

A FUNDAMENTALS GUIDELINE FOR THE FIRST AND SECOND YEAR STUDENT - DESIRED PHYSICAL AND MENTAL COMPETENCIES

**Texas Bandmasters Association Convention
Wednesday, July 31, 2002
9:30 am
Sponsored by Phi Beta Mu**



Presented by:

**Diane Gorzycki, Bailey Middle School - Austin I.S.D.,
dgorzyck@austin.isd.tenet.edu**

**Melodianne Mallow, North Richland Middle School - Birdville I.S.D.,
melmallow@aol.com**

**Jollette Wine, Cross Timbers Middle School - Grapevine-Colleyville I.S.D.,
jollette.wine@gcisd.net**

DESIRED PHYSICAL AND MENTAL COMPETENCIES FOR THE INSTRUMENT SELECTION PROCESS

PHYSICAL TRAITS

1. Facial features
2. Finger and arm length
3. Tone production

MENTAL TRAITS

1. Academic grades
2. Conduct grades
3. Gifted and talented status
4. Selmer Music Test results
5. Piano experience
6. Pitch recognition
7. Rhythmic recognition

- Be aware of instrumentation needs
- Special consideration needs to be given to certain instruments

DESIRED PHYSICAL AND MENTAL COMPETENCIES OF THE FIRST YEAR STUDENT

AUGUST THROUGH OCTOBER

1. Fundamentals are introduced including posture, breathing, embouchure, instrument carriage, tone production and tonguing
2. A warm up routine is established and used on a daily basis
3. Students can play and read five to six pitches
4. Rhythm reading includes whole, half, quarter, dotted half notes and their corresponding rests using an established counting system
5. Students are given instrument specific supplemental material in addition to their band method book
6. Teacher demonstrates and models on a daily basis
7. Listening opportunities of professional musicians are provided
8. Note naming and rhythm drills are practiced in both an aural and written format

NOVEMBER THROUGH DECEMBER

1. Fundamentals are reinforced with continued improvement in breathing, tone, range and endurance
2. The daily warm up routine expands to include specific instrumental exercises such as lip slurs, register slurs, octave slurs, Remingtons, etc.
3. Students can play and read eight to twelve pitches
4. Rhythms are expanded to include eighth notes, dotted quarter notes and their corresponding rests
5. Scale development is introduced

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6. Sheet music is introduced through possible fall and winter concerts which provides students additional experience with key signatures, time signatures, musical terminology, non-unison playing, balance, extended rests, dynamics, etc.

JANUARY THROUGH MARCH

1. Fundamentals continue to be refined through the use of warm up routines
2. Supplemental material is provided to further develop range
3. Note recognition expands through the performance of major and chromatic scales, method books and supplemental material
4. Rhythmic development expands and includes the use of syncopation
5. Enharmonic notes are introduced
6. Students are introduced to tuning tendencies and alternate fingerings
7. Student capabilities are more diverse and the curriculum is further tailored to meet individual needs

APRIL THROUGH END OF YEAR

1. Fundamentals continue to be refined through the use of warm up routines
2. Technical development is enhanced through fingering and tonguing exercises
3. Note recognition expands through the performance of full range major and chromatic scales
4. Rhythms include sixteen notes, dotted eighth notes, triplets and their corresponding rests
5. Meter development expands to include compound meter and cut time
6. Students will develop higher level sight reading skills

DESIRED PHYSICAL AND MENTAL COMPETENCIES OF THE SECOND YEAR STUDENT

1. Rehearsal skills are learned through the use of ensemble participation which broadens the concepts of balance, blending, intonation, precision, watching, listening, independence of line, mental discipline, etc.
2. Fundamental development continues through the use of higher level warm up routines
3. Technical development includes seven to twelve major scales, thirds, arpeggios, chromatic and other technical drills
4. Extended range continues to develop at a higher level
5. Endurance increases
6. Rhythmic development expands
7. Sight reading skills are refined and UIL procedures are introduced.
8. Individual growth is enhanced through preparation of District and Region etudes as well as Solo and Ensemble performances
 - The pacing will be different for the 2nd year varsity and non-varsity student.

Course Title: Grade 6, Band		
Strand	Content/Processes	Vignette
Perception	All students read music in the treble clef, and students playing bass clef instruments learn implications of the bass clef. Literature is limited to the use of quarter, half, whole, eighth, sixteenth notes, and the corresponding rests, in addition to dotted quarters and dotted half notes. Students understand altered tones and the significance of both key and meter signatures. They can sing a major scale and recognize melodic and rhythmic patterns. Most often, students read music utilizing key signatures up to two flats.	<p>Pete Milton believes in the long-term value of memorizing scales. In their first year of band, his sixth graders memorize three to four scales. Once his students know enough notes, they practice one scale a day for a few weeks; then he tests his students' memory. Students have repeated opportunities to perform the scale until they are successful. A new scale is introduced when the class has memorized their previous scales, and it is played daily in addition to the familiar scales.</p> <p>Testing is time-consuming, but Mr. Milton is certain the results are worth it. His students read better and have better technique because of their disciplined scale work.</p>
Creative Expression/ Performance	Students begin putting their instruments together to produce sounds, fingering notes or finding correct slide positions on the trombone. They develop embouchure and learn correct breathing for supporting tone. Percussion students learn how to hold sticks or mallets, develop a technique for both pitched and non-pitched instruments, maintain a steady beat, and accurately replicate rhythmic notation. Many drum students also learn pitched instruments to expand their playing options in intermediate and advanced ensemble groups. Students sing difficult parts in order to address pitch and rhythm problems separate from the coordination problems that come with learning new instruments. Additionally, the class learns to play as a group by learning to work with their director and by practicing acceptable rehearsal etiquette.	
Historical/ Cultural Heritage	Musical literature is based on folk and traditional material. The songs are generally short with limited range, melodic and rhythmic repetitive phrases, and a simplicity of style. The historical and cultural contexts of songs are studied. Students identify composers, listen to exemplary musicians, and identify characteristic timbres. These exercises inform the development of both personal and group goals.	
Response/ Evaluation	Students reflect on personal and group work, which provides reasoning for practice and change. Clear objectives and evaluation criteria for each lesson stimulate the process of response and evaluation. Student participation in developing evaluation criteria encourages their independence in learning. Their ability to evaluate their own skills is particularly important for productive practice outside of class.	

Embouchure proper adjustment of the mouth, lips, and tongue to the mouthpiece of a wind instrument.

Course Title: Grade 7, Band		
Strand	Content/Processes	Vignette
Perception	Students demonstrate characteristic timbres in the ranges of their instruments. Warm-up exercises involving melodic, harmonic, and rhythmic passages relevant to selected literature allow students to isolate problematic passages and concepts. Students may create warm-ups within specified guidelines, addressing a single section or segment. Students improve their notation and reading skills by regularly reading new material. Approaching musical problems from more than one perspective clarifies student knowledge and skills.	In order to assess student analysis of specific uses of elements of music, Jo Anne Richardson prepares aural examples representing diverse genres and cultures. Ms. Richardson selects short works of music that contain readily discernible musical features. The excerpts she chooses may be, for example, a theme-and-variations movement from a symphony, a call-and-response African work song, and a 1920s or 30s blues song.
Creative Expression/ Performance	Students continue to work with scales and arpeggios, melodic and rhythmic patterns, expansion of range, meter signatures, and keys. Musical compositions have fewer sections composed of block rhythms, while parts begin to move in two and sometimes three distinct ways. Students demonstrate melodic independence. Solo lines and accompaniment lines become distinct. Students play dotted rhythms, expanded meters including 6/8 and cut time, and keys up to three flats and one sharp. Students participating in ensemble groups demonstrate effective use of rehearsal time, follow the conductor, and practice attaining precision, blend, and balance.	Ms. Richardson asks her students to identify the form of the selection and to describe how pitch, rhythm, dynamics, timbre, and harmony or texture are used. She gives the class a worksheet listing these elements to help structure what they are listening for in the excerpts.
Historical/ Cultural Heritage	Selections incorporate attributes and styles of past composers. Students perform samples that contemporary composers wrote in particular styles and selections arranged for young groups. They may communicate with members of the community who pursue music vocationally and avocationally. Awareness of a musician's place beyond the classroom helps establish role models for aspiring musicians.	To allow ample opportunity for students to hear and describe the defining elements and characteristics of the selection, each piece is played four times, with a brief interval of time between listenings (approximately one minute) provided for students to take notes.
Response/ Evaluation	Assisting students in identifying basic music concepts increases their independence, helps them establish evaluation criteria, and develops their musical insight. Student interest and focus are heightened when corrections made in one area of learning are related to other areas.	

Course Title: Grade 8, Band		
Strand	Content/Processes	Vignette
Perception	Students continue technical studies as they work on performance literature. Through selected literature, exercises, and warm-ups, they expand ranges, refine articulations, develop and sustain breath control to support tone, work on precision in rhythmic patterns, and clarify intonation. Students learn to tune to one pitch, then learn to tune harmonically within a chord with other members of an ensemble. Focused listening skills are refined and combined with skills that enable students to make adjustments in pitch. Focused student listening builds the foundation for performance achievement.	<p>Beth Skoggins and her colleagues at DuBois Junior High School use music written with specific warm-up guidelines and exercises that address specific learning issues in their eighth-grade band, choir, and orchestra classes. Among other things, these activities help prepare students for future rhythmic and melodic dictation. DuBois music students also arrange musical selections within guidelines set by their teachers. Teacher guidelines include the following:</p> <ul style="list-style-type: none"> • Use the same melodic sequence, rearranging rhythmic patterns. • Retain rhythmic pattern, but alter melodic line to include other notes in the chordal triad designated for each measure. • Arrange an accompaniment to a melodic phrase using notes from the chord sequence.
Creative Expression/ Performance	Literature includes more difficult, more complex selections, including elements such as expanded ranges in parts, keys up to four flats and three sharps, syncopated rhythms, faster tempo, increased independence in rhythmic and melodic lines, and occasional solo passages. With increased technical proficiency, students successfully play more difficult music and perform selections that reflect a broader representation of styles, forms, cultures, and historical periods.	
Historical/ Cultural Heritage	Live performances and selected recordings introduce students to music representing diverse heritages. Students identify characteristics of particular time periods, styles, cultures, and/or individual composers and apply their knowledge to authentic performance. Having students prepare study guides of performance music can help students connect music with its heritage.	
Response/ Evaluation	Listening, analyzing, and making adjustments in exercises and in performance literature is a continual process of growth. Reflection on one's own and others' performances and application of thoughts to practice are keys to success. By sharing the process of evaluation and commentary, teachers guide students in the development of individual evaluation processes. Teachers demonstrate exemplary technique, helping students learn the characteristics of exemplary performance. Students evaluate specific performances and learn to make constructive criticism based on musical concepts. Students may keep journals documenting growth that include tapes of performances. Appropriate rehearsal and performance etiquette is developed over time.	