



# New Trier High School

## WIND ENSEMBLES CURRICULUM

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# **New Trier High School**

## **Wind Ensembles Curriculum**

### **Philosophy of Program:**

Our ultimate goal is to develop thinking and feeling musicians that are capable of making informed and independent decisions about music. As a student progresses through the New Trier Wind Ensemble Program, the band teacher has the responsibility to transform students from being dependent to independent musicians. Daily rehearsals at New Trier should reflect a student-centered environment in which the conductor is a facilitator of learning. The curriculum should serve as a framework for this learning, but is not intended to prescribe a strict daily regimen. Students are best served when daily rehearsals are an organic outgrowth of the students' unique needs and musical understanding. The teacher should identify and create teachable moments that lead to authentic student learning.

The New Trier motto, "To Commit Minds to Inquiry, Hearts to Compassion, and Lives to the Service of Humanity," provides the foundation for our noblest curricular goals in the band setting. Unlike other academic pursuits, music demands both individual and group achievement in order for the wind ensemble to be highly successful. Because music is primarily an aesthetic education, it has the power to develop empathy, compassion, and understanding in our students as a natural outcome of music-making. (see Appendix A, pg. 13)

### **Learning Objectives:**

Below are the characteristics that reflect the student who has evolved into an independent and sophisticated musician in the New Trier Wind Ensembles Program:

- 1. A student will develop the characteristic tone and fundamental techniques required to perform on his or her instrument in the wind ensemble appropriate to his or her skill level.**
- 2. A student will exhibit the attitudes and behaviors of a professional musician.**
- 3. A student will understand the importance of individual accountability in music performance.**
- 4. A student will demonstrate the ensemble skills of a highly accomplished musician.**
- 5. A student will study, appreciate, and perform a wide variety of band literature.**
- 6. A student will develop a common and comprehensive music vocabulary, including terms and theory.**
- 7. A student will understand the historical and cultural significance of the music that he or she performs.**
- 8. A student will identify, describe, and analyze music that they perform and hear.**
- 9. A student will evaluate the critical merits of musical performances in preparation for a life-long appreciation of music.**
- 10. A student will have the opportunity to further enhance their musical experience.**

The Music Educators National Conference has developed nine national standards that include well-articulated objectives for the high school musician. The present curriculum is not intended to further delineate these objectives, but rather to identify the correlation between the daily band activities at New Trier and the nine national standards and subsequent objectives. (see Sample Curricular Map, pp. 11-12 and Appendix B, pg. 13)

**Objective #1: A student will develop the characteristic tone and fundamental techniques required to perform on his or her instrument in the wind ensemble appropriate to his or her skill level. (Correlated with National Music Standards 2 and 5)**

Creating a characteristic tone on each instrument is paramount to the success of each ensemble. Characteristic tone shall be defined as “a clear, centered, in-tune tone that has full dynamic range through all tessitura.” Students will exhibit correct posture, instrument carriage, and breathing technique on a daily basis in support of proper tone production. They will know all of the respective fingerings for their instrument, including trills, alternate fingerings and shadings when appropriate. Lastly, students will demonstrate an understanding of their instrument’s pitch tendencies and will recognize the critical relationship between playing in tune and playing in tone.

Each student will be able to identify a characteristic sound on his or her instrument and develop an aural concept for performance. A daily regimen of tone studies (i.e. Curnow’s Tone Studies) in rehearsal will promote this awareness. Resource recordings will be made available through “Blackboard,” and a collection of carefully selected recordings of professional instrumentalists will be available for check-out. This modeling will help to accelerate the student’s concept of a good sound.

Each student enters the New Trier Wind Ensemble program with a different level of preparation and therefore, performance skill sets. While many of the goals in this curriculum can only be measured subjectively through qualitative descriptions, a student’s basic performance skills can be measured rather objectively. As such, it is important to establish benchmarks for performance standards by wind ensemble in terms of scales, rhythms, and articulations.

Through their participation in the Freshman Concert Band, students will demonstrate the ability to:

1. Perform major and relative natural minor scales in concert pitch up through five flats and three sharps
2. Perform the chromatic scale from concert Bb to concert F in a range appropriate to each instrument in eighth notes at 90 bpm
3. Count and perform basic rhythms in the following time signatures as required for the band literature: 4/4, 3/4, 2/4, 2/2, and 6/8
4. Identify and perform legato, staccato, accent, and marcato articulations with the syllable appropriate to each instrument

Through their participation in the Varsity Wind Ensemble, students will demonstrate the ability to:

1. Perform major and relative minor scales (all three forms) in concert pitch up through six flats and four sharps
2. Perform the chromatic scale from concert Bb to concert F in a range appropriate to each instrument in eighth notes at 120 bpm
3. Count and perform intermediate rhythms in the following time signatures as required for the band literature: 4/4, 3/4, 2/4, 2/2, and 6/8
4. Understand and perform rhythms in simple changing meters and basic mixed meters
5. Perform legato, staccato, accent, and marcato articulations with the syllable appropriate to each instrument as well as specialized or “blended” articulation styles such as pesante, slurred staccato, tenuto-staccato, etc.

Students will be assessed individually through SmartMusic each quarter and individual progress evaluations twice a year. Additionally, the teacher shall determine each student's readiness for placement in the next wind ensemble through annual auditions.

**Objective #2: A student will exhibit the attitudes and behaviors of a professional musician.**  
(Correlated with National Music Standards 2, 6, 7, and 9)

Successful participation in music is directly impacted by a student's attitudes and behaviors. A student must demonstrate the ability to be a team player in order to contribute positively to a music ensemble. Current educational trends emphasize the importance of social-emotional learning as an essential component of a student's education; however, social-emotional learning has always been a prerequisite for effective music learning and subsequent performance. Musicians must exhibit self-discipline, respect, and empathy for their fellow persons. This objective reinforces the "hearts to compassion" strand of the New Trier school motto. The New Trier Music Department has developed a list of behavioral expectations that all students should demonstrate through their participation in music. (see Appendix C, pg. 14)

**Objective #3: A student will understand the importance of individual accountability in music performance.** (Correlated with National Music Standards 2 and 5)

Effective ensemble performance is contingent upon the individual preparation of every member. Students must practice individually so that the ensemble can rehearse collectively. (see Appendix I, pg. 31) Students will develop their sight-reading skills and prepare their individual music parts to the best of their present abilities. When possible, music parts that contain highly demanding technical passages will be distributed to students a week or more in advance of the first ensemble reading. The Concert Wind Ensemble and Symphonic Wind Ensemble will utilize rotating part assignments to emphasize the importance of every player's contribution. Periodically, a students' individual preparation of excerpts from specific compositions will be assessed through SmartMusic.

In rehearsal and performance, students will establish consistent eye contact with the conductor and develop an understanding of the gestures used to communicate with the ensemble. The teacher will empower the students to make informed musical decisions. Every student should be challenged to develop an individual opinion, while also understanding the importance of establishing a united interpretation of the music. Any performance should reflect the synthesis of many musical ideas from the participants, not just the interpretation of the conductor alone.

The teacher must instill within the students a sense of responsibility to the greater good. As much as the teacher will use formal and informal assessments to measure a student's progress, the only person that is fully aware of a student's preparation and progress is the student himself. Students must be completely honest with themselves regarding their current strengths and weaknesses. Just as teachers must engage in self-reflection, so must the students in order to regulate their musical growth. (see Appendix D, pp. 15-16)

**Objective #4: A student will demonstrate the ensemble skills of a highly accomplished musician.**  
(Correlated with National Music Standards 2 and 6)

The study and performance of music generates a seemingly endless list of questions that must be answered in order to:

1. understand and interpret thoroughly the composer's intent
2. develop uniformity and consistency in ensemble performance
3. establish listening relationships

This inquiry-based approach to music performance reinforces the "minds to inquiry" strand of the New Trier school motto. Students will be challenged on a daily basis to ask themselves the following questions and many more:

- Am I producing a characteristic sound on my instrument at all times?
- Am I playing in tune? In balance? In blend?
- Am I matching all articulations and style?
- What is the function of my part at this moment?
- Who has the melodic idea? The accompaniment? The harmony?
- What instruments outside of my section are playing the same music as mine?
- What is the primary color of a given texture?
- What is the form or structure of the composition?
- How does this composition reflect the style of the composer?
- What section(s) is the primary time-keeper at this moment?
- And so forth...

The conductor has the awesome responsibility of facilitating the learning process for the students so that the answers to the above questions are revealed over time in a way that makes each musical discovery exciting and meaningful. Many of the above questions must be critically examined each and every time the student is performing, ultimately transforming the student into an independent musician.

The effective performance of any composition is contingent upon the development of listening relationships within the ensemble. Every student will develop the ability to listen simultaneously on three distinct levels: individual, section, and ensemble. The answers to the above questions will guide the development of these listening relationships for each composition studied. Highly successful performances reflect the students' awareness of and sensitivity to these listening relationships. Students will demonstrate a keen understanding of the relational nature of ensemble performance.

**Objective #5: A student will study, appreciate, and perform a wide variety of band literature.**  
(Correlated with National Music Standards 2 and 5)

The New Trier High School Wind Ensemble program consists of four ability-based ensembles: Freshman Concert Band, Varsity Wind Ensemble, Concert Wind Ensemble, and Symphonic Wind Ensemble. (Enrollment Information and Course Descriptions in Appendix E, pp. 17-18) Each wind ensemble performs music at a grade level that is appropriate for the students' current skill levels and their ongoing development:

Freshman Concert Band	Varsity Wind Ensemble	Concert Wind Ensemble	Symphonic Wind Ensemble
Grades 2-3	Grades 3-4	Grades 3-5	Grades 4-6

Ideally, a student will progress through each level of the program one year at a time. With this in mind, a four-year rotation of literature must take into account that a given student will be exposed to progressively more difficult literature and more importantly, that the progression of literature must provide a wide scope of musical learning. A student's exposure to musical knowledge must be intentional and not accidental. If the performance of band literature is to provide the main content of the band curriculum, then the literature selected is of paramount importance.

Many literature lists have been developed to encapsulate the compositions that students should be performing. The present curriculum endorses the recommended literature that appears in the *Teaching Music Through Performance* series, volumes 1-4 in particular (see Reference List, pp. 32-33). The compositions that are presented in this series define what is considered "core" or "standard" repertoire for concert bands at any level. The band instructor should strive to program at least two standard works per band on each concert series. Over the course of four years, then, a student will be exposed to a minimum of 32 exemplar compositions, varying in difficulty from grades 2-6. The instructor can supplement the core repertoire on each concert series with additional fanfares, marches, newly published music, seasonal music, medleys, etc. so as to expose students to a wide variety of musical styles. The instructor shall maintain annual literature lists of the music performed by each wind ensemble. (see Appendix G, p. 27)

**Objective #6: A student will develop a common and comprehensive music vocabulary, including terms and theory.** (Correlated with National Music Standards 5 and 6)

**Objective #7: A student will understand the historical and cultural significance of the music they perform.** (Correlated with National Music Standards 8 and 9)

Through the study and performance of music, students will be exposed to a wide range of musical symbols, terms, music theory and music history, as well as related artistic and cultural moments in time. In 1977, the Wisconsin Music Educators Association developed the *Comprehensive Musicianship through Performance* model as an instructional tool for selecting, studying, and performing music. (see Appendix F, pp. 19-26) The *CMP* model continues to be highly relevant and exemplary for teaching music in performance classes today. Through its use, instructors can teach music terms, theory, and history to their students in an authentic and experiential manner as a piece is explored. The band instructor shall use the *CMP* model formally to plan instruction for at least one composition on each concert series. The *Teaching Music Through Performance* series is an excellent resource for the instructor's development of each *CMP* unit. (see Reference List, pp. 32-33) Additionally, the *CMP* model can be used informally as a framework for the study and performance of all band literature in the New Trier band program.

In Appendix H (pp. 28-29), there is a learning inventory that contains the essential music terms and theory that a student should be exposed to over the course of their four years in the New Trier program. It is assumed that any concept presented will be formally assessed during one or more of the four academic quarters. At the beginning and end of each curricular year, the teacher will have students identify all of the terms and concepts with which they are familiar so that they are equally aware of their musical evolution. As students progress from one band to another, the teacher can easily compare one year to the next in order to identify areas of deficiency in the total learning plan.

**Objective #8: A student will identify, analyze, and describe music that they perform and hear.**  
(Correlated with National Music Standards 6 and 7)

Music is fundamentally an aural tradition; it is perceived and enjoyed through audible sound. Western-Art music is based on the interpretation of printed music, which is inherently an imperfect system. Affective performances demonstrate a musician's understanding and manipulation of the aesthetic qualities of music that cannot be recorded in writing. Because student musicians typically are trained to respond to written music, the instructor must challenge students to develop their aural skills to the same high degree of fluency as their visual skills. Only then can the ensemble bring significantly more to the music than what is printed on the page. Students must be challenged to recognize aural events in music, such as intervals, chord qualities, textures, structural devices, etc. True musical expression results from the convergence of theoretical knowledge and demonstrated understanding.

In addition to heightening the student's responsiveness to music as he or she is performing, the instructor shall utilize recordings to help students reflect upon significant musical moments. These will include recordings of in-class rehearsals and run-throughs, final concert performances, and exemplar reference performances. In Appendix I (pg. 30), there is an auditory recognition worksheet that can be used in conjunction with listening activities. Lastly, the instructor will help students identify correlations between works by the same composers as well as similar compositional techniques that are used by different composers. As the student develops an understanding of the language of music (see **Objective #6** above), the student will demonstrate the ability to analyze and describe music in sophisticated terms.

**Objective #9: A student will evaluate the critical merits of musical performances in preparation for a life-long appreciation of music.**  
(Correlated with National Music Standard 7)

A musical experience at New Trier should prepare students to be educated participants and/or consumers of music for a lifetime. After high school, some students may elect to continue performing on their instruments (in college, community groups, church, etc.) while others may not. Many students will elect to attend a variety of music concerts and events simply as audience members. Regardless of the students' future involvement, the instructor must prepare students to appreciate and understand the many ways in which music and the arts will affect them throughout their lives. Through daily discussions in class and written reflections, students will evolve specific criteria for making critical evaluations of music. Students will be able to discuss the merits of a musical performance in terms of its aesthetic qualities and the musical devices that contribute to those qualities.

In order to compare and contrast music, students must be exposed to many different interpretations of music. Reference recordings will be used in rehearsals and posted online to demonstrate highly effective musical performances. Students will have the opportunity to work with guest conductors, clinicians, composers, and performers. Through participation in local and national non-competitive music festivals, students will receive critical evaluations of their own performances. More importantly, they will have multiple opportunities to listen to performances by other high school, university, and professional ensembles. Students will learn to support their fellow musicians and appreciate the merits of any musical performance regardless of the demonstrated level of achievement. Through their participation in music, students will identify the musical traditions that are personally important to them and strive to perpetuate those traditions throughout their lives.



**Objective #10: A student will have the opportunity to further enhance their musical experience.** (Correlated with National Music Standards 2, 4, 7, 8, and 9)

Many students will choose to develop their musicianship beyond the basic course requirements of their curricular wind ensemble. Students may engage in a wide variety of musicianly roles (composing, teaching, performing, listening, writing, etc.) that extend beyond the walls of the classroom. In some instances, a student's participation in music may lead to a life vocation. This objective embodies the "lives to the service of humanity" strand of the New Trier school motto. Students will have the following opportunities to further enhance their musical interests:

1. Students will be encouraged to take private lessons as an integral component of their musical training. The purpose of the lessons is to develop a student's individual performance skills to his or her highest potential. New Trier will maintain a list of recommended private teachers that will be available during regular school hours. Students will be able to take lessons during their free periods or during their wind ensemble class when needed (with the exception of the capstone ensembles).
2. Students may audition for and participate in co-curricular activities, such as the IMEA District and All-State festivals, Frosh-Soph pit orchestra, New Trier and/or Northwestern solo/ensemble festivals, pep band, Lagniappe/Potpourri, North Shore Honor Band, New Trier Concerto Competition, Senior Commencement Concert, and other performances as appropriate. (ex. select choral concerts)
3. Students may serve others through peer leadership as section leaders. They will demonstrate their leadership through modeling in full rehearsal, taking notes for sectionals, and facilitating student-led sectionals. All students will have the opportunity to develop leadership qualities through the use of rotating seatings in Concert Wind Ensemble and Symphonic Wind Ensemble.
4. Students may elect to take wind ensemble for major credit. They will contract to complete an extra project(s) such as a solo performance, two concert reviews, and/or pre-approved project.
5. Students will be informed of other curricular course offerings in music, including orchestra, jazz, music theory, and piano/keyboarding. They also will be informed of summer music camp opportunities.
6. During senior year, students may elect to serve and mentor younger peers through the New Trier SILC program (Senior Instructional Leadership Corps) with the consent of the respective ensemble director.
7. Students will be informed of their future options in the field of music, both in terms of recommended colleges and universities and the various careers that exist in the profession.

## **Avenues of Instructional Delivery:**

The effective delivery of a curriculum is dependent upon the instructor's ability to provide meaningful instruction that connects with every learner. As education evolves in the twenty-first century, the avenues for instructional delivery continue to become more varied. The two main advantages of this evolution include:

1. the instructor's improved ability to address different styles of student learning simultaneously
2. opportunities for individualized instruction and meaningful learning beyond the walls of the traditional classroom.

Many of the advancements in instructional delivery are the direct result of applications of technology in music education. In recognition of the impact of technology on music education, the avenues of instructional delivery are divided into traditional and virtual.

### ***Traditional Avenues***

#### **Warm-up Period**

The Warm-up period is critical for establishing the focus and standard of achievement for the band. There should be a clear correlation between the warm-up material and the literature to be rehearsed. The New Trier bands utilize the circle of fourths method as developed by Edward Lisk and a variety of additional warm-up materials that may include the following:

- Foundations for Superior Performance by Richard Williams and Jeff King
- Treasury of Scales by Leonard B. Smith
- Tone Studies by James Curnow
- 66 Festive and Famous Chorales arranged by Frank Erickson
- 16 Bach Chorales arranged by Mayhew Lake
- Lip Benders edited by Ray Cramer

The instructor shall have the students sing frequently during warm-ups and throughout the rehearsal period to reinforce intonation awareness, balance and blend, rhythmic execution, and articulations.

#### **Daily Rehearsal**

It is presumed that the daily rehearsal is the primary vehicle through which musical growth and understanding will occur. The conductor shall utilize a wide variety of pedagogical approaches to connect with every student in the class room. These should include direct and indirect questioning, modeling, repetition, review, etc. The daily rehearsal shall reflect a student-centered environment that is based on an inquiry approach to musical discovery and learning. (see **Objectives 3 and 4**) Quite simply, the teacher's goal is not to get through a lesson plan, but to teach a lesson.

#### **Resource Sheet and Handouts**

Each student will maintain a Resource Sheet in his/her music folder. As the discovery process unfolds on a daily basis, students will record definitions and explanations of music terms, theory, and history as it relates to the performance of a given work. Consistent use of embedded strands (based on the CMP model – see Appendix F) will facilitate the ongoing discussion of relevant information. The instructor shall develop and distribute handouts that reinforce the intrinsic learning from each composition studied.

### **Written Reflection**

Students will compose written reflections for two primary purposes:

1. To analyze, discuss, and assess their individual and group progress. This will serve as the foundation for bi-annual goal setting.
2. To analyze and evaluate a variety of performances, including in-class recordings during the rehearsal process, concert recordings, and exemplar reference recordings.

### **Quiz or Test**

Students will complete written assessments as determined by the instructor. Exit slips (written on a 3 x 5 notecard) can be used at any point during the total rehearsal process to evaluate formative student progress. Quizzes will be administered at the conclusion of each quarterly concert series to formally assess summative student learning. The content of any written assessment should be a direct outgrowth of the daily learning, as recorded on the student's resource sheet. It should reflect the relevant information that was explored through the performance of a given composition.

## ***Virtual Avenues***

### **Blackboard**

Students shall be enrolled as users for their respective ensemble's Blackboard course. Blackboard will be used periodically to post announcements, recordings of in-class performances, playing test assignments, powerpoint presentations, and streaming audio of reference recordings. The instructor will notify all students in class and via email when any of the above are updated. Additionally, it will contain a wealth of practical course documents including the syllabus, departmental policies, music major contracts, annual calendar, etc.

### **SmartMusic**

Every student in the New Trier wind ensembles will be required to purchase a one year subscription to SmartMusic. Students will have access to a digital tuner and metronome, scalar exercises, select solo/ensemble literature, and full concert band repertoire. Students will complete an average of two playing tests per quarter via SmartMusic. For students interested in auditioning for Symphonic Wind Ensemble or for participation in the annual IMEA music ensembles, the IMEA scales will be available as accompaniment files.

### **Powerpoints**

The fundamentals of music-making must be emphasized in a way that connects with all styles of learning. Traditional band rehearsals have relied primarily upon lecture-style presentations of new material with almost exclusively verbal explanations, followed by kinesthetic performance by the student. As a result, the needs of visual learners are often neglected. Modern technology compels us to use a combination of auditory, visual, and kinesthetic presentation to communicate appropriately with each learner. Powerpoint presentations will be used to explain a wide range of relevant and critical issues in musical performance. Appendix J (pg. 31) contains outline versions of sample powerpoints.

### **Website**

The wind ensembles website (<http://org.newtrier.k12.il.us/arts/windens/default.htm>) will provide information for students, parents, and the public at large. It will contain current band rosters and photos, calendars, relevant forms and documents, and this curriculum in a pdf format. In addition to its practical content, the website will serve as a gateway to the band program's history and traditions.

## Sample Curricular Map:

The sample curricular map on the following two pages is a visual synthesis of the information prescribed in the curriculum and serves as a practical week-by-week guide for implementing it in daily instruction. It provides a framework for the band instructor so that students will be engaged in a sequential and comprehensive course of study. Each year of music study provides opportunities for students to explore the learning objectives in progressively deeper detail. As such, there is a great deal of overlap in the structure and activities of each wind ensemble, but it is assumed that the level of understanding will intensify with each year of study. As described under **Objective #5**, the compositions selected for each wind ensemble will reflect this progressive content.

## Sample Curricular Map for Freshman Concert Band - Quarter 1 and selected strands

Activity/Assignment		Description	Week(s)	Standards		Avenues of Instructional Delivery						
				New Trier Band Standards	National Standards	Warm-up/ Daily Rehearsal	Resource Sheet/ Handouts	Written Reflection	Quiz or Test	Powerpoint	SmartMusic	Blackboard
Course Expectations		Students will receive the syllabus, annual calendar, music selection policy, and departmental guidelines. Parents and students will sign an Acknowledgement Form.	1	2,3	8		X			X		X
Circle of Fourths Unit #1		Students will be introduced to the circle of fourths system by playing root movement by fourths. Students will learn the transpositions for all band instruments.	2	1,4	1,2,5	X	X					
Sightreading Unit #1		Students will sightread potential literature for the first concert series. The importance of key signature, time signature, tempo changes, and eye contact will be discussed.	2	1,3,4,5,6	2,5,6	X				X		
Musical Intuition		Through the use of powerpoint presentations, students will be introduced to the fundamentals of good ensemble musicianship including tone production, intonation, balance, blend, articulation, and expressivity. They will also learn how to practice at home and how to rehearse in class at school.	2-5	1,2,3,4,6	6,7					X		X
Rhythm Unit #1		Students will compose short rhythms in 4/4 consisting primarily of half notes, quarter notes, and eighth notes. The full band will perform the rhythms during daily warm-ups to unify a counting system and to learn individual names of the band members.	3	2,4,6	2,4,5				X			
Circle of Fourths Unit #2		Students will be assigned instrument groupings for studies in basic major and minor chord qualities through the circle of fourths.	4	1,3,4,6,7	2,6	X	X					
CMP Lesson #1		Students will learn music terms, theory, and history as it relates to the performance of a given composition for the first concert series. Students will utilize their resource sheets in daily rehearsals to record this information.	2-8	1,4,5,6	2,5,6,8,9	X	X			X		X
Exit Slip #1		Students will answer 5-10 short questions as determined by the instructor to reinforce the importance of individual accountability in daily rehearsals.	3	2,3,7	7				X			
Goal Setting #1		Students will write individual and ensemble goals based upon their personal experiences. The instructor will collate student responses and identify common goals for the entire ensemble. Ensemble goals will be posted in the rehearsal room and on blackboard as an ongoing reminder.	3	2,3,7	6,7	X						X

Quarter 1

		Standards		Avenues of Instructional Delivery						
		New Trier Band Standards	National Standards	Warm-up/ Daily Rehearsal	Resource Sheet/ Handouts	Written Reflection	Quiz or Test	Powerpoint	SmartMusic	Blackboard
<b>Quarter 1</b>										
<b>Activity/Assignment</b>	<b>Description</b>	<b>Week(s)</b>								
Playing Test #1	Students will perform scale exercises in the two concert keys that are an outgrowth of the literature performed and/or excerpts from a selected composition(s) using SmartMusic. Recordings will be submitted and graded via Impact.	5		1,3	2,5		X			X
1st Quarter Quiz	Students will demonstrate an understanding of the music terms, theory, and history presented in conjunction with the study and performance of the compositions for the first concert series.	8		6,7	6,8,9				X	
Fall Concert	Students will perform on the Fall Concert with a developing sense of professionalism and demonstrated regard for ensemble skills.	9		1,2,3,4,5	2,5					
Fall Concert Reflection	Students will reflect upon their first concert performance of the year. While listening to a recording, students will identify specific musical moments that reflect the current strengths and weaknesses of their section and the ensemble at large.	9		7,8	6,7		X			
<b>Semester</b>	<b>Music Major Presentations</b>	18		2,3,7,8,9	2,5,7,9	X	X	(X)		(X)
<b>End of Year</b>										
Final Reflection	Students will reflect on the final concert as well as their experiences throughout the entire year. They will demonstrate the ability to analyze, critique, and compare their performances. They will evaluate how successful the ensemble was at achieving its goals for the year and identify goals for the future.	18		2,5,7,8	6,7		X			X
Knowledge Inventory	Students will use the annual learning inventory list to identify all of the knowledge that they have acquired in Freshman Concert Band.	18		6,7	6,8,9	X				

## **Appendix A: New Trier Music Department Philosophy**

The study of music is both an aesthetic and academic education. Aesthetically, it is the education of human feeling through the development of a responsiveness to the qualities of musical sounds. Academically, music involves learning in the major domains: cognitive (knowledge), psychomotor (skills), affective (attitudes and feelings), and kinesthetic (the senses). Music students are engaged in the entire learning process through developing keener insights as to how these domains interrelate. Music also provides an important means for developing self-expression and creativity. When students experience significant works of music, they are more able to appreciate the richness and beauty of life.

The goals of the New Trier Music Department are to graduate students who:

- Make music alone and with others;
- Improvise and create music;
- Use the vocabulary and notation of music;
- Respond to music aesthetically, intellectually and emotionally;
- Acquaint themselves with a wide variety of music, including diverse musical styles and genres;
- Understand the role music has played and continues to play in the lives of human beings;
- Make aesthetic judgements based upon critical listening and analysis;
- Develop a commitment to music;
- Support the musical life of the community and encourage others to do so;
- Continue their musical learning independently; and
- Learn skills that provide a foundation for a vocation or avocation in music performance

## **Appendix B: National Music Standards**

1. Singing, alone and with others, a varied repertoire of music
2. Performing on instruments, alone and with others, a varied repertoire of music
3. Improvising melodies, variations, and accompaniments
4. Composing and arranging music within specified guidelines
5. Reading and notating music
6. Listening to, analyzing, and describing music
7. Evaluating music and music performances
8. Understanding relationships between music, the other arts, and disciplines outside the arts
9. Understanding music in relation to history and culture

## Appendix C: Music Department Behavioral Expectations

"The best discipline is self-discipline." All time spent on discipline matters is a waste of time and effort, and is completely away from why we are all here, namely, the study and enjoyment of music. Therefore, a grading policy that takes into account the attitude of a performer is vital to the development of a performance group that maintains a positive, professional atmosphere in rehearsals and performances. Participation in a performance-based class is clearly connected to New Trier's goal of developing students that demonstrate ethical conduct and global citizenship. It is important that the students understand exactly what is expected of them if grading for attitude is to be effective. Attitudes almost always translate into actions. The following could be used as a checklist when grading the conduct and citizenship of individual members.

An individual with a positive attitude and self-discipline:

1. Is considerate of the needs and feelings of others;
2. Leaves his or her "ego" at the door and becomes a team player;
3. Helps others to learn their part;
4. Is helpful and attentive in situations when the director is not present (e.g. sectionals, student or substitute teachers);
5. Refrains from making jokes at the expense of others;
6. Is courteous to the non-teaching school employees as well as members of the faculty;
7. Turns in all music when requested, so as not to become a burden to others who must refile parts returned late;
8. Refrains from using profanity in and around the Music Department, or anywhere he can be identified as an ensemble member;
9. Tries to support other members of the department by attending concerts presented by peers;
10. Treats all performers with respect, understands what it means to be a "good audience member," and appreciates all performances with appropriate, supportive behavior;
11. Is present at all concerts and dress rehearsals, or produces an acceptable excuse well in advance;
12. Does not act in an immature manner when in public places while with the ensemble;
13. Always employs the best technique and sensitivity in warm-up, rehearsal, and concert;
14. Is on time to rehearsals and concerts;
15. Always brings necessary materials to class;
16. Approaches all new music with an open mind seeing each piece as an opportunity to learn;
17. Recognizes warm-up time as an important part of class;
18. Uses a pencil to mark parts;
19. Is quiet at the proper times during rehearsals;
20. Acts as a professional when rehearsing and performing;
21. Practices music regularly;
22. Attends concerts away from school of groups performing music similar to that of his ensemble;
23. Maintains in proper condition, and wears the appropriate uniform for concerts;
24. Participates in extra-curricular music activities;
25. Assists in keeping the rehearsal and performance areas neat, clean, and orderly;
26. Does not participate in or encourage vandalism of school property, or the belongings of others;
27. Assists after performances or rehearsals with equipment that needs to be moved or attended to;
28. Abides by school rules and regulations;
29. Does not deface signs posted in the building;
30. Does not mistreat school instruments, pianos, etc.;
31. Turns in excursion cards and any other forms, completed and on time;
32. Does not thrive on complaining or finding fault with the direction or leadership of the ensemble, or the efforts of its members;
33. Employs creative thinking skills to solve problems and voice concerns.

**Classroom Safety:** *We all come to this class as unique individuals. Behavior based on courtesy, respect, and an appreciation of our differences and similarities will create an environment in which each of us can grow and learn. Together we will create a safe place for everyone regardless of gender, race, religion, sexual orientation, class, or level.*



## Appendix D: Student Self-Critique

### Self-Critique

Now that we have determined our ensemble goals, it is your turn to assess your current strengths and weaknesses as a performer. Under each of the concepts below, rate yourself on a scale of 1-5 (5 being the strongest) and then describe your abilities in this area. If you are uncertain of your ability in a particular area, feel free to ask a fellow musician whose opinion you trust, including any of the directors.

**1 2 3 4 5**      **Tone:** Your ability to produce a characteristically full and centered sound  
Self-Descriptors: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**1 2 3 4 5**      **Intonation:** Your ability to play in tune and match pitch  
Self-Descriptors: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**1 2 3 4 5**      **Pulse/Timing:** Your ability to maintain tempo and execute rhythms  
Self-Descriptors: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**1 2 3 4 5**      **Articulation:** Your ability to produce a wide range of articulations  
Self-Descriptors: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**1 2 3 4 5**      **Balance/Blend:** Your ability to match other players (volume, style, etc.)  
Self-Descriptors: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**1 2 3 4 5**      **Focus/Consistency:** Your ability to rehearse and perform  
Self-Descriptors: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

# Individual Goals

After completing your self-critique, determine your personal goals as a musician/performer for this semester. If possible, ask your private instructor for input into the determination of these goals. You may list anywhere between 1-3 goals. After identifying each goal, list the specific ways in which you intend to pursue/achieve the goal. (Examples: lip slurs, long tones, scales, multiple-tonguing, sight-reading, listening to professional recordings, etc.)

Goal #1: \_\_\_\_\_

Strategy for Achievement: \_\_\_\_\_

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Goal #2: \_\_\_\_\_

Strategy for Achievement: \_\_\_\_\_

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Goal #3: \_\_\_\_\_

Strategy for Achievement: \_\_\_\_\_

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## Appendix E: Enrollment Information

Any exceptions to the course prerequisites, selection process, ensemble membership and/or auditions must be approved by the Music Department Chair.

All “capstone” performance ensemble classes in the Music Department may be elected for **Level 8 minor credit, Level 9 major credit** (Freshman or Sophomores) or **Level 4 major credit** (Juniors or Seniors). To obtain major credit, students must complete additional work outside of class. *Capstone performance ensembles: Symphony Orchestra, Chamber Orchestra, Symphonic Wind Ensemble, Choir-Opera, Concert Choir, Swing Choir, and Jazz Ensemble I.*

All other performance ensemble classes in the Music Department may be elected for either Level 8 minor credit or Level 9 major credit. To obtain major credit, students must complete additional work outside of class. *Non-capstone performance ensembles: Freshman Orchestra, Concert Orchestra, Freshman Concert Band, Varsity Wind Ensemble, Concert Wind Ensemble, Freshman Boys’ Chorus, Freshman Girls’ Chorus, Musettes, Men’s Chorus, Freshman Jazz Ensemble, Concert Jazz Ensemble, and Lab Jazz Ensemble.* Students may participate in as many performance ensemble classes as they are eligible to take; however, **no student will be permitted to receive major credit in more than two ensembles. If a student is a freshman or sophomore they may take two 9-level majors. If a student is a junior or senior they must take one at the 4-level (if in a capstone ensemble) and one at the 9-level (capstone or non-capstone)**

**Special Enrollment Note:** Participation in the Jazz Studies Program (for wind, percussion and bass players) or the Orchestra Program (for wind and percussion players) requires concurrent enrollment in a second music performance class. Participation in Swing Choir requires concurrent enrollment in either Concert Choir or Choir-Opera. (Ensembles with special enrollment in italics below.) Placement in instrumental and choral ensembles is determined by audition each spring. Students should enroll only for the classe(s) in which they would most reasonably be placed. Consult the following pages for specific details regarding these courses. All students not previously participating in Music classes are encouraged to enroll; they should contact the Music Department Chair for details.

### Course Descriptions

**Note: Members of performance ensembles are required to attend all public performances of their ensembles and to participate in the Internet, television and radio broadcasts of these events.**

#### Freshman Concert Band

**Credit: .5 minor or 1.0 major (level 9)**

*Open to freshmen*

*Prerequisite: previous band experience and/or audition*

The course provides students with basic experiences designed to develop technical skills and musical understandings in a progressive way. Primary emphasis is placed upon the development of characteristic instrumental tone, music reading skills and ensemble performance through the study of a wide variety of musical literature. The Freshman Concert Band performs periodically at concerts, music festivals and community events. Advanced freshman wind and percussion students may be offered placement in wind ensembles at the Winnetka Campus. Class meets daily for one period. Students in this performing ensemble will be recorded for broadcast, live or taped, on local television, WNTH radio, and the Internet.

## **Varsity Wind Ensemble**

**Credit: .5 minor or 1.0 major (level 9)**

*Open to freshmen, sophomores, juniors and seniors*

*Prerequisite: previous band experience and/or audition*

The course provides students with intermediate experiences designed to develop basic technical skills and musical understandings in a progressive way. Primary emphasis is placed upon the development of characteristic instrumental tone, music reading skills and ensemble performance through the study of a wide variety of musical literature. The Varsity Wind Ensemble performs periodically at concerts, festivals and community events. The class meets daily for one period. Students in this performing ensemble will be recorded for broadcast, live or taped, on local television, WNTH radio, and the Internet.

## **Concert Wind Ensemble**

**Credit: .5 minor or 1.0 major (Level 9)**

*Open to sophomores, juniors and seniors*

*Prerequisite: audition*

Comprised of a carefully selected group of the more advanced woodwind, brass and percussion instrumentalists, the course provides each student with an opportunity to study and perform a wide variety of wind ensemble literature representative of diverse styles, forms, cultures and historical periods, including various contemporary compositions. It allows students to further develop musical and technical skills in a progressive and individualized way. The Concert Wind Ensemble periodically performs at concerts, festivals and community events. Second semester, members may be asked to perform with Concert Orchestra on their spring concert. This class meets daily for one period. Students in this performing ensemble will be recorded for broadcast, live or taped, on local television, WNTH radio, and the Internet.

## **Symphonic Wind Ensemble**

**Credit: .5 minor or 1.0 major (Level, 9, 4)**

*Open to sophomores, juniors and seniors*

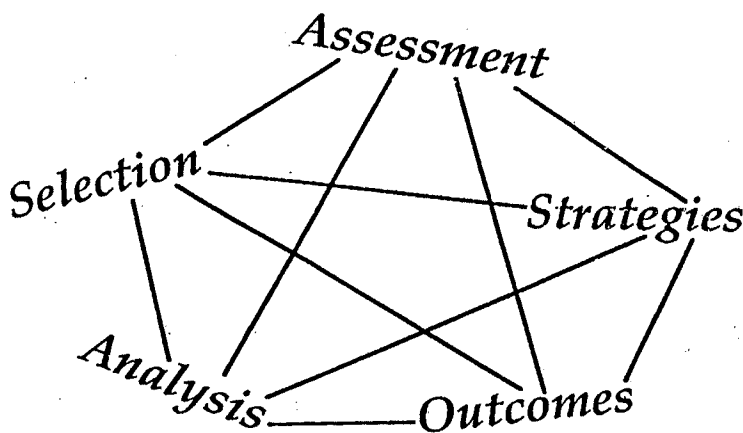
*Prerequisite: audition*

The Symphonic Wind Ensemble is the most advanced of the wind ensembles and is comprised of a carefully selected group of woodwind, brass and percussion instrumentalists. The course provides each student with an opportunity to study and perform a wide variety of wind ensemble literature representative of diverse styles, forms, cultures and historical periods, including various contemporary compositions. It allows students to further develop musical and technical skills in a progressive and individualized way. The Symphonic Wind Ensemble periodically performs at concerts, festivals and community events. Interested Symphonic Wind Ensemble members are eligible to audition for Symphony and Chamber Orchestra and for a jazz ensemble. This class meets daily for one period. Students in this performing ensemble will be recorded for broadcast, live or taped, on local television, WNTH radio, and the Internet.

Appendix F: *Comprehensive Musicianship through Performance*

A Project of the  
WISCONSIN MUSIC EDUCATORS ASSOCIATION  
WISCONSIN SCHOOL MUSIC ASSOCIATION  
WISCONSIN DEPARTMENT OF PUBLIC INSTRUCTION

**A MODEL FOR PLANNING INSTRUCTION**



The *Comprehensive Musicianship through Performance* project was initiated in Wisconsin in 1977 as a means of promoting "performance with understanding" in middle and high school band, choir and orchestra programs. The project began with a pilot group of highly respected ensemble teachers from diverse school districts and a steering committee. This pilot group worked out and tested a process for planning rehearsal instruction which has since been shared through workshops with band, choir and orchestra directors throughout the State of Wisconsin and nationally. The project is still in operation.

This model for planning instruction is not a curriculum. No single curricular plan was found suitable for the diverse needs of different school districts, their students and teachers. Rather, you will find in this short pamphlet a means to start looking at the ensemble rehearsal period as a learning workshop. One of the happiest outcomes of the project was that time spent teaching comprehensive musicianship actually improved the quality of performance.

The Wisconsin Project owes a great deal to the original CMP idea and has attempted to put many of its principles into practice in the secondary school curriculum. The project also served as the basis for the new *Wisconsin State Music Curriculum Guide* (available through the Department of Public Instruction, P.O. Box 7841, Madison, WI 53707-7841).

Information on the summer *National Comprehensive Musicianship through Performance* workshop, inservices and clinics is available by writing WMEA, 4797 Hayes Road, Madison, WI 53704 or calling 1 (800) 589-9762.

*A good composition, no matter what the level of difficulty, has qualities that are lasting.*

- Does the composition teach?
- What does it teach?
- What do your students need?
- Will the knowledge they gain from the composition be transferable?
- Does the composition challenge your students technically?
- Does the piece have aesthetic value?

## Criteria for the Selection of Music

Composer/Arranger/Publisher

Programming

- Length
- Audience
- Special events, guests
- Community

Aesthetic Effect/Music Effect

Level of Difficulty

- Maturity
- Technique
- Literacy
- Rehearsal time available

Personnel

- Voicing
- Tessitura
- Instrumentation
- Solos

Musical Elements

- Rhythm
- Melody
- Harmony
- Form
- Style
- Texture
- Timbre
- Expressive elements (contrast, variety, mood)

Personal Satisfaction

- Teacher
- Students

Cost

Other Criteria

- Historical connections
- Related Arts
- Cultural connections

Needs of the Total Balanced Curriculum

## Additional Choral Criteria

Text

- Poet
- Foreign language
- Word meaning
- Tone painting
- Sounds for their own sake

Accompaniment

- Characteristics
- Difficulty
- Relationship of voices /instr.

Good Vocal Development

*Does your selection of music provide for a balanced diet of music over a period of 3 or 4 years?*

*Analysis often reminds you of related pieces which can provide interesting rehearsal strategies or good programming ideas.*

- **What type of piece is this?**

Don't answer this question too quickly, for the correct or incorrect answer will chart the course of the rest of your analysis.

- **What is the heart of this piece?**

The heart of a piece is the motor that gives it life—the most important element. If the piece has no heart [like the tin man] it probably isn't worth performing.

- **What makes it worth performing?**

Question the value of the music in relationship to the rehearsal time available.

- **Consider these musical elements—**

Form (macro- and micro-)

Rhythm

Melody

Harmony (counterpoint, etc.)

Timbre

Texture

Dynamics

Style

Growth - tension and release

- **What musical/cultural traditions does the piece represent?**
- **What historical connections can you draw from the above?**
- **How good is the edition? Is it historically accurate? Can you check it against a more authentic version of the piece in a collected edition?**
- **What musical understandings can be taught through this music?**

*Deep analysis of the music is a necessary foundation for great performance and significant learning.*

*Share your goals with students.*

*Listen to student goals—they may differ from your own.*

*The best learning outcomes often follow the assessment of student needs.*

• What do you want students to learn?

Feelings (affective)

Knowledge (cognitive)

Skills (perceptual-motor)

• What are your long-range goals?

–for individual students

–for the ensemble

• What are your short-range outcomes?

### Verbs for use in writing outcomes

#### Observable

play - perform

sing

score

write

conduct

notate

operate

orchestrate

verbalize

improvise

label

describe

name

classify

evaluate

identify

clap

blend

balance

articulate

bow

breathe

move

sight-read

#### Nonobservable

appreciate

develop

know

be aware of

understand

value

sense

love

desire

perceive

want

familiarize

like

dislike

conceive

inspire

conceptualize



*Musicians need to work on their understanding and use of the visual and physical modes of learning.*

*How many of these roles do your students play in rehearsals?*

*Some strategies work best outside of rehearsal.*

*Do things in small doses—a rehearsal is not a theory or history class, but rather a "performance with understanding" workshop.*

*Practice the art of brainstorming new rehearsal strategies without listening to the censoring voice that says "I never work."*

- How can you help students learn?
- What learning activities will you use?
- Consider these basic modes of learning—
  - Verbal/abstract
  - Visual
  - Aural
  - Physical
- Consider these musicianly roles—
  - Analyzing
  - Arranging
  - Composing
  - Conducting
  - Discussing
  - Evaluating
  - Improvising
  - Listening
  - Notating
  - Playing
  - Singing
  - Reading
  - Reflecting
  - Researching
  - Writing
  - Moving
- How can warmups lead into the music you plan to work on in rehearsal?
- Use metaphors, analogies and similies to make your points.  
Food is always a rich source of examples.
- Base your strategies on your outcomes.

**"Students want roles, not goals."**

-Marshall McLuhan

**Assessment is gathering information about the learning process. Evaluation is making a value judgment about that.**

**Finding out what your students are (or are not) learning will change what and how you are teaching.**

**Ask students to evaluate their own progress. Tapes are a big help.**

**Share information with parents and administrators about the comprehensive learning taking place in your band, choir or orchestra class.**

**Grades should then reflect more than just performance and attitude.**

## Before

- What are your students' needs?
- What do they need to work on?

## During

- How are they learning what you intended during rehearsal? (goal)
- How do they feel about what they are doing? (process)

## After

- What have they learned?
- How did they feel about it?

## Consider these possibilities—

- Develop student portfolios showing their growth as comprehensive musicians.
- Listen to (view) tape of performance
- Discuss the value of the experience
- Paper and pencil exam
- Observe attitude, skill and knowledge development
- Do they want more?
- Check turned in assignments
- How well do they generalize these learnings to other pieces of music?
- Do your students continue to sing, play and use music throughout the rest of their lives?
- Are your students becoming mature, independent musicians?

# Teaching Plan

Title \_\_\_\_\_

Composer \_\_\_\_\_

Voicing/Instr. \_\_\_\_\_

Publisher \_\_\_\_\_

Date \_\_\_\_\_

## ***Music Selection***

- Reasons for choosing the piece

## ***Analysis***

- Type of piece

- Heart of this piece

- Musical elements—

Form (macro- and micro-)

Rhythm

Melody

Harmony (counterpoint, etc.)

Timbre

Texture

Dynamics

Style

Growth

- Musical/cultural traditions and historical connections

- Quality and accuracy of edition

**Outcome #1** •Underline verbs

**Strategies** •Check learning modes •Perform •Create •Listen •Describe  
**A.**

**B.**

**C.**

**Outcome #2**

**Strategies**  
**A.**

**B.**

**C.**

**Assessment** •Before •During •After

## Appendix G: Annual Literature List

Band: \_\_\_\_\_ Year: \_\_\_\_\_

Literature Performed:

Title	Composer	Smart Music	Abbrev.
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
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_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____

Tonal Centers: (Indicate major, minor, modal, etc.)

- C \_\_\_\_\_
- C#/Db \_\_\_\_\_
- D \_\_\_\_\_
- D#/Eb \_\_\_\_\_
- E \_\_\_\_\_
- F \_\_\_\_\_
- F#/Gb \_\_\_\_\_
- G \_\_\_\_\_
- G#/Ab \_\_\_\_\_
- A \_\_\_\_\_
- A#/Bb \_\_\_\_\_
- B \_\_\_\_\_

Time Signatures:

- 2/4: \_\_\_\_\_
- 3/4: \_\_\_\_\_
- 4/4: \_\_\_\_\_
- 2/2: \_\_\_\_\_
- 6/8: \_\_\_\_\_
- Other: \_\_\_\_\_       Other: \_\_\_\_\_
- Other: \_\_\_\_\_       Other: \_\_\_\_\_

Period/Style:

- Medieval \_\_\_\_\_
- Renaissance \_\_\_\_\_
- Baroque \_\_\_\_\_
- Classical \_\_\_\_\_
- Romantic \_\_\_\_\_
- Contemporary \_\_\_\_\_

## Appendix H: Music Terms and Theory Inventory

### Tempo Markings:

- Largo \_\_\_\_\_
- Grave \_\_\_\_\_
- Lento \_\_\_\_\_
- Adagio \_\_\_\_\_
- Andantino \_\_\_\_\_
- Andante \_\_\_\_\_
- Moderato \_\_\_\_\_
- Allegretto \_\_\_\_\_
- Allegro \_\_\_\_\_
- Vivace \_\_\_\_\_
- Presto \_\_\_\_\_

### Tempo Changes:

- A tempo or Tempo I \_\_\_\_\_
- Accelerando \_\_\_\_\_
- Allargando \_\_\_\_\_
- Attaca \_\_\_\_\_
- Caesura \_\_\_\_\_
- Fermata \_\_\_\_\_
- Grand Pause \_\_\_\_\_
- L'istesso Tempo \_\_\_\_\_
- Lunga \_\_\_\_\_
- Ritardando \_\_\_\_\_
- Ritenuto \_\_\_\_\_
- Rallentando \_\_\_\_\_
- Stringendo \_\_\_\_\_
- Piu mosso \_\_\_\_\_
- Meno mosso \_\_\_\_\_
- Rubato \_\_\_\_\_
- Tenuto \_\_\_\_\_

### Dynamics:

- Pianissimo \_\_\_\_\_
- Piano \_\_\_\_\_
- Mezzo-piano \_\_\_\_\_
- Mezzo-forte \_\_\_\_\_
- Forte \_\_\_\_\_
- Fortissimo \_\_\_\_\_
- Crescendo \_\_\_\_\_
- Decrescendo \_\_\_\_\_
- Diminuendo \_\_\_\_\_
- Morendo \_\_\_\_\_
- Niente \_\_\_\_\_
- Forte-piano \_\_\_\_\_
- Sforzando \_\_\_\_\_

### Articulation:

- Accent \_\_\_\_\_
- Marcato \_\_\_\_\_
- Legato \_\_\_\_\_
- Leggiero \_\_\_\_\_
- Pesante \_\_\_\_\_
- Secco \_\_\_\_\_
- Sostenuto \_\_\_\_\_
- Staccato \_\_\_\_\_
- Tenuto \_\_\_\_\_

### Additional Terms:

- 8va and/or 8ba \_\_\_\_\_
- a2 \_\_\_\_\_
- Ad libitum \_\_\_\_\_
- Agitato \_\_\_\_\_
- Animato \_\_\_\_\_
- Brio \_\_\_\_\_
- Cantabile \_\_\_\_\_
- Cantando \_\_\_\_\_
- Con \_\_\_\_\_
- Divisi \_\_\_\_\_
- Dolce \_\_\_\_\_
- Doloroso \_\_\_\_\_
- Forza \_\_\_\_\_
- Fuoco \_\_\_\_\_
- Giocoso \_\_\_\_\_
- Grandioso \_\_\_\_\_
- Grazioso \_\_\_\_\_
- Gusto \_\_\_\_\_
- issimo (suffix) \_\_\_\_\_
- Lamentoso \_\_\_\_\_
- Loco \_\_\_\_\_
- Lontano \_\_\_\_\_
- Maestoso \_\_\_\_\_
- Marziale \_\_\_\_\_
- Molto \_\_\_\_\_
- Moto \_\_\_\_\_
- Poco a poco \_\_\_\_\_
- Ritmico \_\_\_\_\_
- Scherzo \_\_\_\_\_
- Sempre \_\_\_\_\_
- Senza \_\_\_\_\_
- Soli \_\_\_\_\_
- Sonoramente \_\_\_\_\_
- Sordino \_\_\_\_\_
- Sotto Voce \_\_\_\_\_
- Subito \_\_\_\_\_
- Tacet \_\_\_\_\_
- Tranquillo \_\_\_\_\_
- Tutti \_\_\_\_\_

## Appendix H: Music Terms and Theory Inventory

### Form:

- Ballad \_\_\_\_\_
- Binary (AB) \_\_\_\_\_
- Chaconne \_\_\_\_\_
- Concerto/Concertino \_\_\_\_\_
- Prelude \_\_\_\_\_
- Fanfare \_\_\_\_\_
- Fantasy/Fantasia \_\_\_\_\_
- Fugue \_\_\_\_\_
- Overture \_\_\_\_\_
- Slow-Fast \_\_\_\_\_
- Ternary (ABA, ABA') \_\_\_\_\_
- Tone Poem \_\_\_\_\_
- March \_\_\_\_\_
- Multi-Movement \_\_\_\_\_
- Passacaglia \_\_\_\_\_
- Theme and Variations \_\_\_\_\_
- Sonata \_\_\_\_\_
- Rondo \_\_\_\_\_

### Structure:

- Anacrusis \_\_\_\_\_
- Antecedent/Consequent \_\_\_\_\_
- Arsis \_\_\_\_\_
- Cadenza \_\_\_\_\_
- Coda \_\_\_\_\_
- Contrasting \_\_\_\_\_
- Da capo (D.C) \_\_\_\_\_
- Dal segno (D.S.) \_\_\_\_\_
- Development \_\_\_\_\_
- Double Period \_\_\_\_\_
- Exposition \_\_\_\_\_
- Introduction \_\_\_\_\_
- Fine \_\_\_\_\_
- Harmony \_\_\_\_\_
- Link \_\_\_\_\_
- Melody \_\_\_\_\_
- Motive \_\_\_\_\_
- Parallel \_\_\_\_\_
- Recapitulation \_\_\_\_\_
- Repeated \_\_\_\_\_
- Ripieno \_\_\_\_\_
- Ritornello \_\_\_\_\_
- Strain \_\_\_\_\_
- Texture (homophony, polyphony, monophony) \_\_\_\_\_
- Theme \_\_\_\_\_
- Thesis \_\_\_\_\_
- Transition \_\_\_\_\_
- Trio \_\_\_\_\_

### Music Theory/Compositional Devices:

- Accidentals \_\_\_\_\_
- Aleatoric \_\_\_\_\_
- Arpeggio \_\_\_\_\_
- Atonal \_\_\_\_\_
- Augmentation \_\_\_\_\_
- Bi-tonality \_\_\_\_\_
- Cadence \_\_\_\_\_
- Canon \_\_\_\_\_
- Chromaticism \_\_\_\_\_
- Chord Qualities (major/minor/diminished/augmented) \_\_\_\_\_
- Concert Pitch \_\_\_\_\_
- Consonance \_\_\_\_\_
- Contrary Motion \_\_\_\_\_
- Counterpoint \_\_\_\_\_
- Cluster \_\_\_\_\_
- Chromaticism \_\_\_\_\_
- Diatonic \_\_\_\_\_
- Diminution \_\_\_\_\_
- Dissonance \_\_\_\_\_
- Fragmentation \_\_\_\_\_
- Glissando \_\_\_\_\_
- Hemiola \_\_\_\_\_
- Imitation \_\_\_\_\_
- Interval \_\_\_\_\_
- Inversion \_\_\_\_\_
- Mediant relationship \_\_\_\_\_
- Modulation \_\_\_\_\_
- Octave \_\_\_\_\_
- Ostinato \_\_\_\_\_
- Parallel Keys \_\_\_\_\_
- Parallel motion/harmony \_\_\_\_\_
- Picardy third \_\_\_\_\_
- Pedal point \_\_\_\_\_
- Polychord \_\_\_\_\_
- Polyrhythm \_\_\_\_\_
- Portamento \_\_\_\_\_
- Programmatic \_\_\_\_\_
- Relative Keys \_\_\_\_\_
- Retrograde \_\_\_\_\_
- Scale Degree \_\_\_\_\_
- Sequence \_\_\_\_\_
- Suspension \_\_\_\_\_
- Tonal \_\_\_\_\_
- Tonicization \_\_\_\_\_
- Transposition \_\_\_\_\_
- Triad \_\_\_\_\_
- Unison \_\_\_\_\_

## Appendix H: AUDITORY RECOGNITION (ENSEMBLE PERFORMANCE CRITIQUE)

Name: \_\_\_\_\_ Date: \_\_\_\_\_

Composition(s): \_\_\_\_\_ Period: \_\_\_\_\_

Write down your critique of the performance by specifying the LOCATION (measure numbers or rehearsal letter) and the MUSICAL DIMENSION (such as rhythm, intonation, vertical alignment, articulation, balance, phrasing, etc.). Under CRITIQUE, describe and elaborate on the specific problems that you perceive either in your section or the ensemble. Under REVISION, offer specific practicing strategies that will address the problems that you have identified.

	Location	Dimension	Critique OR Compliment	Revision OR Preparation
<b>SECTION</b>				
<b>ENSEMBLE</b>				



## Appendix I: Sample Powerpoint Presentations

# PRACTICING

New Trier High School  
Winnetka, Illinois

## Definition

- ▣ Practice occurs on an individual basis at home, in a studio, etc. sometimes with the assistance of a teacher
- ▣ Rehearsing occurs with a group of people in sectionals or daily rehearsals
- ▣ Individual Practice is critical for developing your preparedness for rehearsal and ultimately, what you can contribute to the ensemble.

“Practice at home; Rehearse at school.”

## Environment

- ▣ Tools and Resources:
  - Metronome - essential for developing sense of time
  - Tuner - essential for developing sense of pitch
  - SmartMusic - ability to record and listen
  - Method Books - specific to your instrument
  - School Music -
- ▣ Acoustics of Rehearsal Space
- ▣ Uninterrupted Time
- ▣ Specific Plan of Action

## How to Practice

- ▣ Adequate warm-up: long tones, scales, lip slurs, technical exercises
- ▣ Identify trouble spots:
  - Determine a starting tempo
  - Never practice faster than you can play a given passage
  - Keep track of tempos and subsequent increases (ex. 80/92/104)
- ▣ Practice playing difficult passages three times perfectly before increasing the tempo
- ▣ Always think positively about your potential for achievement: Envision yourself playing it correctly, slow down as needed, and don't over-invest your time in frustration

## Final Reminders

- ▣ Keep a pencil handy to mark your music.
- ▣ It's not the quantity of time that matters, but the quality of time spent practicing.
- ▣ Don't "practice" what you can already play.
- ▣ Repeated mistakes or errors are not proof of your hard work - they are evidence of poor practice habits!

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