

BLOOMINGDALE INSTRUMENTAL MUSIC CURRICULUM GRADES 4-8

Standard 1.1 (Aesthetics) All Students will use aesthetic knowledge in the creation of and in response to Dance, Music, Theatre and Art.

A. Students will:

1. Listen to and demonstrate an understanding of music from various cultures by responding physically and aurally.
 - Level 1: whole note, half note, quarter note, eighth note, whole rest, half rest, quarter rest.
 - Level 2: dotted half note, dotted quarter note, eighth rest.
 - Level 3: sixteenth note, dotted eighth note, syncopation, straight triplet, swing rhythms.
 - Level 4: broken triplet, sixteenth rest, triple meters, quarter note triplet.
2. Discuss in their own words the qualities of a work of music.
 - Levels 1-4: Increasingly involved orchestrations
3. Use correct terminology to discuss the characteristics of a work, including melody, rhythm, meter, form, expressive qualities, and style.
 - Level 1: 2/4, 3/4, 4/4 meters, ABA form.
 - Level 2: including the addition of: ABAB form, dynamic levels pp-ff.
 - Level 3: including the addition of: 3/8, 6/8 meters, staccato, legato, all tempo markings.
 - Level 4: including the addition of: 5/4, 6/4, 7/8, 9/8, 12/8 meters, advanced forms, jazz rhythms, marcato

Standard 1.2 (Creation and Performance) All students will utilize those skills, media, methods, and technologies appropriate to each art form in the creation, performance, and presentation of Dance, Music, Art, Theatre, and Visual Art.

B. Students will:

1. Play pieces alone or with groups to the best of their ability reflecting an understanding of tonal and rhythmic elements.
2. Demonstrate growth in the ability to play music from notation.
3. Demonstrate physical control (proper breath support) in order to produce the desired music quality to communicate expressive intent.
4. Compose music for band instruments to the best of their ability, reflecting an understanding of tonal, rhythmic, and expressive elements.
 - Level 1: Inserting missing notes into well known songs, composing original one or two beat passages into an existing piece of music.
 - Level 2: Composing original works for their instrument in one part up to 8 measures in length.
 - Level 3: Composing original works for their instrument in one or two parts up to 16 measures in length.
 - Level 4: Composing original harmonies to existing songs and original works for one or more instruments.

Standard 1.3 (Elements and Principles) All students will demonstrate and understanding of the elements and principles of Dance, Music, Art, Theatre, and Visual Art.

B. Students will:

1. Play one part alone or in small groups while others play a contrasting rhythmic or melodic counterpart.
2. Experiment with variations in tempo, timbre, dynamics, and phrasing for expressive and stylistic purposes.
3. Demonstrate understanding of the performance process.
4. Experiment with thematic material in relation to setting and mood.

Standard 1.4 (Critique) All students will develop, apply and reflect upon knowledge of the process of critique.

A. Students will:

1. Identify by listening, all band instruments.
2. Use correct terminology to critique a personal or group performance.
3. Discuss personal responses to musical compositions and describe the musical phenomena on which their responses are based.
4. Discuss in their own words the qualities of a musical performance and discuss the technical proficiency of themselves and others' performances.

Standard 1.5 (History/Culture) All students will understand and analyze the role, development, and continuing influence of the arts in relation to world cultures, history, and society.

A. Students will:

1. Perform musical selections from various countries.
2. Listen to and perform music from different periods of musical history; discussing characteristics, similarities and differences.
3. Attend a cultural arts performance.
4. Experience audio/video presentations of artists' works in varying genres, cultures, and time periods.
5. Identify the cultural origin of selected pieces of music and the social and cultural influences of the work,
6. Identify instruments and timbre indigenous to various cultures.

PHILOSOPHY OF MUSIC EDUCATION

Music is an essential life skill that is an integral part of all cultures and must be considered a vital part of the total educational program. Through active participation, students will be provided with the opportunity to explore music as both part of society and for its own intrinsic value.

Music has worth in and of itself. Music experiences provide opportunities for students to realize their creative, intellectual, emotional and physical potential. Music is of great value in the development of students' higher thinking skills and aesthetic awareness. It is the goal of music education to provide this personal development through involvement in performing groups and applied study.

This music curriculum is a guide to the development of the student in instrumental music as a part of the whole educational experience in compliance with the National, State and Local Standards in Arts Education.

OBJECTIVES OF APPLIED MUSIC STUDY

1. To develop solo performance.
2. To become a valuable member of music groups.
3. To become familiar with the world's music.
4. To use music as a means of enjoyment.
5. To develop advanced music talents.

OBJECTIVES OF PERFORMING MUSIC GROUPS

1. To develop a well balanced personality through wholesome group experience.
2. To enjoy music fully through active participation in group performance.
3. To acquire skills, habits, and techniques necessary for effective musical expression.
4. To become sensitive to the aesthetic values in music.
5. To perform and appreciate varied selections from the world's finest music literature.
6. To contribute to the musical life of the school and community

INSTRUMENT SPECIFIC DEVELOPEMENT

WOODWINDS

Many important fundamentals of musicianship must be continually emphasized throughout the study of each individual instrument. Among these are the fundamentals of theory including notation, rhythm, key and meter signatures, scale and arpeggio construction, and dynamics. Others are the fundamentals of practice such as posture, hand position, fingering, embouchure, tone, intonation, articulation, diaphragmatic breathing, breath support, tonguing, and care and tuning of instruments.

Skill in the execution of scales should be developed continuously throughout all levels. Scales should be practiced to develop controlled finger action and consistency of tone quality throughout the range of the instrument. Various articulations and rhythms should be used and the speed of playing should be gradually increased while maintaining accuracy.

Daily practice routines should be encouraged and should include tone studies, dynamic changes, tonguing technique, and sightreading methods and solos of an appropriate level. Continuous effort should be made to develop the ability of the student to interpret music artistically by hearing and playing music selections old and new alone, in ensembles, and in full band.

Woodwind instruction will provide the following:

- LEVEL I** Introduction of instrument, up to 2 major scales, reading and playing music selections within range of scales, introduction of meter and simple rhythms.
- LEVEL II** Maintenance of instrument, up to 4 major scales, chromatic scale, music memorization, breath support, articulation, stage etiquette, finger dexterity, and upper register development.
- LEVEL III** Control of instrument through two registers, music and scale memorization, rhythm development through eighth notes, pitch relationship, tone quality, different musical styles.
- LEVEL IV** Controlled finger action in scales through eighth notes, increased music and scale memorization, addition of sixteenth note rhythms, complex rhythmic patterns and syncopation, scale range of tempo from metronome marking 60-120, pitch control, small ensemble and sole experience. Chromatic scale development, increased memorization, interval studies, articulation studies, sixteenth note rhythm development, embellishments, and improvement of musicianship.

WOODWINDS (CONT.)

These different levels of development are not goals to be reached by each student but are guidelines to be used in the development of each student's ability and interest. Each woodwind instrument has its own capabilities and problems which must be dealt with by each instrumental music student. The following descriptions offer a basic understanding of the woodwinds.

FLUTE

The first step in flute instruction is tone production with the head joint. The range of the flute for beginners may be from G above middle C to C above the staff and is increased in both directions (up and down). Finger exercises should be stressed in the beginning stages of flute instruction to increase dexterity paying special attention to students with smaller hands who may have trouble holding the flute or reaching all the keys.

CLARINET

Clarinet instruction must begin with care of the instrument in handling, and reed care. The range for beginners can be considered from G below middle C to A above middle C. The upper registry should be developed in levels II-V. Special attention must be paid to students with smaller fingers who may have problems closing tone holes completely.

SAXOPHONE

The first step in saxophone instruction is also care of the instrument and reed. Seating position and finger control must be addressed in this early stage to encourage steady development. The range of the beginning sax player should be considered from D above middle C to G above treble clef space C.

DOUBLE REEDS

In teaching double reeds the care of the instrument and reed is essential. Most students should switch to double reeds from another instrument and should already have a firm grasp on woodwind fundamentals. By level V students can begin to make their own reeds for their instruments specifying them to their own needs.

BRASS

The important fundamentals of musicianship as outlined in paragraphs one through three of the woodwind section must also be included in the instruction of brass instruments.

A few alternate positions for the trombone and alternate fingering for other brass instruments should be introduced at the earliest possible opportunity. As more difficult music is encountered, such substitutions should be used more frequently and become habitual.

A daily practice routine should be encouraged and include tone studies, lip slurs, overtone studies, scale exercises, melodic material and sight-reading.

Ear training is very important for brass players. While an approximate pitch may be determined by acoustical factors such as the length of tubing, accurate intonation can only be obtained through a mental image of the correct pitch. Good tone quality is achieved only through careful attention to ear training, proper embouchure, breath control and sufficient practice.

Brass instrumental instruction will provide the following:

- LEVEL I** Introduction of instrument, up to 2 major scales, reading and playing music selections within range of scales, introduction of meter and simple rhythms.

- LEVEL II** Maintenance of instrument, up to 4 major scales, chromatic scale, music memorization, breath support, lip slurs, alternate positions or fingerings, intonation.

- LEVEL III** Embouchure control, tone production, music and scale memorization, rhythm development through eighth notes, pitch development, stage etiquette, chromatic studies.

- LEVEL IV** Chromatic scales, alternate slide or finger exercises, controlled finger or slide action through eighth notes, complex rhythm patterns, sixteenth note rhythms, reading development from metronome marking 60-120, pitch control, and ensemble and solo experience. Chromatic scale development, alternate fingering or slide exercises, music and scale memorization, interval and chord study, and improvement of musicianship.

BRASS (CONT.)

These different levels of development are not goals to be reached by each student but are guidelines to be used in the development of each student's ability and interest. Each brass instrument has its own capabilities and problems which must be dealt with by each instrumental music student. The following descriptions offer a basic understanding of the brass instruments.

TRUMPET

In teaching trumpet the first step is tone production with the mouthpiece and placement of the mouthpiece on the lips. The beginning range may be from A below middle C to C above middle C. Special attention must be paid to students with larger lips who may have trouble with the higher range of the instrument.

FRENCH HORN

Like double reeds, French horn players should be students who already have a firm grasp on the fundamentals of another brass instrument. The first step is again tone production. The range may be from A below middle C to fourth space E. Ear training is essential to the development of a good horn player.

TROMBONE/BARITONE

In teaching trombone and baritone horn, the first step is tone production with development following the same pattern as with other brass instruments. The beginning range may be from G, first line of bass clef, to D above middle C.

PERCUSSION

The fundamentals of musicianship such as notation, rhythmic patterns, key and meter signatures, and dynamics must be continually emphasized as with woodwind, brass, and string instruments. Fundamentals of practice such as posture, stick grip, smoothness of execution, style, and care of the many instruments must also be stressed.

Rudiments may be introduced at level II or III and should be practiced in an open or closed manner. At the same time, these rudiments should also be practiced from a slow motion up to and back down from an accelerated motion. The distinct pattern of each rudiment should be heard throughout this range of tempo.

The development of both hands in gaining control and balance is accomplished through these rudiments.

The instruction of percussion instruments should provide the following:

LEVEL I introduction to instrument, correct hand position, control of single strokes, balance between left and right hands, counting of beats in different meters.

LEVEL II basic rudiments, quarter and eighth note rhythms, five stroke roll and long roll, flams, speed and control.

LEVEL III additional rudiments and rudiment exercises, development of reading and general technique, complex rhythm patterns in different meters, introduction to traps.

LEVEL IV additional rudiments and rudiment exercises, complex rhythm exercises in different meters and tempos, development of general techniques, increased development of trap instruments, drills on sight-reading rhythms, technical problems, complex rhythms in different meters and tempos, maintenance of instruments, timpani tuning with pitch pipe.

These different levels of development are not goals to be reached by each student but are guidelines to be used in the development of each student's ability and interest. In teaching percussion instruments, basic music instruction may be accomplished with mostly drum rudiment preparation and stick motions or with a minimal amount of rudiment preparation with emphasis on rhythmic patterns and reading these patterns in music. The first step must be to count rhythms in different meters and control the sticks with correct hand positioning.

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