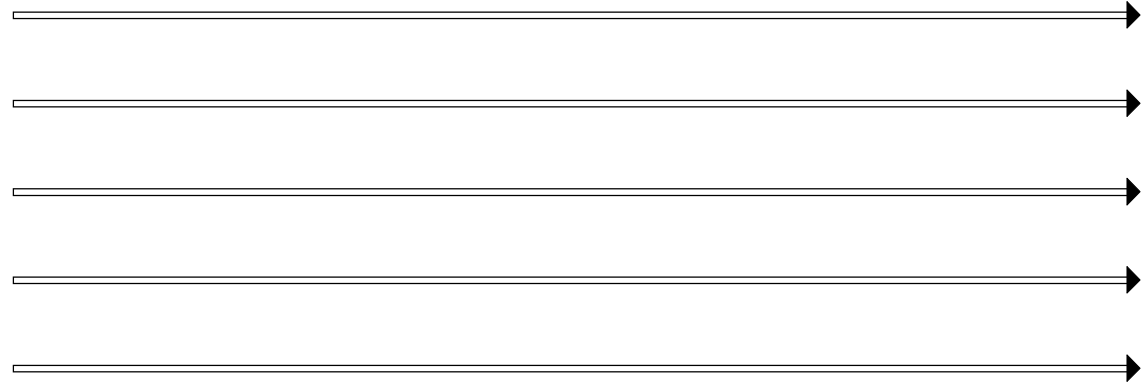
Using the basic, recommended and suggested repertoire, *the student will:*

### Level IV

- perform phrases achieving musical sensitivity and with correct stylistic performance practices
- make intellectual and aesthetic critiques of the repertoire in use
- select appropriate tempi for representative styles and periods
- demonstrate use of rubato, vibrato, nuances, flexibility of tempo
- demonstrate the meaning of dynamic marking

### Level V

### Level VI



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# Levels at a Glance

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## Level I

- **aural skills**

*The student will:*

- recognize tone/semitone relationship in a series of pitches
- understand how  $\sharp$ ,  $\flat$  and  $\natural$  are used as accidentals, affecting fingerings, slide positions and notes
- recognize and perform accurately in the keys of:

**CONCERT**  $A\flat$ ,  $E\flat$ ,  $B\flat$ , and F

- develop the concept of tonality by playing a simple melody in another tonal centre
- given the starting note, echo a five-note melody on instrument or voice
- match an appropriate tuning note
- recognize solo performances that demonstrate characteristic tone production

In order to achieve these objectives, student performances shall include vocalization.

- **technical/theoretical skills**

### **fundamentals**

*The student will:*

- demonstrate proper instrument assembly, maintenance and care
- demonstrate proper playing position
- demonstrate a characteristic tone based on acceptable:
  - embouchure formation
  - breath support
  - aural concept of the characteristic tone
  - initiation of the tone
  - release of the tone
- demonstrate acceptable intonation
- watch and respond to the conductor
- exhibit positive musical attitude characterized by:
  - regular attendance at classes, rehearsals and performances
  - efficient practice habits
  - adherence to rehearsal practices
  - participation in extra-curricular musical activities
  - seeking out recordings, concerts and other musical information

- **pitch**

*The student will:*

- recognize and understand the function of the following: staff, treble clef, bass clef, flat, natural, ledger lines, accidentals, key signatures
- organize and perform pitches of Level I ranges in major scales and arpeggios of:  
**CONCERT**  $A\flat$ ,  $E\flat$ ,  $B\flat$ , and F  
 $\text{♩} = 92$

- **ranges**

*The student will:*

- recognize and be able to perform all pitches within these written ranges:

Flute



Oboe



Bassoon



Clarinet



Saxophone



Trumpet



Horn



Trombone/  
Baritone



Tuba



Mallet percussion uses the entire range.

- **dynamics**

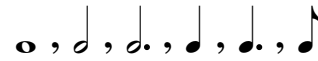
*The student will:*

- list all dynamic levels in order: pp, p, mp, mf, f, ff
- give proper names and meanings for the above dynamic levels
- perform two dynamic levels demonstrating crescendo and decrescendo

- **duration**

*The student will:*

- recognize and interpret:  
note values and rests of the following durations:



metre signatures of:

Common time  $\frac{4}{4}$  **C**

$\frac{3}{4}$   $\frac{2}{4}$

Alla breve/cut time  $\frac{2}{2}$  **C**

bar line, measure, double bar, tie, fermata, syncopation

andante, moderato, allegro  
rhythm patterns of:



- **form**

*The student will:*

- recognize and understand:
  - phrasing
  - cadence
  - even measures in phrases
  - AB, ABA

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## Level I (continued)

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### • articulation

*The student will:*

- recognize and perform:
  - slur
  - articulation patterns of:



### • technique — percussion only

On mallet instruments, *the student will:*

- perform the same scales as the wind players and will demonstrate the single stroke roll

On snare drum, *the student will:*

- continue to develop single stroke, multiple-bounce, flam and paradiddle techniques
- learn to adjust snares

On tympani, *the student will:*

- begin tuning, play legato and staccato strokes and play a single stroke roll

On bass drum et al, *the student will:*

- properly initiate and release sound on a variety of instruments

### • terminology

*The student will:*

- demonstrate through performance an understanding of D. S. al Fine, Fine, D. C. al Fine, coda, 1st and 2nd endings, extended rests, divisi, repeat signs (section, measure and two-measure)

### • interpretive performance skills common to all levels

*The student will:*

- recognize that the phrase is the musical equivalent of a sentence
- identify and perform phrases, achieving musical sensitivity through stylistic practices such as:
  - development of intensity; i.e., tension and release
  - adding flexibility of tempo; i.e., rallentando, rubato, accelerando
  - adding dynamic contrast to repeated phrases or figures and extended passages or selections
- develop an awareness of balance, blend and texture within the ensemble
- perform stylistically the repertoire chosen from various historical periods and genres

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## Level II

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### • aural skills

*The student will:*

- recognize tone/semitone relationship in major, natural minor and harmonic minor scales
- recognize the difference between major and minor tonality
- recognize and perform accurately in the keys of:

**CONCERT** D $\flat$ , A $\flat$ , E $\flat$ , B $\flat$ , F, C and c minor

- transpose simple melodies to two other tonal centres
- given the starting note, echo an eight-tone melody on instrument or voice
- recognize and perform intervals of major and minor 3rds, perfect 4ths and 5ths and octaves
- listen to and recognize solo passages on his or her instrument in a variety of repertoires
- discriminate between major and triads

In order to achieve these objectives, student performances shall include vocalization.

### • technical/theoretical skills

#### fundamentals

*The student will:*

- demonstrate proper instrument assembly, maintenance and care
- demonstrate proper playing position
- produce a characteristic tone based on acceptable:
  - embouchure formation
  - breath support
  - aural concept of the characteristic tone
  - initiation of the tone
  - release of the tone

### • technical/theoretical skills (continued)

- demonstrate acceptable intonation
- watch and respond to the conductor
- exhibit positive musical attitude characterized by:
  - regular attendance at classes, rehearsals and performances
  - efficient practice habits
  - adherence to rehearsal practices
  - participation in extra-curricular musical activities
  - seeking out recordings, concerts and other musical information

### • pitch

*The student will:*

- recognize and understand the function of the following: whole and half step, major scales, enharmonic tones
- organize and perform pitches of Level II ranges in major scales, arpeggios and thirds in:

**CONCERT** D $\flat$ , A $\flat$ , E $\flat$ , B $\flat$ , F, C

$\text{♩} = 120$

relative minors

chromatic scales in E $\flat$ , B $\flat$

### • dynamics

*The student will:*

- list and define the terms crescendo, decrescendo, diminuendo and allargando
- perform three dynamic levels demonstrating crescendo and decrescendo

## Level II (continued)

### • ranges

*The student will:*

- recognize and be able to perform all pitches within these written ranges:

Flute



Oboe



Bassoon



Clarinet



Saxophone



Trumpet



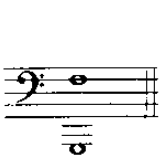
Horn



Trombone/  
Baritone



Tuba



Mallet percussion uses the entire range.

### • duration

*The student will:*

- recognize and interpret:  
note values and rests of the following durations:



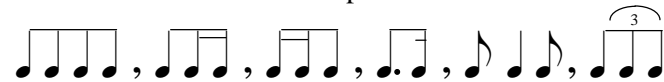
metre signatures of:

$\frac{3}{8}$   $\frac{6}{8}$

anacrusis (pick-up), caesura, legato, staccato  
addagio, presto, ritardando

rhythm patterns of:

simple time



compound time



hemiola effect



### • form

*The student will:*

- recognize and understand:
  - perfect and plagal cadence
  - uneven phrases
  - theme and variations



---

- **articulation**

*The student will:*

- recognize and perform:
  - legato
  - staccato
  - accents
  - articulation patterns of:



- **technique — percussion only**

On mallet instruments, *the student will:*

- study the same scales and arpeggios as the wind players and demonstrate proper selection of mallets for various styles of music

On snare drum, *the student will:*

- continue to develop single stroke, multiple-bounce, flam and paradiddle techniques
- begin tuning snare and batter heads

On tympani, *the student will:*

- continue to develop tuning (P4 and P5 above a given pitch), rolling, cross-sticking and dampening techniques

On bass drum et al, *the student will:*

- begin dampening, muting and rolling on various instruments and tuning both bass drum heads

- **terminology**

*The student will:*

- demonstrate through performance an understanding of *maestoso*, *alla marcia*, *arpeggio*, *tacet*, *poco a poco*, *simile*, *tutti*, *a<sup>2</sup>*

- **interpretive performance skills common to all levels**

*The student will:*

- recognize that the phrase is the musical equivalent of a sentence
- identify and perform phrases, achieving musical sensitivity through stylistic practices such as:
  - development of intensity; i.e., tension and release
  - adding flexibility of tempo; i.e., *rallentando*, *rubato*, *accelerando*
  - adding dynamic contrast to repeated phrases or figures and extended passages or selections
- develop an awareness of balance, blend and texture within the ensemble
- perform stylistically the repertoire chosen from various historical periods and genres

---

## Level III

---

### • aural skills

*The student will:*

- recognize tone/semitone relationship in major, natural minor, harmonic and melodic scales
- recognize the relationship between related major and minor scales
- recognize and perform accurately in the keys of:

**CONCERT** G $\flat$ , D $\flat$ , A $\flat$ , E $\flat$ , B $\flat$ , F, C, G and their relative minors

- transpose simple melodies with accidentals to two other tonal centres
- given the starting note, echo a four-measure phrase on instrument or voice
- recognize and perform intervals of major and minor 3rds, 6ths, perfect 4ths and 5ths and octaves
- listen to and recognize solo passages of the common wind-percussion instruments in a variety of repertoires
- discriminate between major triads, minor triads and dominant seventh chords

In order to achieve these objectives, student performances shall include vocalization.

### • technical/theoretical skills

#### fundamentals

*The student will:*

- demonstrate proper instrument assembly, maintenance and care
- demonstrate proper playing position

### • technical/theoretical skills (continued)

- produce a characteristic tone based on acceptable:
  - embouchure formation
  - breath support
  - aural concept of the characteristic tone
  - initiation of the tone
  - release of the tone
- demonstrate acceptable intonation
- watch and respond to the conductor
- exhibit positive musical attitude characterized by:
  - regular attendance at classes, rehearsals and performances
  - efficient practice habits
  - adherence to rehearsal practices
  - participation in extra-curricular musical activities
  - seeking out recordings, concerts and other musical information

### • pitch

*The student will:*

- recognize and understand the function of the following: intervals of M3, m3, P4, P5, P8, double sharp, double flat, chords, triad, I, IV, V and V<sub>7</sub>
- organize and perform pitches of Level III ranges in major scales, arpeggios and thirds in:

**CONCERT** G $\flat$ , D $\flat$ , A $\flat$ , E $\flat$ , B $\flat$ , F, C, G

$\text{♩} = 144$

relative minors

chromatic scales over entire range

### • dynamics





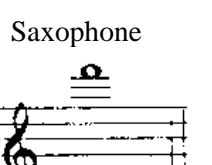

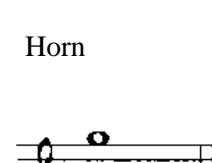

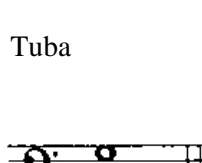
*The student will:*

- list, define and demonstrate sforzando, fp, f-p and morendo
- perform four dynamic levels demonstrating crescendo and decrescendo

• **ranges**

*The student will:*

- recognize and be able to perform all pitches within these written ranges:

<p>Flute</p> 	<p>Oboe</p> 	<p>Bassoon</p> 
<p>Clarinet</p> 	<p>Saxophone</p> 	<p>Trumpet</p> 
<p>Horn</p> 	<p>Trombone/ Baritone</p> 	<p>Tuba</p> 

Mallet percussion uses the entire range.

• **duration**

*The student will:*

- recognize and interpret:  
note values and rests of the following durations:



metre signatures of:

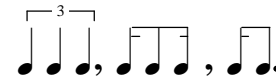
9 12 5 7  
8 8 8 8

tenuto/tenura

grave, largo, lento, andantino, allegretto, vivace, rallentando,  
accelerando, ritenuto, a tempo, tempo primo

rhythm patterns of:

simple time



compound time



• **form**

*The student will:*

- recognize and understand:
  - imperfect cadences
  - rondo

---

## Level III (continued)

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### • articulation

*The student will:*

- recognize and perform:
  - tenuto
  - marcato
  - articulation patterns of:



### • technique — percussion only

On mallet instruments, *the student will:*

- study the same scales, arpeggios and chord sequences as the wind players

On snare drum, *the student will:*

- continue to develop single stroke, multiple-bounce, flam and paradiddle techniques
- replace drum heads

On tympani, *the student will:*

- demonstrate pitch changes of one step in two measures:  
4 time (♩ = 120 on individual tympani)  
4
- demonstrate pitch changes on P4 and P5 in four measures:  
4 time (♩ = 120)  
4

On bass drum et al, *the student will:*

- maintain previous techniques and tambourine thumb roll

### • terminology

*The student will:*

- demonstrate through performance an understanding of ad lib, agitato, animato, appassionato, bravura, brillante, cantabile, dolce, espressivo, grandioso, grazioso, scherzando, sostenuto, tranquillo, attacca, cadenza, l'istesso, loco, 8va, meno, molto, mosso, senza, con, subito, piu

### • interpretive performance skills common to all levels

*The student will:*

- recognize that the phrase is the musical equivalent of a sentence
- identify and perform phrases, achieving musical sensitivity through stylistic practices such as:
  - development of intensity; i.e., tension and release
  - adding flexibility of tempo; i.e., rallentando, rubato, accelerando
  - adding dynamic contrast to repeated phrases or figures and extended passages or selections
- develop an awareness of balance, blend and texture within the ensemble
- perform stylistically the repertoire chosen from various historical periods and genres

## Level IV

### • performance

*The student will recognize and be able to perform using articulations from the Level IV articulation chart.*

- a chromatic scale ascending and descending
- major scales diatonically and in thirds from **Group A** in eighth notes at mm ♩ = 120
- minor scales diatonically from **Group A** in eighth notes at mm ♩ = 96
- major scales diatonically and in thirds from **Group B** in eighth notes at mm ♩ = 72
- minor scales diatonically from **Group B** in eighth notes at mm ♩ = 60

#### Group A

Major: B<sup>b</sup>, E<sup>b</sup>, A<sup>b</sup>, F  
Minor: G, C, F, D

#### Group B











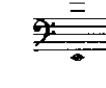
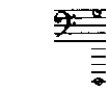
Major: D<sup>b</sup>, C, G, D  
Minor: B<sup>b</sup>, A, E, B

- arpeggios in the keys from **Group A** in eighth notes at the following tempos:  
woodwinds: mm ♩ = 120  
brass: mm ♩ = 84
- arpeggios in the keys from **Group B** in eighth notes at the following tempos:  
woodwinds: mm ♩ = 72  
brass: mm ♩ = 60

### • ranges

*The student will:*

- recognize and be able to perform all pitches within these written ranges:

Piccolo	Flute	Oboe	English Horn
			
Bassoon	Clarinet	Alto/Base Clarinet	Saxophone
			
Trumpet	Horn	Trombone/Ephonium	Tuba
			

### • percussion

*The student will:*

- include mallet instruments in all categories of scale and arpeggio requirements with ranges as follows:  
Level IV – 1 octave (with arpeggios)
- be able to recognize and play all notes of the instruments at hand
- continue to work on all previously introduced performance skills

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## Level IV (continued)

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### General Technique

*The student will* continue to develop evenness and facility of **both** hands to perform all forms of hand-to-hand techniques, including single and multiple bounce strokes and sticking patterns which mirror each other; e.g., **RLLRLRL**

### Snare Drum Technique

1. Continue to work on open and closed roll techniques for evenness and control at all dynamic levels.
2. Continue to develop flams, paradiddles, 3-stroke drags, 4-stroke ruffs, flam accents, flam paradiddles, and 5-, 7-, 9- and 17-stroke rolls.

### Tympani Technique

1. Continue to develop ability to perform a smooth roll, passing rolls and dampening technique.
2. Continue to develop tuning abilities, including the ability to tune multiple pitches from a single given pitch (such as that from a pitch pipe, tuning fork or a mallet instrument), without the aid of tuning gauges.

### Other Percussion Instruments

*The student will* continue to develop proper techniques in playing other common percussion instruments as in the following:

1. Bass drum stroke, muffling and 1- and 2-handed rolls.
2. Cymbal crashing and choking techniques.
3. Triangle stroke and roll techniques.
4. Tambourine stroke and roll techniques.

*The student will* become familiar with and be able to perform on the following additional percussion instruments and accessories: woodblocks, cowbells, guiro, castanets, maracas, shaker, gong, finger cymbals, afuche, vibra-slap and slapstick (whip).

### Literature

Since there is often great disparity in level of difficulty between the percussion parts and the rest of the band, it is suggested that percussionists be strongly encouraged to perform standard solo and ensemble literature.

### ● **articulation**

**Note:** Where two or more levels are combined in one class, the teacher may adapt “articulation” by selecting elements from each level taught.

*The student will:*

- recognize and perform articulation patterns of:



These articulation patterns are models to be used in any melodic pattern.

● **rhythm**

**Note:** When two or more levels are combined in one class, the teacher may adapt “rhythm” by selecting elements from each level taught.

*The student will be able to* recognize, write, verbally count and perform at various tempos:

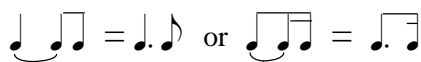
- **previously learned** note values and rests of the following duration:



- **previously learned** rhythm patterns in simple time:



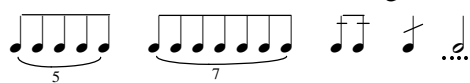
- **previously learned** rhythm patterns written using ties:



- **previously learned** rhythm patterns in compound time of:



- **new** note values of the following duration:

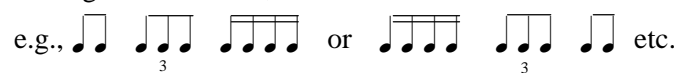


- **new** rhythm patterns:



- **previously learned** patterns within a new context:

– mixing divisions of 2, 3 and 4



– changing metre

1. constant pulse, unit of beat changes from  $\frac{3}{4}$  to  $\frac{4}{4}$



2. constant pulse, unit of beat changes from  $\frac{4}{4}$  to  $\frac{6}{8}$



● **written**

**Note:** When two or more levels are combined in one class, the teacher may adapt “written” by selecting elements from each level taught.

*The student will be able to:*

- recognize and write in treble or bass clef, all intervals within an octave
- construct a major and a chromatic scale starting on any note
- recognize and write all major and minor key signatures from performance **Group A** and **Group B**.

These written skills should be developed using the performance literature as much as possible.

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## Level IV (continued)

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### • aural

**Note:** When two or more levels are combined in one class, the teacher may adapt “aural” by selecting elements from each level taught.

From a given example, *the student will be able to:*

- recognize ABA, Rondo, and Theme and Variation forms
- recognize phrases and cadence points
- notate two measures of rhythmic phrases using one tone
- recognize the following intervals when played melodically ascending: unison, octave, perfect 4, perfect 5, major 3
- recognize when any two given tones are in tune/out of tune with one another in intervals of perfect 4, perfect 5, unison and octave

### • interpretive

Using the basic, recommended and suggested repertoire at all levels, *the student will:*

- perform phrases achieving musical sensitivity and with correct stylistic performance practices
- make intellectual and aesthetic critiques of the repertoire in use
- select appropriate tempi for representative styles and periods
- demonstrate use of rubato, vibrato, nuances, flexibility of tempo
- demonstrate the meaning of dynamic marking

### • history

**Note:** When two or more levels are combined in one class, the teacher may adapt “history” by selecting elements from each level taught.

*The student will be able to* identify the following composers according to historical period and nationality. *The student will* listen to and make critical comment on a minimum of six works, covering all available style periods, and with particular attention to composers of wind band music.

• Renaissance	Palestrina, Giovanni [1525–1594]
• Baroque	Purcell, Henry [1659–1695] Bach, Johann Sebastian [1685–1750] Handel, George Frideric [1685–1759]
• Classical	Haydn, Franz Joseph [1732–1809] Mozart, Wolfgang Amadeus [1756–1791] Beethoven, Ludwig von [1770–1827]
• Romantic	Wagner, Richard [1813–1883] Dvorak, Antonin [1841–1904] Brahms, Johannes [1833–1897] Tchaikovsky, Peter Ilyitch [1840–1893] Debussy, Claude [1862–1918]
• Modern	Stravinsky, Igor [1882–1971]
• Wind Band	Grainger, Percy [1882–1961] Sousa, John Philip [1854–1932]



## Level V

### • performance

*The student will recognize and be able to perform using articulations from the Level V articulation chart.*

- major scales diatonically and in thirds from **Group A** in eighth notes at mm ♩ = 132
- minor scales diatonically from **Group A** in eighth notes at mm ♩ = 108
- major scales diatonically and in thirds from **Group B** in eighth notes at mm ♩ = 96
- minor scales diatonically from **Group B** in eighth notes at mm ♩ = 72
- major scales diatonically and in thirds from **Group C** in eighth notes at mm ♩ = 60

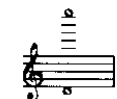






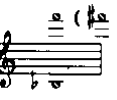



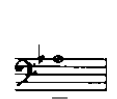
Group A	Group B	Group C
Major: B $\flat$ , E $\flat$ , A $\flat$ , F Minor: G, C, F, D	Major: D $\flat$ , C, G, D Minor: B $\flat$ , A, E, B	Major: A, G $\flat$ , E, B Minor: F $\sharp$ , E $\flat$ , C, G $\sharp$

- arpeggios in the keys from **Group A** in eighth notes at the following tempos:  
woodwinds: mm ♩ = 132  
brass: mm ♩ = 96
- arpeggios in the keys from **Group B** in eighth notes at the following tempos:  
woodwinds: mm ♩ = 96  
brass: mm ♩ = 72

### • ranges

*The student will:*

- recognize and be able to perform all pitches within these written ranges:

Piccolo 	Flute 	Oboe 	English Horn 
Bassoon 	Clarinet 	Alto/Bass Clarinet 	Saxophone 
Trumpet 	Horn 	Trombone/Euphonium 	Tuba 

---

## Level V (continued)

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### • percussion

*The student will:*

- include mallet instruments in all categories of scale and arpeggio requirements with ranges as follows:  
Level V/VI – 2 octaves (with arpeggios)
- be able to recognize and play all notes of the instruments at hand
- continue to work on all previously introduced performance skills

#### General Technique

- continue to work on all previously introduced skills

#### Snare Drum Technique

- continue to work on all previously introduced skills
- develop double and triple paradiddles, flamacues and ratamacues

#### Tympani Technique

- continue to work on all previously introduced skills
- continue to develop previously introduced tuning skills, and to be able to do so rapidly in increasingly difficult passages, with frequent changes and less tonal intervals

#### Other Percussion Instruments

- continue to work on all previously introduced skills

#### Literature

- continue as suggested in Level IV

### • articulation

**Note:** When two or more levels are combined in one class, the teacher may adapt “articulation” by selecting elements from each level taught.

*The student will:*

- recognize and perform articulation patterns of:



These articulation patterns are models to be used in any melodic pattern.

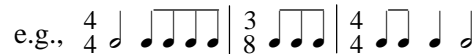
● **rhythm**

**Note:** When two or more levels are combined in one class, the teacher may adapt “rhythm” by selecting elements from each level taught.

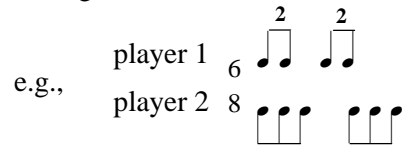
*The student will be able to* recognize, write, verbally count and perform at various tempos:

- **previously learned** rhythms and patterns from **Level IV**
- **previously learned** patterns within a new context:

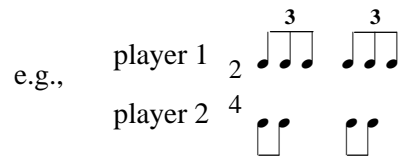
- changing the unit of beat from ♩ to ♪

e.g., 



- two against three

e.g., 

- three against two

e.g., 

- mixing divisions of five, six and seven

e.g.,   
 or  
 e.g., 

- ties across a bar line

e.g., 

● **written**

**Note:** When two or more levels are combined in one class, the teacher may adapt “written” by selecting elements from each level taught.

*The student will be able to:*

- recognize and write all intervals, including compound intervals
- transpose a simple melody up or down a major 2nd, perfect 5th or major 6th
- recognize and write all major and minor key signatures

These written skills should be developed using the performance literature as much as possible.

● **aural**

**Note:** When two or more levels are combined in one class, the teacher may adapt “aural” by selecting elements from each level taught.

*The student will be able to:*

- recognize plagal (IV–I) and authentic (V–I) cadences
- notate three measures of rhythmic phrases using one tone
- recognize the following intervals when played melodically ascending: all intervals from Level IV, major 2, 6, 7, minor 3
- recognize when any two given tones are in tune/out of tune with one another in intervals of major 3

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## Level V (continued)

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### • history

**Note:** When two or more levels are combined in one class, the teacher may adapt “history” by selecting elements from each level taught.

*The student will be able to* identify the following composers according to historical period and nationality. *The student will* listen to and make critical comment on a minimum of six works, covering all available style periods, and with particular attention to composers of wind band music.

- Renaissance      Gabrieli, Giovanni [1557–1612]

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- Baroque            Vivaldi, Antonio [1678–1741]  
                          Telemann, Georg Philipp [1681–1767]

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- Classical

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- Romantic          Schubert, Franz [1797–1828]  
                          Berlioz, Hector [1803–1869]  
                          Chopin, Fredric [1810–1849]  
                          Liszt, Franz [1811–1886]  
                          Holst, Gustav [1874–1934]  
                          Elgar, Edward [1857–1934]

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- Modern            Bartok, Bela [1881–1945]  
                          Shostakovitch, Dmitri [1906–1975]  
                          Britten, Benjamin [1913–1976]

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- Wind Band        Vaughan Williams, Ralph [1872–1958]  
                          Persichetti, Vincent [1915–1987]

### • interpretive

*The student will:*

- continue previously introduced concepts and skills

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## Level VI

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### • performance

*The student will recognize and be able to perform using articulations from the Level VI articulation chart.*

- major scales diatonically and in thirds from **Group A** in eighth notes at mm ♩ = 144
- minor scales diatonically from **Group A** in eighth notes at mm ♩ = 120
- major scales diatonically and in thirds from **Group B** in eighth notes at mm ♩ = 108
- minor scales diatonically from **Group B** in eighth notes at mm ♩ = 96
- major scales diatonically and in thirds from **Group C** in eighth notes at mm ♩ = 72
- minor scales diatonically from **Group C** in eighth notes at mm ♩ = 60

Group A	Group B	Group C
Major: B $\flat$ , E $\flat$ , A $\flat$ , F Minor: G, C, F, D	Major: D $\flat$ , C, G, D Minor: B $\flat$ , A, E, B	Major: A, G $\flat$ , E, B Minor: F $\sharp$ , E $\flat$ , C, G $\sharp$

- arpeggios in the keys from **Group A** in eighth notes at the following tempos:  
woodwinds: mm ♩ = 144  
brass: mm ♩ = 108
- arpeggios in the keys from **Group B** in eighth notes at the following tempos:  
woodwinds: mm ♩ = 108  
brass: mm ♩ = 84

- arpeggios in the keys from **Group C** in eighth notes at the following tempos:

woodwinds: mm ♩ = 72

brass: mm ♩ = 60

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## Level VI (continued)

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### • ranges

*The student will:*

- recognize and be able to perform all pitches within these written ranges:

Piccolo



Flute



Oboe



English Horn



Bassoon



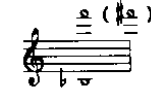
Clarinet



Alto/Bass  
Clarinet



Saxophone



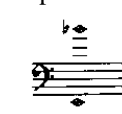
Trumpet



Horn



Trombone/  
Euphonium



Tuba



### • percussion

*The student will:*

- include mallet instruments in all categories of scale and arpeggio requirements with ranges as follows:  
Level V/VI – 2 octaves (with arpeggios)
- be able to recognize and play all notes of the instruments at hand
- continue to work on all previously introduced performance skills

#### General Technique

- continue to work on all previously introduced skills

#### Snare Drum Technique

- continue to work on all previously introduced skills
- develop double and triple ratamacues, and single and double drags

#### Tympani Technique

- continue to work on all previously introduced skills
- continue to develop previously introduced tuning skills, and to be able to do so rapidly in increasingly difficult passages, with frequent changes and less tonal intervals

#### Other Percussion Instruments

- continue to work on all previously introduced skills

#### Literature

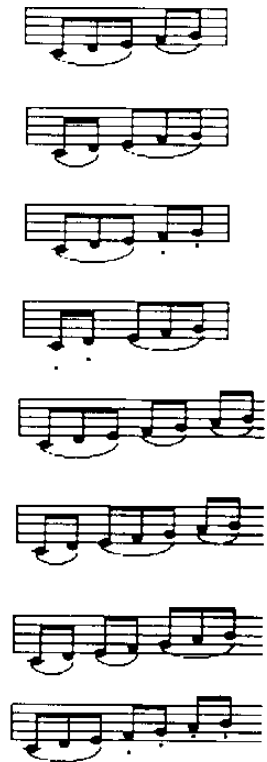
- continue as suggested in Level IV

• **articulation**

**Note:** When two or more levels are combined in one class, the teacher may adapt “articulation” by selecting elements from each level taught.

*The student will:*

- recognize and perform articulation patterns of:



These articulation patterns are models to be used in any melodic pattern.

• **rhythm**

**Note:** When two or more levels are combined in one class, the teacher may adapt “rhythm” by selecting elements from each level taught.

*The student will be able to recognize, write and perform:*

- **previously learned** patterns within a new context:

- changing the unit of beat from ♩ to ♪

♩ = ♪

4/4 ♩ ♩ ♩ ♩ | 3/16 ♪ ♪ ♪ | 4/4 ♪ ♪ ♪ ♪ ♩ ♩

- three against four

e.g.,

player 1		
player 2		

- four against three

e.g.,

player 1		
player 2		

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## Level VI (continued)

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### • aural

**Note:** When two or more levels are combined in one class, the teacher may adapt “aural” by selecting elements from each level taught.

*The student will be able to:*

- recognize the harmonic progression I–IV–V–I
- notate four measures of rhythmic phrases using one tone
- recognize all simple intervals when played melodically, and major, minor and V<sup>7</sup> chords
- recognize when any two given tones are in tune/out of tune with one another in intervals of minor 3

### • written

**Note:** When two or more levels are combined in one class, the teacher may adapt “written” by selecting elements from each level taught.

*The student will be able to:*

- construct mixolydian, dorian, natural minor, harmonic minor and melodic minor scales starting on any note
- transpose a simple melody to treble or bass clef
- recognize and write all major and minor key signatures
- recognize and write in treble or bass clef starting on any note, major, minor and V<sup>7</sup> chords and their inversions

These written skills should be developed using the performance literature as much as possible.

### • history

**Note:** When two or more levels are combined in one class, the teacher may adapt “history” by selecting elements from each level taught.

*The student will be able to* identify the following composers according to historical period and nationality. *The student will* listen to and make critical comment on a minimum of six works, covering all available style periods, and with particular attention to composers of wind band music.

- |               |   |
|---------------|---|
| • Renaissance | des Prez, Josquin [1440–1521]   |
| • Baroque     | Corelli, Arcangelo [1653–1713]  |
| • Classical   |   |
| • Romantic    | Rossini, Gioacchino [1792–1868]<br>Mendelssohn, Felix [1809–1847]<br>Verdi, Giuseppe [1813–1901]<br>Greig, Edvard [1843–1907]<br>Mahler, Gustav [1860–1911] |
| • Modern      | Hindemith, Paul [1895–1963]<br>Barber, Samuel [1910–1981]<br>Copland, Aaron [1900–1990]   |
| • Wind Band   | Jacob, Gordon [1895–1984]<br>Schoenberg, Arnold [1874–1951]   |

### • interpretive

*The student will:*

- continue previously introduced concepts and skills



## REQUIRED/ELECTIVE COMPONENT

The required component encompasses the knowledge, skills and attitudes that all students in the program should be expected to acquire.

The elective component provides opportunities to adapt and enhance the required portion of the program to meet the diverse needs and capabilities of individual students. It encourages the adaptation of content, teaching strategies, instructional time, evaluation activities and learning resources to meet specific individual student and/or group needs. The elective component provides for enrichment and for additional assistance to individual students, as necessary. Elective time may be used to develop further the required learner expectations through other forms and components, or add other learner expectations where appropriate. The maximum time allotment for the elective component of each complementary course is designed to be 30% of the instructional time.

The following list of strategies may be employed in order to address the elective component of the curriculum. These strategies are recognized as an integral part of a successful music program.

### Performing

Solos  
Etudes  
Small Ensembles  
Concert Tours  
Private Lessons  
Improvisation  
Electronic Music  
Keyboards  
Computer/MIDI Instruments  
Doubling  
Conducting  
Contemporary Art Music  
Eurythmics/Dance  
Singing  
Pop/Show Music

### Listening

Guest Artists  
Clinicians  
Video/Audio Recordings  
orchestral  
operatic  
wind band  
string quartet  
woodwind quintet  
brass quartet/quintet/choir  
saxophone quartet  
clarinet choir  
jazz ensemble  
jazz combo  
soloists  
choral

### Creating

Arranging  
Composing  
Interpreting

### Researching/Evaluating

History  
Literature  
Acoustics  
Criticism  
Analysis  
Careers  
Synthesizers/MIDI Computers