

BAND MUSIC CURRICULUM

**Arlington Public Schools
Arts Education
2011**

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INTRODUCTION:

The Band Music Curriculum was written using the guidance of the the Virginia Department of Education Standards of Learning for Instrumental Music, the elementary band adopted text (“Sound Innovations, Book I” by Sheldon, Boonshaft, Phillips, Black; pub. Alfred), the Virginia Band & Orchestra Directors’ Association District XII Honor Band Audition guidelines, and the committee’s understanding of the current practices.

The purpose of the Instrumental Music Outcomes Chart and Band Curriculum Suggested Pacing Guide are to provide guidance for band teachers at all levels in order to facilitate long-term planning. The guide was created as though teaching an “average” student who began to play an instrument at the beginning of fourth grade and continued through high school. Because not all students begin in fourth grade, nor do they progress equally on their instrument, teachers are encouraged to differentiate according to the needs and abilities of their students. Additionally, the Suggested Pacing Guide is NOT an all-inclusive document and does not necessarily provide a guide for all instrumental music standards; it should be used inconjunction with, but not in place of, the APS Band Music Curriculum.

This Band curriculum was developed by:

Denny d’Alelio, Band Director, Wakefield High School
Brad Johnson, Band Director, Ashlawn, Abingdon, & Barcroft Elementary Schools,
APS Elementary Instrumental Lead Teacher
Catrina Tangchittsumran-Stumpf, Band Director, Jefferson Middle School, APS
Secondary Instrumental Lead Teacher

With supplemental contributions from:

Gwen Zaberer, Art Teacher, Long Branch Elementary School

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BAND MUSIC CURRICULUM

CURRICULUM STANDARDS

Band: Beginning Level

SCHOOL GRADE: 4-5

PLAYING YEARS: 1-2

VBODA GRADE: I-II

TEXT: SOUND INNOVATIONS BOOK I

BASIC SKILLS

Students will begin instruction on a band instrument of their choice. Instruction begins grade 4 and continues until the skill levels are mastered. Students will demonstrate proper care of the instrument, and will be familiar with the technology of the instrument. They will demonstrate basic positions, tone production, and fingerings, and will count, read, and perform the beginning level of music being studied (VBODA Solo Repertoire, Level 1-2). Teachers will use the available standard method book to deliver instruction in either homogeneous or heterogeneous class settings with limited ensemble work. It is expected that students learning a new instrument at the beginning of fourth grade should master Sound Innovations (SI) Levels 1 and 2 by the end of their 1st year of playing and Sound Innovations (SI) Levels 3-6 by the end of their second year. Appropriate accommodations to the timeline should be made for students beginning after their 4th grade year.

PERFORMANCE AND PRODUCTION

- BB.1 The student will demonstrate proper posture, embouchure, hand position, and playing position using method book for guidance.
- BB.2 The student will produce tones that are clear, free of tension, sustained, and unwavering in pitch.
- BB.3 The student will adjust intonation while playing an instrument.
- BB.4 The student will demonstrate a steady tempo while performing materials being studied.
- BB.5 The student will use contrasting articulation.
 - 1. Sound Innovations (SI) Level 1: using tonguing while performing on wind instruments.
 - 2. SI Level 2: using tonguing and slurring while performing on wind instruments.
- BB.6 The student will perform one-octave major scales, ascending and descending with instrument-specific range accommodations as denoted in supplemental materials.
 - 1. SI Level 2: Concert B-flat major scale.
 - 2. SI Level 3: Concert F and E-flat major scales.
 - 3. SI Level 4: Concert A-flat major scale

- BB.7 The percussion student will perform the Seven Essential Rudiments plus the nine stroke roll and the seventeen stroke roll from the Percussive Arts Society (PAS) International Drum Rudiments, open-close-open. Supplemental materials will be provided to facilitate the learning of these rudiments along with the adopted method book.
1. SI Level 1: Single Stroke Roll, Multiple Bounce Roll, and Single Paradiddle.
 2. SI Level 2: Double Stroke Roll, Flam, Drag
 3. SI Level 3: Five-Stroke Roll
 4. SI Level 4: Nine-Stroke Roll
 5. SI Level 5: Seventeen-Stroke Roll
- BB.8 The student will perform a one-octave chromatic scale, ascending and descending.
1. SI Level 6: Exercise #179
- BB.9 The student will use dynamic contrast as a means of expression.
1. SI Level 2: *f*, *p*, *mp*, *mf*, crescendo, decrescendo, diminuendo
 2. The percussion student will demonstrate basic technique on snare, bass drum, and mallets.
- BB.10 The student will demonstrate musical phrasing through the use of melodic contour, natural accents, and proper use of breath.
1. SI Level 1: Phrasing
 2. SI Level 3: Breathing, Style markings
- BB.11 The student will demonstrate ensemble skills:
1. Blend instrumental timbres.
 2. Match dynamic levels.
 3. Respond to basic conducting gestures.
 - a. SI Level 2: $\frac{2}{4}$ (Exercise #43) and $\frac{4}{4}$ (Exercise #71)
 - b. SI Level 3: $\frac{3}{4}$ (Exercise #84)
 4. Maintain steady tempo.
- BB.12 The student will sight-read music of varying styles and levels of difficulty, in accordance with VBODA Grade 1-2
1. Grade 4 (SI Level 1-2): VBODA Grade I
 2. Grade 5 (SI Level 3-6): VBODA Grade II
- BB.13 The student will sing selected lines from the material being studied.
1. Students will sing exercises to make connections to tone production, demonstrate pitch matching ability, and develop intonation. Students will make connections to APS Elementary General Music curriculum.
- BB.14 The student will perform music from a variety of cultures, styles, and historical periods.

BB.15 The student will perform simple rhythmic and melodic examples in call-and-response styles.

1. SI Level 1: Aural call and response prior to reading music notation.
2. SI Level 3: Exercise #111
3. SI Level 4: Exercise #123

BB.16 The student will demonstrate knowledge of the instrument being studied.

1. Identify instrumental parts.
2. Demonstrate proper care and maintenance.

BB.17 The student will demonstrate increased learning through a variety of music activities.

1. Maintain attendance with required materials.
2. Demonstrate completion of assignments and/or practice.
3. Participate in concerts, performances, cross disciplinary activities, and co-curricular activities.
4. Demonstrate concert etiquette as a performer and listener.

CULTURAL CONTEXT AND MUSIC THEORY

BB.18 The student will compose a two- to four-measure melody, using available technology and teacher-specified rhythms and pitches.

1. SI Level 2: Exercise #70
2. SI Level 4: Exercise 124 and subsequent exercise

BB.19 The student will read and notate music.

1. Use a syllable, number, or letter system to read and write simple pitch notation in the appropriate clef.
2. Use a syllable, number, or letter system to read and write rhythmic patterns that include whole, dotted half, half, dotted quarter, quarter, and eighth notes and rests in simple meter.
3. Identify, define, and demonstrate standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression.

BB.20 The student will identify career options in music.

BB.21 The student will identify and analyze cultures, styles, composers, and historical periods from materials being studied.

JUDGMENT AND CRITICISM

BB.22 The student will analyze and discuss individual and group performances as an ongoing class activity and after each performance.

AESTHETICS

BB.23 The student will associate terminology common to music with the other fine arts and other disciplines. Possible terms include:

1. Line
2. Shape
3. Color
4. Form
5. Space
6. Texture
7. Value/Tone
8. Pattern/Sequence
9. Movement
10. Balance
11. Unity
12. Emphasis
13. Rhythm
14. Contrast
15. Harmony
16. Proportion/Scale
17. Abstract
18. Composition
19. Function

BB.24 The student will demonstrate concert etiquette as an active listener.

BB.25 The student will discuss musical performance and its value to the community.

Band: Intermediate Level

SCHOOL GRADE: 6-8

PLAYING YEARS: 3-5

VBODA GRADE: II-IV

Developing basic musicianship skills continues to be a priority at the Intermediate Level. Students will begin to use more articulations, perform scales and music in more difficult key signatures, demonstrate vibrato, and perform music at an intermediate level of difficulty (VBODA Solo Repertoire, Grades II-IV). Ensemble skills will become more developed as students participate in full band settings. Students will describe concepts common to music and other disciplines, and will be involved in discussing various cultures, styles, composers, and historical periods.

Performance and Production

- BI.1 The student will demonstrate proper posture, embouchure, hand position, and playing position.
- BI.2 The student will produce a characteristic tone that is clear, free of tension, sustained, and unwavering in pitch.
- BI.3 The student will adjust intonation and match pitches.
- BI.4 The student will incorporate tempo changes and a variety of rhythms and meters in materials being studied.
- BI.5 The student will demonstrate a variety of articulations.
1. Play staccato, legato tongue, accent, marcato, and tenuto on wind instruments.
 2. For percussion students, select the appropriate implement with which to demonstrate these articulation styles.
- BI.6 The student will perform major scales, ascending and descending, in quarter-eighth-eighth rhythm.
1. Play E, A, D, G, C, F, B-flat, E-flat, and A-flat scales on wind and mallet instruments, two octaves (when appropriate) at M.M. quarter note = 100.
 2. Play D-flat, G-flat/F-sharp, and B scales, one octave at M.M. quarter note = 72
- BI.7 The percussion student will perform the following rudiments from the Percussive Arts Society (PAS) International Drum Rudiments, open-close-open.
- Roll Rudiments: single stroke roll, multiple bounce roll, double stroke roll, five stroke roll, nine stroke roll, seventeen stroke roll
 - Diddle Rudiments: single paradiddle
 - Flam Rudiments: flam, flam accent, flam tap, flamacue, flam paradiddle

- Drag Rudiments: drag, single drag tap, double drag tap, lesson 25, drag paradiddle, single ratamacue

- BI.8 The student will perform a chromatic scale, ascending and descending, two octaves in eighth notes (M.M. quarter note = 72).
- BI.9 The student will use dynamic contrast and technical skills as means of expression.
1. Use vibrato, alternate fingerings, trills, and grace notes when performing on wind instruments.
 2. Use multiple mallet techniques on three timpani, tuning drums to reference pitches without gauges and making changes during performance of an instrumental work. Demonstrate appropriate techniques on auxiliary instruments when performing on percussion instruments.
- BI.10 The student will demonstrate musical phrasing through the use of dynamics, tempo, and melodic contour.
- BI.11 The student will demonstrate ensemble skills.
1. Blend instrumental timbres.
 2. Match dynamic levels, style, and intonation.
 3. Respond to conducting gestures in simple and compound meter.
- BI.12 The student will sight-read music of varying styles and levels of difficulty, in accordance with VBODA Level 2-4.
- BI.13 The student will sing a part while other students sing or play contrasting parts.
- BI.14 The student will perform music from a variety of cultures, styles, and historical periods.
- BI.15 The student will identify and repair minor problems of the instrument being studied.
- BI.16 The student will demonstrate increased learning through a variety of music activities.
1. Maintain attendance with required materials.
 2. Demonstrate completion of assignments and/or practice.
 3. Participate in concerts, performances, cross disciplinary activities, and co-curricular activities.
 4. Demonstrate concert etiquette as a performer and listener.

Cultural Context and Music Theory

- BI.17 The student will embellish four to eight measures of a folk song by creating rhythmic and melodic variations.
- BI.18 The student will compose an eight-measure melody, using available technology, within teacher-specified parameters.
- BI.19 The student will read and notate music.

1. Use a syllable, number, or letter system to read and write simple melodies in the appropriate clef, individually and in large ensembles.
2. Use a syllable, number, or letter system to read and write rhythmic patterns that include whole, half, quarter, eighth, and sixteenth notes, rests, and dotted notes, and triplets in simple and compound meters.
3. Identify, define, and demonstrate standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression.

BI.20 The student will identify career and avocational options in music.

BI.21 The student will identify and analyze cultures, styles, composers, and historical periods from materials being studied.

Judgment and Criticism

BI.22 The student will evaluate individual and group performances.

Aesthetics

BI.23 The student will describe concepts common to music, the other fine arts, and other disciplines.

BI.24 The student will demonstrate concert etiquette as an active listener.

BI.25 The student will discuss musical performance and its value to the community.

Instrumental Music: Advanced Level

SCHOOL GRADE: 9-10

PLAYING YEARS: 6-7

VBODA GRADE: IV-V

Students at the Advanced Level (VBODA Solo Repertoire, Level 4-5) will participate regularly in a band setting. Technical and expressive skills will increase in difficulty as the student demonstrates a variety of articulations, alternate fingerings, and vibrato while playing the required scales, arpeggios, and rudiments in more complex rhythmic patterns. Percussion students will become more proficient in the use of mallet instruments, timpani, and auxiliary instruments. Advanced instrumental students will perform, discuss, and critically evaluate characteristics of more elaborate music compositions. Students will discuss relationships between music concepts and other disciplines, and be involved in discussing various cultures, styles, composers, and historical periods.

Performance and Production

- BAD.1 The student will demonstrate proper posture, embouchure, hand position, and playing position.
- BAD.2 The student will produce characteristic tone that is clear, free of tension, sustained, and unwavering in pitch.
- BAD.3 The student will adjust intonation and match pitches independently.
- BAD.4 The student will incorporate tempo changes and a variety of rhythms and meters in materials being studied.
- BAD.5 The student will demonstrate a variety of articulations.
1. Use double-tongue and breath attacks if applicable for the instrument.
- BAD.6 The student will perform all major scales in the full range of the instrument, and all one-octave harmonic minor scales, with one-octave tonic arpeggios, ascending and descending, in quarter-eighth-eighth rhythm (M.M. quarter note = 100).
- BAD.7 The percussion student will perform the 40 Percussive Arts Society (PAS) International Drum Rudiments, open-close-open.
- BAD.8 The student will perform a chromatic scale, ascending and descending, in sixteenth notes (M.M. quarter note = 96 or faster) throughout the practical range of the instrument.
- BAD.9 The student will use dynamic contrast and technical skills as a means of expression.
1. Use vibrato, alternate fingerings, trills, and grace notes when performing on wind instruments.

2. Use three-mallet technique when performing on mallet percussion.
3. Use multiple percussion techniques when performing on auxiliary percussion instruments.
4. Use timpani technique on three or four drums, tuning drums to reference pitches without gauges and making changes during performance of an instrumental work.

BAD.10 The student will demonstrate musical phrasing through the use of dynamic emphasis and tempo modification.

BAD.11 The student will demonstrate ensemble skills.

1. Blend instrumental timbres.
2. Match dynamic levels, style, and intonation.
3. Respond to conducting gestures.
4. Use conducting gestures.

BAD.12 The student will sight-read music of varying styles and levels of difficulty.

BAD.13 The student will sing a part while other students sing or play contrasting parts.

BAD.14 The student will perform music from a variety of cultures, styles, and historical periods.

BAD.15 The student will identify and repair minor problems of the instrument being studied.

BAD.16 The student will demonstrate increased learning through a variety of music activities.

1. Maintain attendance with required materials.
2. Demonstrate completion of assignments and/or practice.
3. Participate in activities such as concerts, performances, marching band, jazz ensemble, chamber ensembles, and All-District, All-Region, and All-Virginia events.
4. Demonstrate concert etiquette as a performer and listener.

Cultural Context and Music Theory

BAD.17 The student will improvise a short melody within teacher-specified parameters.

BAD.18 The student will arrange accompanying harmonies or counter melodies to a given melody.

BAD.19 The student will read and write rhythmic patterns in complex meters, demonstrating technical facility and precision commensurate with VBODA Level 4-5.

BAD.20 The student will research career and avocational options in music, using available technology.

BAD.21 The student will identify, define, and apply music terms and symbols from materials being studied.

BAD.22 The student will compare and contrast materials being studied in its historical and cultural context.

Judgment and Criticism

BAD.23 The student will diagnose and correct personal performance errors.

Aesthetics

BAD.24 The student will discuss relationships between music concepts and the concepts of other disciplines.

1. Describe interrelationships between music and other disciplines.

BAD.25 The student will demonstrate concert etiquette as an active listener.

BAD.26 The student will articulate expressive qualities of music.

Instrumental Music: Artist Level

SCHOOL GRADE: 11-12

PLAYING YEARS: 8-9

VBODA GRADE: V-VI

Students who perform at the Artist Level (VBODA Solo Repertoire, Level 5-6) have built upon the previous skill levels of Beginning, Intermediate, and Advanced. The Artist Level instrumental student will perform, discuss, and critically evaluate characteristics of more elaborate music compositions. The students will analyze concepts common to music and other disciplines and will be involved in the study of aural examples of music representing a variety of cultures, styles, and historical periods.

Performance and Production

- IAR.1 The student will demonstrate proper posture, embouchure, hand position, and playing position.
- IAR.2 The student will produce characteristic tone that is clear, free of tension, sustained, and unwavering in pitch.
- IAR.3 The student will adjust intonation and match pitches independently.
- IAR.4 The student will incorporate tempo changes and a variety of rhythms and meters while performing materials being studied.
- IAR.5 The student will perform all articulations indicated in materials being studied, including double-tongue, triple-tongue, and breath attacks if applicable for the instrument.
- IAR.6 The student will perform all major and minor scales, ascending and descending, in a variety of rhythmic patterns and articulations.
- IAR.7 The percussion student will perform the 40 Percussive Arts Society (PAS) International Drum Rudiments, open-close-open.
- IAR.8 The student will perform a chromatic scale, ascending and descending, using the VBODA state audition tempo and range requirements for the instrument.
- IAR.9 The student will use dynamic contrast and technical skills as means of expression.
 - 1. Use embellishments, extreme tessitura, and a variety of timbre effects when performing on wind instruments.
 - 2. Use four-mallet technique when performing on mallet percussion.
 - 3. Use multiple percussion techniques when performing on auxiliary percussion instruments.

4. Use timpani technique on four or more drums, tuning all drums in reference to a single pitch without gauges and making changes during performance of a piece, using intervallic pitches.

IAR.10 The student will demonstrate musical phrasing through the use of dynamic emphasis and tempo modification.

IAR.11 The student will demonstrate ensemble skills.

1. Blend instrumental timbres.
2. Match dynamic levels, style, and intonation.
3. Respond to conducting gestures.
4. Use conducting gestures.

IAR.12 The student will sight-read music of varying styles and levels of difficulty.

IAR.13 The student will sing a part while other students sing or play contrasting parts.

IAR.14 The student will perform music from a variety of cultures, styles, and historical periods.

IAR.15 The student will improvise a melody to a chord progression.

IAR.16 The student will arrange a selection for two or more instruments, using available technology.

IAR.17 The student will identify and repair minor problems of the instrument being studied.

IAR.18 The student will read and write rhythmic patterns in complex meters, demonstrating technical facility and precision commensurate with VBODA Level 6.

IAR.19 The student will demonstrate increased learning through a variety of music activities.

1. Maintain attendance with required materials.
2. Demonstrate completion of assignments and/or practice.
3. Participate in activities such as concerts, performances, marching band, jazz ensemble, chamber ensembles, and All-District, All-Region, and All-Virginia events.
4. Demonstrate concert etiquette as a performer and listener.
5. Serve as a peer mentor.

Cultural Context and Music Theory

IAR.20 The student will research career and avocational options in music, using available technology.

IAR.21 The student will associate aural examples of music with a variety of cultures, styles, and historical periods.

IAR.22 The student will analyze a specific work and discuss how the music elements are used to create expression.

IAR.23 The student will identify, define, and apply music terms and symbols from materials being studied.

Judgment and Criticism

IAR.24 The student will analyze concepts common to music and other disciplines.

1. Describe interrelationships between music and other disciplines.

Aesthetics

IAR.25 The student will evaluate and improve personal performance as compared to an exemplary model.

IAR.26 The student will demonstrate concert etiquette as an active listener.

IAR.27 The student will articulate expressive qualities of music.

BAND MUSIC CURRICULUM

INSTRUMENTAL MUSIC OUTCOMES

The purpose of the Instrumental Music Outcomes Chart and Band Curriculum Suggested Pacing Guide are to provide guidance for band teachers at all levels in order to facilitate long-term planning. The guide was created as though teaching an “average” student who began to play an instrument at the beginning of fourth grade and continued through high school. Because not all students begin in fourth grade, nor do they progress equally on their instrument, teachers are encouraged to differentiate according to the needs and abilities of their students. Additionally, the Suggested Pacing Guide is NOT an all-inclusive document and does not necessarily provide a guide for all instrumental music standards; it should be used in conjunction with, but not in place of, the APS Instrumental Music Curriculum.

INSTRUMENTAL MUSIC GENERAL OUTCOMES

Concept	Beginning Level	Intermediate Level	Advanced Level	Artist Level
VBODA grade:	I-II	II-IV	IV-V	V-VI
Playing Year:	1-2	3-5	6-7	7+
School Grade:	4-5	6-8	9-10	11-12
General	<ul style="list-style-type: none"> Students should know how to reference the fingering chart in their method book. Students will perform simple rhythmic and melodic examples in call-and-response styles. Students will maintain attendance with required materials Students will demonstrate completion of assignments and/or practice. 	<ul style="list-style-type: none"> Students should know the fingerings for all notes on their instrument from memory. Students will use vibrato, alternate fingerings, trills, and grace notes when performing on wind instruments. Students will maintain attendance with required materials Students will demonstrate completion of assignments and/or practice. 	<ul style="list-style-type: none"> Students should know the fingerings for all notes on their instrument from memory, including alternate technical fingerings. Students should recognize and perform musical ornaments (i.e. trills, grace notes, glissando, etc.) Students will use vibrato, alternate fingerings, trills, and grace notes when performing on wind instruments. Students will maintain attendance with required materials Students will demonstrate completion of assignments and/or practice. 	<ul style="list-style-type: none"> Students should know the fingerings for all notes on their instrument from memory, including alternate technical fingerings. Students should recognize and interpret musical ornaments in a stylistically appropriate manner (i.e. trills, grace notes, glissando, etc.) Students will use embellishments, extreme tessitura, and a variety of timbre effects when performing on wind instruments. Students will maintain attendance with required materials Students will demonstrate completion of assignments and/or practice.
Posture	<ul style="list-style-type: none"> Students will demonstrate proper posture, embouchure, hand position, and playing position. 	<ul style="list-style-type: none"> Students will demonstrate proper posture, embouchure, hand position, and playing position. 	<ul style="list-style-type: none"> Students will demonstrate proper posture, embouchure, hand position, and playing position. 	<ul style="list-style-type: none"> Students will demonstrate proper posture, embouchure, hand position, and playing position.
Tone	<ul style="list-style-type: none"> Students will produce tones that are clear, free of tension, sustained, and unwavering in pitch. 	<ul style="list-style-type: none"> Students will produce characteristic tone that is clear, free of tension, sustained, and unwavering in pitch. 	<ul style="list-style-type: none"> Students will produce characteristic tone that is clear, free of tension, sustained, and unwavering in pitch. 	<ul style="list-style-type: none"> Students will produce characteristic tone that is clear, free of tension, sustained, and unwavering in pitch.

Concept	Beginning Level	Intermediate Level	Advanced Level	Artist Level
Intonation	<ul style="list-style-type: none"> Students will recognize the concept of flat or sharp in regard to intonation. 	<ul style="list-style-type: none"> Students should understand the basic concept of flat or sharp in regard to intonation and know how to correct pitch on their instrument. 	<ul style="list-style-type: none"> Students should understand and correct intonation on their instrument without teacher prompts. 	<ul style="list-style-type: none"> Students will adjust intonation and match pitches independently.
Tempo	<ul style="list-style-type: none"> Students will demonstrate steady tempo while performing materials being studied. 	<ul style="list-style-type: none"> Students will perform tempo changes and a variety of rhythms and meters through materials being studied. 	<ul style="list-style-type: none"> Students will perform tempo changes and a variety of rhythms and meters through materials being studied. 	<ul style="list-style-type: none"> Students will perform tempo changes and a variety of rhythms and meters through materials being studied.
Articulation	<ul style="list-style-type: none"> Students will demonstrate tonguing and slurring techniques. 	<ul style="list-style-type: none"> Students will demonstrate staccato, legato tongue, accent, marcato, and tenuto on wind instruments. Students will select the appropriate implement with which to demonstrate these styles. 	<ul style="list-style-type: none"> Students will demonstrate a variety of articulations including double-tongue and breath attacks if applicable for the instrument. 	<ul style="list-style-type: none"> Students will perform all articulations in materials being studied, including double-tongue, triple-tongue, and breath attacks if applicable for the instrument.
Dynamic Contrast, Phrasing, and Expression	<ul style="list-style-type: none"> Students will use dynamic contrast as a means of expression, including <i>f</i>, <i>p</i>, <i>mp</i>, <i>mf</i>, crescendo, decrescendo, and diminuendo. Students will articulate four consecutive notes in one breath. They will demonstrate phrasing through the use of melodic contour, natural accents, and proper use of breath. 	<ul style="list-style-type: none"> Students will use dynamic contrast and technical skills as means of expression. Students will perform four bar phrases in common time in one breath. Students will demonstrate phrasing through the use of dynamics, tempo, and melodic contour. 	<ul style="list-style-type: none"> Students will use dynamic contrast and technical skills as a means of expression. Students will use vibrato, alternate fingerings, trills, and grace notes on wind instruments. Students will perform eight bar phrases in common time in one breath. Students will demonstrate musical phrasing through dynamic emphasis and tempo modification. 	<ul style="list-style-type: none"> Students will use dynamic contrast and technical skills as means of expression. Students will use embellishments, extreme tessitura, and a variety of timbre effects. Students will perform eight bar phrases in common time in one breath. Students will demonstrate musical phrasing through dynamic emphasis and tempo modification.
Ensemble Skills	<ul style="list-style-type: none"> Students will blend instrumental timbres, match dynamics/style/intonation, and respond to conducting gestures in $\frac{2}{4}$, $\frac{3}{4}$ and $\frac{4}{4}$ 	<ul style="list-style-type: none"> Students will blend instrumental timbres, match dynamics/style/intonation, and respond to conducting gestures in simple and compound meter. 	<ul style="list-style-type: none"> Students will blend instrumental timbres, match dynamic levels/style/intonation, and respond to and use conducting gestures. 	<ul style="list-style-type: none"> Students will blend instrumental timbres, match dynamic levels/style/intonation, and respond to and use conducting gestures.

Skill	Beginning Level	Intermediate Level	Advanced Level	Artist Level
Scales	<ul style="list-style-type: none"> • Students will play the concert F, B-flat, E-flat, and A-flat scales, one octave. • Students should be able to play a one-octave chromatic scale, ascending and descending. (See Sound Innovations, Exercise #179.) • The percussion student will be able to play the following rudiments in open-close-open style: Single Stroke Roll, Multiple Bounce Roll, Single Paradiddle, Double Stroke Roll, Flam, Drag, Five-Stroke Roll, Nine-Stroke Roll, and Seventeen-Stroke Roll 	<ul style="list-style-type: none"> • Students will perform the E, A, D, G, C, F, B-flat, E-flat, and A-flat scales (not transposed) on wind instruments, two octaves (when appropriate), in quarter-eighth-eighth rhythm at M.M. quarter note = 100. • Students will perform the D-flat, G-flat/F-sharp, and B scales, one octave, in quarter-eighth-eighth rhythm at M.M. quarter note = 72. • Students will perform a chromatic scale, ascending and descending, two octaves in eighth notes at M.M. quarter note = 72. • Percussion students will perform the following rudiments from the Percussive Arts Society (PAS) International Drum Rudiments, open-close-open: single stroke roll, multiple bounce roll, double stroke roll, five stroke roll, nine stroke roll, seventeen stroke roll, single paradiddle, flam, flam accent, flam tap, flamacue, flam paradiddle, drag, single drag tap, double drag tap, lesson 25, drag paradiddle, and single ratamacue. 	<ul style="list-style-type: none"> • Students will perform all major scales in the full range of the instrument, and all one-octave harmonic minor scales, with one-octave tonic arpeggios, ascending and descending, in quarter-eighth-eighth rhythm (M.M. quarter note = 100). • The wind/mallet student will perform a chromatic scale, ascending and descending, in sixteenth notes (M.M. quarter note = 96 or faster) throughout the practical range of the instrument. • The percussion student will perform the 40 Percussive Arts Society (PAS) International Drum Rudiments, open-close-open. 	<ul style="list-style-type: none"> • The student will perform all major and minor scales, ascending and descending, in a variety of rhythmic patterns and articulations. • The student will perform a chromatic scale, ascending and descending, using the VBODA state audition tempo and range requirements for the instrument. • The percussion student will perform the 40 Percussive Arts Society (PAS) International Drum Rudiments, open-close-open.

Skill	Beginning Level	Intermediate Level	Advanced Level	Artist Level
Music Reading	<ul style="list-style-type: none"> • Students will use a syllable, number, or letter system to read and write simple pitch notation. • Students will use a rhythmic notation system to read and write rhythmic patterns that include whole, dotted half, half, dotted quarter, quarter, and eighth notes and rests in simple meter. Percussionists should also be able to read and notate sixteenth note patterns. • Students will sight-read music of varying styles from VBODA Grade I-II using the rhythms listed above. 	<ul style="list-style-type: none"> • Students will use a syllable, number or letter system to read and write simple melodies in the appropriate clef individually and in large ensembles. • Students will use a syllable, number, or letter system to read and write rhythmic patterns that include whole, half, quarter, eighth, and sixteenth notes and rests, dotted notes and rests, and triplets in simple and compound meters. • Students will sight-read music of varying styles form VBODA Grade II-IV using the rhythms listed above. 	<ul style="list-style-type: none"> • Students will read and write rhythmic patterns in complex meters, demonstrating technical facility and precision commensurate with VBODA Level IV-V. • Students will sight-read music of varying styles and levels of difficulty. 	<ul style="list-style-type: none"> • Students will read and write rhythmic patterns in complex meters, demonstrating technical facility and precision commensurate with VBODA Level VI. • Students will sight-read music of varying styles and levels of difficulty.
Singing	<ul style="list-style-type: none"> • Students will sing exercises to make connections to tone production, demonstrate pitch matching ability, and develop intonation. • Students should make connections to the APS General Music curriculum 	<ul style="list-style-type: none"> • Students will sing a part while other students sing or play contrasting parts, such as having the low voices maintain the tonic pitch while other students sing through a scale or “F stretch” exercise. 	<ul style="list-style-type: none"> • Students will sing a part while other students sing or play contrasting parts. 	<ul style="list-style-type: none"> • Students will sing a part while other students sing or play contrasting parts.
Music History & Cultural Context	<ul style="list-style-type: none"> • Students will perform music from a variety of cultures, styles, and historical periods. • Students will identify and analyze cultures, styles, composers, and historical periods from the materials being studied. 	<ul style="list-style-type: none"> • Students will perform music from a variety of cultures, styles, and historical periods. • Students will identify and analyze cultures, styles, composers, and historical periods from the materials being studied. 	<ul style="list-style-type: none"> • Students will perform music from a variety of cultures, styles, and historical periods. • Students will compare and contrast materials being studied in its historical and cultural context. 	<ul style="list-style-type: none"> • Students will perform music from a variety of cultures, styles, and historical periods. • Students will associate aural examples of music with a variety of cultures, styles, and historical periods.
Instrument Knowledge	<ul style="list-style-type: none"> • Students will identify parts of the instrument and demonstrate proper care and maintenance. 	<ul style="list-style-type: none"> • Students will identify and repair minor problems of the instrument being studied. 	<ul style="list-style-type: none"> • Students will identify and repair minor problems of the instrument being studied. 	<ul style="list-style-type: none"> • Students will identify and repair minor problems of the instrument being studied.

Skill	Beginning Level	Intermediate Level	Advanced Level	Artist Level
Concerts & Performances	<ul style="list-style-type: none"> • Students will participate in concerts, performances, cross-disciplinary activities, and co-curricular activities. • Students will demonstrate concert etiquette as a performer and a listener. • Students will demonstrate concert etiquette as an active listener 	<ul style="list-style-type: none"> • Students will participate in concerts, performances, cross-disciplinary activities, and co-curricular activities. • Students will demonstrate concert etiquette as a performer and a listener. • Students will demonstrate concert etiquette as an active listener 	<ul style="list-style-type: none"> • Students will participate in activities such as concerts, performances, marching band, jazz ensemble, chamber ensembles, and All-District, All-Region, and All-Virginia events. • Students will demonstrate concert etiquette as a performer and a listener. • Students will demonstrate concert etiquette as an active listener 	<ul style="list-style-type: none"> • Students will participate in activities such as concerts, performances, marching band, jazz ensemble, chamber ensembles, and All-District, All-Region, and All-Virginia events. • Students will serve as peer mentors.
Judgment and Criticism, Aesthetics	<ul style="list-style-type: none"> • Students will analyze and discuss individual and group performances as an ongoing class activity and after formal performances. 	<ul style="list-style-type: none"> • Students will evaluate individual and group performances. 	<ul style="list-style-type: none"> • Students will diagnose and correct personal performance errors. • Students will articulate expressive qualities of music. 	<ul style="list-style-type: none"> • Students will analyze concepts common to music and other disciplines. • Students will describe interrelationships between music and other disciplines. • Students will evaluate and improve personal performance as compared to an exemplary model. • Students will articulate expressive qualities of music.
Music Theory	<ul style="list-style-type: none"> • Students will compose a two-to four-measure melody including Sound Innovations Exercises #70 and #124 and the exercise following #124 in the book. 	<ul style="list-style-type: none"> • Students will embellish four to eight measures of a folk song by creating rhythmic and melodic variations. • Students will compose an eight-measure melody, using available technology, within teacher-specified parameters. 	<ul style="list-style-type: none"> • Students will improvise a short melody within teacher specified parameters. • Students will arrange accompanying harmonies or countermelodies to a given melody. 	<ul style="list-style-type: none"> • Students will improvise a melody to a chord progression. • Students will arrange a selection for two or more instruments, using available technology. • Students will analyze a specific work and discuss how the music elements are used to create expression.

Skill	Beginning Level	Intermediate Level	Advanced Level	Artist Level
Outside Connections	<ul style="list-style-type: none"> • Students will identify career options in music. • Students will discuss musical performance and its value to the community. • Students will associate terminology common to music with other fine arts and other disciplines. 	<ul style="list-style-type: none"> • Students will identify career and avocational options in music. • Students will discuss musical performance and its value to the community. • Students will describe concepts common to music, the other fine arts, and other disciplines. 	<ul style="list-style-type: none"> • Students will research career and avocational options in music, using available technology. • Students will identify, define, and apply music terms and symbols from materials being studied. 	<ul style="list-style-type: none"> • Students will research career and avocational options in music using available technology. • Students will identify, define, and apply music terms and symbols from materials being studied. •

INSTRUMENT-SPECIFIC PERFORMANCE OUTCOMES

Instrument	Beginning Level	Intermediate Level	Advanced Level	Artist Level
VBODA grade: Playing Year: School Grade:	I-II 1-2 4-5	II-IV 3-5 6-8	IV-V 6-7 9-10	V-VI 7+ 11-12
Flute	<ul style="list-style-type: none"> Play 1st line E-flat (Eb₄) to C above the staff (C₆) Consistently demonstrates proper articulation technique. (Articulates using syllable “too” not “hoo”.) Should be able to play an “A” in tune on the head joint. 	<ul style="list-style-type: none"> Can hit altissimo C Consistently play the bottom C without popping up the octave Demonstrates a rudimentary understanding of double-tonguing technique Demonstrate a basic understanding of vibrato 	<ul style="list-style-type: none"> Can consistently play the full practical range (through C₇) of the instrument. Demonstrates a developing understanding of double-tonguing technique Consistently applies vibrato at musically appropriate times. 	<ul style="list-style-type: none"> Consistently plays the full extended range (through D₇) of the instrument. Consistently applies double- and triple-tonguing technique. Uses a variety of vibrato techniques to enhance musical expression and interpretation.
Oboe	<ul style="list-style-type: none"> Play 1st line E-flat (Eb₄) to C above the staff (C₆) Consistently demonstrates proper articulation technique. (Articulates using syllable “too” or “toh”; tongue moves at the tip of the reed in an up-down motion instead of front-back) 	<ul style="list-style-type: none"> Can play from C below the staff (C₄) to E above the staff (E₆) Consistently demonstrates proper articulation technique. Demonstrates a basic understanding of vibrato Knows how to make minor reed adjustments. 	<ul style="list-style-type: none"> Can consistently play the full practical range of the instrument. Consistently applies vibrato at musically appropriate times. Independently performs basic reed maintenance techniques. 	<ul style="list-style-type: none"> Can consistently play the full extended range of the instrument. Uses a variety of vibrato techniques to enhance musical expression and interpretation. Independently performs advanced reed maintenance techniques.
Clarinet	<ul style="list-style-type: none"> By the end of 4th grade, students should be playing at least a 2.5 strength reed Play E below the staff (E₃) to G above the staff (G₅) Should be able to play an F# using the mouthpiece & barrel set up. Consistently demonstrates proper articulation technique. (Articulates using syllable “tee” at the tip of the reed; tongue stays high in the back of the mouth.) Demonstrates basic reed storage and care techniques (reed storage, rotation, etc.) 	<ul style="list-style-type: none"> Consistently performs using at least a 3 strength reed Can play up to the C above the staff consistently Understand and correctly use both left and right hand pinky fingerings Consistently demonstrates appropriate reed selection, storage, and maintenance techniques. 	<ul style="list-style-type: none"> Consistently performs using at least a 3.5 strength reed Can consistently play the full practical range of the instrument. Independently performs basic reed maintenance techniques. 	<ul style="list-style-type: none"> Consistently performs using at least a 4 strength reed Demonstrates a basic understanding of vibrato. Can consistently play the full extended range of the instrument. Independently performs advanced reed maintenance techniques.

Instrument	Beginning Level	Intermediate Level	Advanced Level	Artist Level
Saxophone	<ul style="list-style-type: none"> • By the end of 4th grade, students should be playing at least a 2.5 strength reed • Produces the following mouthpiece pitch: alto sax (A), tenor sax (G), bari sax (D). • Play D below the staff (D₄) to C above the staff (C₆) • Consistently demonstrates proper articulation technique. • Demonstrates basic reed storage and care techniques (reed storage, rotation, etc.) 	<ul style="list-style-type: none"> • Consistently performs using at least a 3 strength reed • Play C below the staff (C₄) to F above the staff (F₆) • Consistently demonstrates appropriate reed selection, storage, and maintenance techniques. 	<ul style="list-style-type: none"> • Consistently performs using at least a 3.5 strength reed • Can consistently play the full practical range of the instrument. • Independently performs basic reed maintenance techniques. 	<ul style="list-style-type: none"> • Consistently performs using at least a 4 strength reed • Demonstrates a basic understanding of vibrato. • Can consistently play the full extended range of the instrument. • Independently performs advanced reed maintenance techniques.
Bassoon	<ul style="list-style-type: none"> • Play 1st line F (F₂) to C above the bass clef staff (C₄) • Produces an F using the reed and bocal. • Consistently demonstrates proper articulation technique. (Articulates using syllable “toh” at the tip of the reed.) 	<ul style="list-style-type: none"> • Play B-flat below the staff (Bb₂) to F above the staff (F₄) • Consistently demonstrates proper articulation technique. • Knows how to make minor reed adjustments. 	<ul style="list-style-type: none"> • Can consistently play the full practical range of the instrument. • Demonstrates a basic understanding of vibrato • Independently performs basic reed maintenance techniques. 	<ul style="list-style-type: none"> • Can consistently play the full extended range of the instrument. • Uses a variety of vibrato techniques to enhance musical expression and interpretation. • Will read music in multiple clefs. • Independently performs advanced reed maintenance techniques.

Instrument	Beginning Level	Intermediate Level	Advanced Level	Artist Level
Trumpet	<ul style="list-style-type: none"> • Play G (G₃) below the staff to 4th Line D (D₅) consistently • Should be able to buzz “sirens” or songs on their mouthpiece with a full, clear, sustained tone. • Consistently demonstrates proper articulation technique using the syllable “doh” or “toh.” • Regularly performs instrument care and maintenance, including oiling valves and greasing slides. 	<ul style="list-style-type: none"> • Consistently play F-sharp below the staff (F#₃) to G above the staff (G₅). • Inconsistently play to the C above the staff (C₆) • Consistently uses the third valve slide to adjust intonation when appropriate. • Demonstrates a rudimentary understanding of double-tonguing technique • Demonstrates proper mute selection and corresponding intonation adjustments • Regularly performs instrument care and maintenance, including oiling valves, greasing slides, and bathing the instrument. 	<ul style="list-style-type: none"> • Understands how the components of the mouthpiece (cup, rim, bore size) affect range and tone quality. • Can consistently play the full practical range of the instrument: F-sharp below the staff (F#₃) to C above the staff (C₆). • Demonstrates a basic understanding of vibrato and extended expressive techniques (i.e. glissando, shakes, etc.) • Demonstrates a developing understanding of double-tonguing technique 	<ul style="list-style-type: none"> • Consistently plays the full extended range of the instrument. • Consistently applies double- and triple-tonguing technique. • Uses a variety of vibrato techniques to enhance musical expression and interpretation.
Horn	<ul style="list-style-type: none"> • Play A (A₄) below the staff to top line F (F₅) consistently • Can buzz “sirens” or songs on their mouthpiece with a full, clear, sustained tone. • Consistently demonstrates proper articulation technique using the syllable “doh” or “toh.” • Consistently demonstrates accurate right hand shape and placement. • Regularly performs instrument care and maintenance, including oiling valves and greasing slides. 	<ul style="list-style-type: none"> • Consistently plays G below the staff (G₃) to G above the staff (G₅). • Can regulate and tune all slides on a double horn. • Consistently uses the right hand to adjust intonation when appropriate. • Regularly performs instrument care and maintenance, including oiling valves, greasing slides, and bathing the instrument. 	<ul style="list-style-type: none"> • Understands how the components of the mouthpiece (cup, rim, bore size) affect range and tone quality. • Consistently plays F below the staff (F₃) to C above the staff (C₆). • Independently regulates and tunes all slides on a double horn. • Consistently uses the right hand to adjust intonation when appropriate. • Demonstrates a rudimentary understanding of double-tonguing technique • Demonstrates a rudimentary understanding of muting and stopping techniques. 	<ul style="list-style-type: none"> • Consistently plays the full extended range of the instrument. • Consistently applies double- and triple-tonguing technique. • Uses a variety of vibrato techniques to enhance musical expression and interpretation. • Regularly performs with appropriate muting and stopping techniques. • Will read music in multiple clefs.

Instrument	Beginning Level	Intermediate Level	Advanced Level	Artist Level
Trombone	<ul style="list-style-type: none"> • Consistently plays F (F₂) below the staff to middle C (C₄) • Can buzz “sirens” or songs on their mouthpiece with a full, clear, sustained tone. • Consistently demonstrates proper articulation technique using the syllable “doh” or “toh.” • Consistently demonstrates stable left hand and relaxed right hand position. • Regularly performs instrument care and maintenance, including greasing or oiling slides as appropriate. 	<ul style="list-style-type: none"> • Consistently plays E (E₂) below the staff to F above the staff (F₄) • Understands and demonstrates performance of natural slurs vs. legato tonguing as appropriate. • Demonstrates proper mute selection and corresponding intonation adjustments • Regularly performs instrument care and maintenance, including slide maintenance and bathing the instrument. 	<ul style="list-style-type: none"> • Consistently plays E below the staff (E₂) to 2nd B-flat above the staff (Bb₅). • Demonstrates a rudimentary understanding of double-tonguing technique • Demonstrates a basic understanding of vibrato and extended expressive techniques (i.e. glissando, smears, etc.) 	<ul style="list-style-type: none"> • Consistently plays the full extended range of the instrument. • Consistently applies double- and triple-tonguing technique. • Uses a variety of vibrato techniques to enhance musical expression and interpretation. • Will read music in multiple clefs.
Euphonium	<ul style="list-style-type: none"> • Consistently plays F (F₂) below the staff to middle C (C₄) • Can buzz “sirens” or songs on their mouthpiece with a full, clear, sustained tone. • Consistently demonstrates proper articulation technique using the syllable “doh” or “toh.” • Regularly performs instrument care and maintenance, including oiling valves and greasing slides. 	<ul style="list-style-type: none"> • Consistently plays E (E₂) below the staff to F above the staff (F₄) • Understands and demonstrates use of 4th valve if available. • Regularly performs instrument care and maintenance, including oiling valves, greasing slides, and bathing the instrument. 	<ul style="list-style-type: none"> • Consistently plays E below the staff (E₂) to 2nd B-flat above the staff (Bb₅). • Demonstrates a rudimentary understanding of double-tonguing technique. • Demonstrates a basic understanding of vibrato and extended expressive techniques (i.e. glissando, etc.) 	<ul style="list-style-type: none"> • Consistently plays the full extended range of the instrument. • Consistently applies double- and triple-tonguing technique. • Uses a variety of vibrato techniques to enhance musical expression and interpretation. • Will read music in multiple clefs.

Instrument	Beginning Level	Intermediate Level	Advanced Level	Artist Level
Baritone T.C.	<ul style="list-style-type: none"> • Consistently plays G (G₃) below the staff to 4th line D (D₅) • Can buzz “sirens” or songs on their mouthpiece with a full, clear, sustained tone. • Consistently demonstrates proper articulation technique using the syllable “doh” or “toh.” • Regularly performs instrument care and maintenance, including oiling valves and greasing slides. 	<ul style="list-style-type: none"> • Consistently plays F # (F#₃) below the staff to G above the staff (G₅) • Regularly performs instrument care and maintenance, including oiling valves, greasing slides, and bathing the instrument. • Begins to transition to reading bass clef. 	<ul style="list-style-type: none"> • See Euphonium 	<ul style="list-style-type: none"> • See Euphonium.
Tuba	<ul style="list-style-type: none"> • Consistently plays G below the staff (G₂) to second space C (C₃) • Can buzz “sirens” or songs on their mouthpiece with a full, clear, sustained tone. • Consistently demonstrates proper articulation technique using the syllable “doh” or “toh.” • Regularly performs instrument care and maintenance, including oiling valves and greasing slides. 	<ul style="list-style-type: none"> • Consistently plays 2nd E (E₁) below the staff to F in the staff (F₃) • Understands and demonstrates use of 4th valve if available. • Regularly performs instrument care and maintenance, including oiling valves, greasing slides, and bathing the instrument. 	<ul style="list-style-type: none"> • Can consistently play the full practical range of the instrument. 	<ul style="list-style-type: none"> • Consistently plays the full extended range of the instrument. • Understand the concepts of tuba mutes and fingering transpositions, with application if equipment is available.

Instrument	Beginning Level	Intermediate Level	Advanced Level	Artist Level
Percussion	<ul style="list-style-type: none"> • The percussion student will demonstrate basic technique on snare drum, bass drum, and mallets. • Demonstrate appropriate snare drum set up relative to the height of the student. 	<ul style="list-style-type: none"> • Use multiple mallet techniques on three timpani, tuning drums to reference pitches without gauges and making changes during performance of an instrumental work • Demonstrate appropriate techniques on auxiliary instruments including tambourine, triangle, crash cymbals, and suspended cymbal. • Using a given piece of music, independently determine the appropriate multi-percussion set-up. 	<ul style="list-style-type: none"> • Use three-mallet technique when performing on mallet percussion. • Use multiple percussion techniques when performing on auxiliary percussion instruments. • Use timpani technique on four drums, tuning drums to reference pitches without gauges and making changes during performance of an instrumental work • Demonstrate a rudimentary understanding of how to change and tune a drum head. 	<ul style="list-style-type: none"> • Use four-mallet technique when performing on mallet percussion. • Use multiple percussion techniques when performing on auxiliary percussion instruments. • Use timpani technique on four or more drums, tuning all drums in reference to a single pitch without gauges and making changes during performance of a piece, using intervallic pitches.

BAND MUSIC CURRICULUM

SUGGESTED PACING GUIDE

BEGINNING BAND
School Grade: 4
Playing Level: Beginning
VBODA Music Grade: I
Playing Year: 1

TEXT: SOUND INNOVATIONS, BOOK I
(Sheldon, Boonshaft, Phillips, Black; pub. Alfred)

Skills that apply only to percussionists are [bracketed]

Full band arrangements in the concert repertoire lists are marked with *

First Semester (September-January)

By the end of January (around the Winter Concert), students will have mastered these skills:

- Posture
- Instrument Assembly
- New Rhythms (whole, half, quarter notes and rests, ties)
- Hand Position
- New Notes (Concert B-flat, C, D, E-flat, F)
- Fermata
- [Rudiments (single-stroke roll, multiple bounce roll, paradiddle)]
- [Accents]
- [Finger dampening]

Students will have made the following musical discoveries and cultural and interdisciplinary connections:

- Solo, duet and tutti
- Phrase
- Composer (define and identify)
- Fractions (in connection with rhythmic values of notes/rests)
- England, France, and America
- Folk songs, carols and traditional music
- Hanukkah

Students should also be able to play selections from the following list of songs from the text:

- 18: Hot Cross Buns
- 23: Merrily We Roll Along
- 24: Au Claire de la Lune
- 25: Jingle Bells
- 26: Go Tell Aunt Rhody
- 27: Lightly Row (Duet)
- 28: Good King Wenceslas
- 29: Sweetly Sings the Donkey (Round)
- 31: Dreydl, Dreydl

Second Semester (January-June)

By the end of the year (around the Spring Concert), students will have mastered these skills:

- Conducting and understanding 2/4 and 4/4 time
- Playing piano and forte dynamics
- New Rhythms (eighth notes and rests,)
- Hand Position
- New Notes (Concert G (in 2 octaves), A)
- Fermata
- [Rudiments (double-stroke roll, flam, drag)]
- [Double stops]

Students will have made the following musical discoveries and cultural and interdisciplinary connections:

- The B-flat Concert Scale
- Rehearsal marks and measure numbers
- Divisi and unison
- Key signature
- Rock style
- Theme and variation
- Intervals
- Mezzo-forte, mezzo-piano, crescendo and decrescendo/diminuendo
- Tempo markings: largo, andante, allegro
- Wolfgang Amadeus Mozart
- Stephen Foster
- Johannes Brahms
- The Caribbean, Germany, China

Students should also be able to play selections from the following list of songs from the text:

- 35: Twinkling Stars
- 40: Mary Ann
- 44: Duet of the Crusaders
- 46: On the Bridge at Avignon
- 49: Marching Madness*
- 50: Rock this Band!*
- 55: Long, Long Ago
- 56: Skip to My Lou
- 58: This Old Man
- 61: Hey, Ho, Nobody's Home
- 64: Frere Jacques
- 65: A Tisket, A Tasket
- 66: Jasmine Flower

ELEMENTARY ADVANCED BAND (2nd year)

School Grade: 5

Playing Level: Beginning

VBODA Music Grade: I-II

Playing Year: 2

**TEXT: SOUND INNOVATIONS, BOOK I
(Sheldon, Boonshaft, Phillips, Black; pub. Alfred)**

Skills that apply only to percussionists are [bracketed]

Full band arrangements in the concert repertoire lists are marked with *

First Semester (September-January)

By the end of January (around the Winter Concert), students will have mastered these skills:

- Conducting and understanding 3/4 time
- Repeats (including 1st and 2nd endings) and D.C. al fine
- Playing mezzo-piano and mezzo-forte dynamics
- Accents, legato and staccato articulations
- New notes (see p. 4 of conductor score)
- Pick-up notes
- Identifying major and minor tonality
- Concert Etiquette
- [Rudiments: 5-stroke roll, 9-stroke roll]
- [Rhythms – sixteenth notes]

Students will have made the following musical discoveries and cultural and interdisciplinary connections:

- The F and E-flat Concert Scales
- Composing a short melody (using parameters outlined on p. 30 of the text or as determined by the teacher)
- Evaluating peer performances
- Fractions (in connection with rhythmic values of notes/rests)
- Dotted rhythms
- Style markings
- Accidentals (sharp, flat, natural) and the Chromatic series
- One-measure repeat; D.S. al fine
- Syncopation
- Multiple measure rest
- Mexico, Norway, Italy, Japan, Scotland
- Wales, Algeria (Arabic region), Russia, Korea, Canada, Israel
- Edvard Grieg
- Antonin Leopold Dvorak
- Ludwig van Beethoven

- “Chester” and the American Revolution
- Christmas
- African-American spiritual
- Blues and Jazz styles

Students should also be able to play selections from the following list of songs from the text:

- 67: Erie Canal
- 68: Oh! Susannah
- 69: Theme and Variations on Black Sheep
- 71: Serenade*
- 72: Invaders!*
- 73: Academic Festival Overture*
- 74: Stodola Pumpa
- 79: Bingo
- 80: Buffalo Gals
- 81: Musette
- 82: Mexican Hat Dance
- 83: Barcarolle
- 84: Morning
- 87: Trap-eazy Does It!
- 90: Carnival of Venice
- 91: Chester
- 96: Down by the Station
- 99: Aura Lee
- 100: Sakura
- 101: She Wore a Yellow Ribbon
- 104: Theme from New World Symphony
- 105: Joy to the World*
- 107: Ode to Joy
- 108: Auld Lang Syne*
- 109: Michael Row the Boat Ashore

Second Semester (January-June)

By the end of the year (sometime around the Spring Concert), students will have mastered these skills:

- Playing F, B-flat, E-flat and A-flat Concert Scales
- Rallentando or ritardando
- Playing in a variety of styles
- Arpeggio
- New notes
- Crescendo and decrescendo/diminuendo
- Playing a solo (#76 and #173 are solos with piano accompaniment)
- Enharmonics
- Improvisation (#183)
- Playing ensembles (duets, trios (#175), or band arrangements)
- Chromatic scale
- Playing rounds (#29, #64, #97, #182)
- [Tacet]
- [Rudiments: 17-stroke roll]
- [Changing meters]

Students will have made the following musical discoveries and cultural and interdisciplinary connections:

- Range extension
- Gospel style
- Trio
- Enharmonic notes
- Ireland
- Franz Joseph Haydn
- Johann Sebastian Bach
- Modest Petrovich Mussorgsky
- Art in relation to music (see “Pictures at an Exhibition”)
- “Yankee Doodle” and the American Revolution
- “Sword Dance” and Medieval Tradition

Students should also be able to play selections from the following list of songs from the text:

- 115: Overture to “William Tell”
- 119: On Top of Old Smokey
- 123: Jazz Doo-ette (duet)
- 125: Can-can
- 127: All Through the Night
- 128: Arirang
- 129: Minuet
- 130: Sailor’s Chantey
- 131: Theme from Swan Lake
- 132/133: Major Macaroni and Minor Macaroni

- 134: Alouette
- 135: Hatikvah
- 136: March Slav
- 151/153: It's Raining, It's Pouring, It's Windy, It's Storming
- 157: Sword Dance
- 163: Country Gardens
- 164: Camptown Races
- 165: When the Saints Go Marching In*
- 166: Surprise Symphony
- 171: Chorale
- 172: The Great Gate of Kiev
- 174: The Blue-Tail Fly
- 175: Molly Malone
- 176: Time Trials
- 180: Habanera
- 181: O Canada
- 182: Grant Us Peace (round)
- 183: Take A Ride on the Blues Train*

MIDDLE SCHOOL INTERMEDIATE BAND

School Grade: 6

Playing Level: Intermediate

VBODA Music Grade: II

Playing Year: 3

Skills that apply only to percussionists are [bracketed]

Performance and Production

By the end of the year, students will:

- Demonstrate proper posture, embouchure, hand position, and playing position.
- Adjust intonation and match pitches with teacher guidance.
- Demonstrate a variety of articulations (staccato, legato, accent)
- Perform the following major scales (non-transposed), ascending and descending, in quarter-eighth-eighth rhythm at M.M. quarter note = 72: D, G, C, F, B-flat, E-flat, and A-flat
- [Perform the following rudiments from the Percussive Arts Society (PAS) International Drum Rudiments, open-close-open: multiple bounce roll, five-stroke roll, nine-stroke roll, seventeen-stroke roll, single paradiddle, flam, flam tap, drag, single drag tap]
- Perform a Concert F or Concert B-flat chromatic scale, one octave, in even eighth notes at M.M. quarter note = 72
- Demonstrate trills and alternate fingerings when performing on wind instruments, as required by the concert repertoire.
- Demonstrate ensemble skills by responding to conducting gestures and matching dynamic levels and intonation.
- Identify minor problems of the instrument being studied.

Cultural Context and Music Theory

By the end of the year, students will:

- Read, count, and notate a four to eight measure folk song.
- Identify cultures, styles, composers, and historical periods from materials being studied.

Judgment and Criticism

By the end of the year, students will:

- Evaluate individual and group performances

Aesthetics

- Describe concepts common to music and other fine arts.
- Demonstrate concert etiquette as an active listener.

MIDDLE SCHOOL CONCERT BAND

School Grade: 7

Playing Level: Intermediate

VBODA Music Grade: II-III

Playing Year: 4

Skills that apply only to percussionists are [bracketed]

Performance and Production

By the end of the year, students will:

- Demonstrate proper posture, embouchure, hand position, and playing position.
- Adjust intonation and match pitches without teacher guidance.
- Demonstrate a variety of articulations (staccato, legato, accent, marcato, and tenuto)
- Perform the following major scales (non-transposed), ascending and descending, in quarter-eighth-eighth rhythm at M.M. quarter note = 92: E, A, D, G, C, F, B-flat, E-flat, and A-flat
- [Perform the following rudiments from the Percussive Arts Society (PAS) International Drum Rudiments, open-close-open: multiple bounce roll, , double stroke roll, five-stroke roll, nine-stroke roll, seventeen-stroke roll, single paradiddle, flam, flam accent, flam tap, flam paradiddle, drag, single drag tap, drag paradiddle, single ratamacue]
- Perform a Concert F or Concert B-flat chromatic scale, two octaves, in even eighth notes at M.M. quarter note = 72
- Demonstrate trills and alternate fingerings when performing on wind instruments, as required by the concert repertoire.
- Demonstrate ensemble skills by blending instrumental timbres, matching dynamics, style, and intonation, and responding to conducting gestures in simple & compound meter.
- Identify minor problems of the instrument being studied.

Cultural Context and Music Theory

By the end of the year, students will:

- Embellish four to eight measures of a folk song by creating rhythmic and melodic variations.
- Identify cultures, styles, composers, and historical periods from materials being studied.

Judgment and Criticism

By the end of the year, students will:

- Evaluate individual and group performances.

Aesthetics

- Describe concepts common to music, the other fine arts, and other disciplines.
- Demonstrate concert etiquette as an active listener.

MIDDLE SCHOOL SYMPHONIC BAND/WIND ENSEMBLE

School Grade: 8

Playing Level: Intermediate

VBODA Music Grade: III-IV

Playing Year: 5

Skills that apply only to percussionists are [bracketed]

Performance and Production

By the end of the year, students will:

- Demonstrate proper posture, embouchure, hand position, and playing position.
- Adjust intonation and match pitches.
- Demonstrate a variety of articulations (staccato, legato, accent, marcato, and tenuto)
- Perform major scales, ascending and descending, in quarter-eighth-eighth rhythm.
 - Play E, A, D, G, C, F, B-flat, E-flat, and A-flat scales, two octaves (when appropriate), at M.M. quarter note = 100
 - Play D-flat, G-flat/F-sharp, and B scales, one octave, at M.M. quarter note = 72
- [Perform the following rudiments from the Percussive Arts Society (PAS) International Drum Rudiments, open-close-open: single stroke roll, multiple bounce roll, double stroke roll, five stroke roll, nine stroke roll, seventeen stroke roll, single paradiddle, flam, flam accent, flam tap, flamacue, flam paradiddle, drag, single drag tap, double drag tap, lesson 25, drag paradiddle, and single ratamacue]
- Perform a chromatic scale, ascending and descending, two octaves, in even eighth notes at M.M. quarter note = 72
- Demonstrate expression through the use of vibrato, alternate fingerings, trills, and grace notes when performing on wind instruments
- [Use multiple mallet techniques on three timpani, tuning drums to reference pitches without gauges. Demonstrate appropriate techniques on auxiliary instruments when performing on percussion instruments.]
- Demonstrate ensemble skills by blending instrumental timbres, matching dynamic levels, style, and intonation, and responding to conducting gestures in simple & compound meter.
- Identify and repair minor problems of the instrument being studied.

Cultural Context and Music Theory

By the end of the year, students will:

- Compose an eight-measure melody, using available technology, within teacher-specified parameters.
- Identify cultures, styles, composers, and historical periods from materials being studied.

Judgment and Criticism

By the end of the year, students will:

- Evaluate individual and group performances.

Aesthetics

- Demonstrate concert etiquette as an active listener.
- Discuss musical performance and its value to the community.

HIGH SCHOOL CONCERT BAND

School Grade: 9-10

Playing Level: Advanced

VBODA Music Grade: IV-V

Playing Year: 6-7

9th Grade (Advanced)

By the end of 9th grade students will have mastered these skills:

- Perform an 6 bar phrase on one breath in common time
- Play all 12 major scales 2 octaves in quarter-eighth-eighth rhythm (M.M. quarter note = 100) with a 1 octave tonic arpeggio
- Play the a, e, b, d, g, & c natural and harmonic minor scales 1 octave in quarter-eighth-eighth rhythm (M.M. quarter note = 100) with a 1 octave tonic arpeggio.
- Will be able to recognize and interpret the symbols for trills and grace notes
- The student will perform a chromatic scale, ascending and descending, in sixteenth notes (M.M. quarter note = 72 or faster) throughout the practical range of the instrument.
- Percussion students will perform the following rudiments from the Percussive Arts Society (PAS) International Drum Rudiments, open-close-open:
 - single stroke roll
 - multiple bounce roll
 - double stroke roll
 - 5 stroke roll
 - 7 stroke roll
 - 9 stroke roll
 - 10 stroke roll
 - 11 stroke roll
 - 13 stroke roll
 - 15 stroke roll
 - 17 stroke roll
 - single paradiddle
 - double paradiddle
 - flam flam accent
 - flam tap
 - flamacue
 - flam paradiddle
 - flam paradiddle-diddle
 - drag
 - single drag tap
 - double drag tap
 - lesson 25
 - drag paradiddle #1
 - drag paradiddle #2
 - single ratamacue
 - double ratamacue

- triple ratamacue
- Will be able to use a trill book to look up alternate fingerings
- Successfully sight read VBODA Grade 3 music
- Successfully perform VBODA Grade 4 Music

10th Grade (Advanced)

By the end of 10 th grade students will have mastered these skills:

- Perform an 8 bar phrase on one breath in common time
- Play all 12 major scales for the full practical range of their instrument in quarter-eighth-eighth rhythm (M.M. quarter note = 100) with a 1 octave tonic arpeggio
- Play all 12 natural and harmonic minor scales 1 octave in quarter-eighth-eighth rhythm (M.M. quarter note = 100) with a 1 octave tonic arpeggio.
- Know the technical fingerings to interpret the symbols for trills and grace notes
- The student will perform a chromatic scale, ascending and descending, in sixteenth notes (M.M. quarter note = 96 or faster) throughout the practical range of the instrument.
- Percussion students will perform all 40 rudiments from the Percussive Arts Society (PAS) International Drum Rudiments, open-close-open:
- Successfully sight read VBODA Grade 4 music
- Has met the range specifics set out in the curriculum for advanced level

HIGH SCHOOL SYMPHONIC BAND

School Grade: 11-12

Playing Level: Artist

VBODA Music Grade: V-VI

Playing Year: 8-9

11th Grade (Artist)

By the end of 11 th grade students will have mastered these skills:

- Perform all major scales, ascending and descending, in a variety of rhythmic patterns and articulations for the full range of their instrument.
- Play all 12 natural and harmonic minor scales 1 octave in quarter-eighth-eighth rhythm (M.M. quarter note = 100) with a 1 octave tonic arpeggio.
- Play the a, e, b, d, g, & c melodic minor scales 1 octave in quarter-eighth-eighth rhythm (M.M. quarter note = 100) with a 1 octave tonic arpeggio.
- The student will perform a chromatic scale, ascending and descending, in sixteenth notes (M.M. quarter note = 112 or faster) throughout the practical range of the instrument.
- Successfully sight read VBODA Grade 4 music
- Successfully perform grade 5 music

12th Grade (Artist)

By the end of 12 th grade students will have mastered these skills:

- Perform all major and minor scales, ascending and descending, in a variety of rhythmic patterns and articulations for the full range of their instrument
- The student will perform a chromatic scale, ascending and descending, using the VBODA state audition tempo and range requirements for the instrument
- Successfully sight read VBODA Grade 4 music
- Successfully perform grade 6 music
- Has met the range specifics set out in the curriculum for artist level

BAND MUSIC CURRICULUM

SUPPLEMENT A:

ELEMENTARY ART VOCABULARY & MUSIC CORRELATIONS

Elementary Art Vocabulary and Music Correlations

Elements of Art are used to describe a work of art, how students can organize their thoughts and feelings about a work of art and have a common language, but can also be used to describe music as a work of art.

Principles of Design are how we use the elements of art to create a work of art.

Elements of Art	Art	Music connections or definitions
Line	Referring to a continuous mark, made on a surface, by a moving point. A line is long relative to its width. It can define a space, create an outline or pattern, imply movement or texture and allude to mass or volume. Types of line include vertical, horizontal, straight, diagonal, curved, wavy, zigzag, etc.	Music can move in a line, students can draw a line to the music. Also different characteristics of line can be used to describe music. A melody, a connection of notes...
Shape	It is an enclosed space, the boundaries of which are defined by other elements of art (i.e.: lines, colors, values, textures, etc.). Shapes are limited to two dimensions: length and width. Geometric shapes - circles, rectangles, squares, triangles Organic shapes have natural, less well-defined edges (think: an amoeba or a cloud).	Music can move in a shape like a circle. It can be organic and natural.
Color	Produced by light of various wavelengths, when light strikes an object it reflects the color back to the eyes. Color has three properties: hue which is the color name, red, yellow, and blue, value which is the lightness or darkness of a hue, and intensity which is the purity of a hue.	Color can set a mood or an emotion like music. Intense colors could represent one type of sound and dark colors could represent another. Color can be used to describe music.
Form	Is a three-dimensional geometrical figure (i.e.: sphere, cube, cylinder, cone, etc.), it has length, width and height.	Is the element that refers to the style or genre of music. The form, or more appropriately, the musical form is determined on the basis of the harmonic

		language, rhythm that is used, lyrics, instruments, etc. Many a times, the form is also determined by the geographical area, or the historical era, to which it belongs.
Space	Refers to the distance or area between, around, above, below, or within things. It can be described as two-dimensional or three-dimensional ; as flat , shallow, or deep ; as open or closed ; as positive or negative ; and as actual, ambiguous , or illusory .	Refer to how musical notes are spaced on a staff.
Texture	Can be the actual surface of a work of art but also can be implied through shading or value and can make an object appear to have a particular surface, i.e., hard or soft surface smooth or rough surface.	Texture could be implied through music by the sound and instrument makes. Many musicians consider texture to be the heart and soul of music. A texture is a set or pattern of rhythms and notations played together. It is often termed as a progression. A common texture is made up of harmony, tempo and rhythm. Some of the common textures are monophonic (where only one melodic voice is used) or polyphonic (where multiple and independent voices are used).
Value/Tone	Refers to luminance or luminosity the lightness or darkness of a .	A tone is distinguished from noise by its definite pitch, caused by the regularity of the vibrations which produce it. Any tone possesses the attributes of pitch, intensity, and quality. Pitch is determined by the frequency of the vibration, measured in cycles per second; intensity (or loudness) is determined by the amplitude, measured in decibels.
Principles of Design		
Pattern/Sequence	An arrangement of repeated or corresponding parts, decorative	Pattern in music can be a rhythm or series of repeating notes. A

	design, can be random or planned, or can occur in nature i.e. flowers, leaves, and fruit.	succession or an arrangement.
Movement	Visually it is used to direct viewers through a work of art. Such movement can be directed along lines, edges, shapes, and colors within the artwork, but moves the eye most easily on paths of equal value.	Can be a piece of music. The sound of music can cause a person to move or dance.
Balance	Refers to the visual weight in a work of art. It is the visual equilibrium of the elements that causes a total image to appear balanced. Balance can be symmetrical, which is the same on both sides or asymmetrical which is the side are different but the artwork is still balance by placement of the elements.	How a composer combines the musical notes to create a balanced composition. How the musicians in an orchestra or a band play together can be balanced.
Unity	Provides the cohesive quality that makes a work of art feel complete and finished. When all the elements in a work of art look as though they belong together. Variety is essential to keep art from being monotonous. Proximity or placement of the elements of art in a work of art is one way to achieve visual unity.	Variety in musical composition.
Emphasis	Is used by artists to create dominance in and focus in their work. Artists can emphasize color, value, shapes, or other art elements to achieve dominance. Emphasis can be a focal point or can be achieved through color.	In a musical composition an instrument could have a solo.
Rhythm	Repetition of visual movement of the elements of art. Movement and rhythm work together to create a visual beat in a work of art.	A pattern of musical notes, some repeating...
Contrast	Differences in values, colors, textures, shapes, and other elements.	Music can have differences in the notes, rhythm, and words.

Harmony	A union or blend of aesthetically compatible components. A composition is harmonious when the interrelationships between its parts fulfill aesthetic requisites or are mutually beneficial. As a principle of design, harmony refers to a way of combining elements of art to accent their similarities and bind the picture parts into a whole. It is often achieved through the use of repetition and simplicity .	The term harmony refers to the different notations played at different pitches, but in the same scale, and is used to make chords. Harmony is often referred to as harmonics in modern music. It said to be the vertical aspect of music. Harmony comprises not only the ('vertical') structure of chords but also their ('horizontal') movement. Like music as a whole, harmony is a process." Harmony is a factor that makes complex but beautiful textures in music. It also a form of innovation and experimentation.
Proportion/Scale	The size of one part of artwork to its other parts is called proportion. Artists use proportion to show emphasis, distance and use of space, and balance.	Arrangement of the musical composition. A scale can have a variety of pitches that can be related to size or proportion.
Abstract	Is non-representational, the artwork does not depict something realistic. It is up to the viewer to decide what they see.	Could describe a type of music- non-representational music Experimental music
Composition	The harmonious arrangement of the parts of a work of art in relation to each other and to the whole.	Can refer to an original piece of music, the structure of a musical piece, and process if creating a new piece of music
Function	Artwork that serves a purpose, for example jewelry, ceramics, furniture, etc...	How music will reflect or influence a society or culture.

BAND MUSIC CURRICULUM

SUPPLEMENT B:

ELEMENTARY PERCUSSION RUDIMENTS

APS Percussion Supplemental

7 Essential Rudiments

These seven rudiments are essential in mastering the rest of the 40 standard P.A.S. rudiments. They form the building blocks on which the rest of the rudiments are based. They are listed in the suggested order of mastery.

All rudiments should be played in this manner: open to closed and then back to open. The transition from Open to Closed and then back to Open should be gradual. Care should be taken to maintain the sticking pattern of the rudiment. Students should learn both right and left handed lead sticking patterns.

Open = slow steady tempo **Closed** = as fast as the player can play while still under control

1 Single Stroke Roll

Open Closed

R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L
L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R

Single Stroke Roll

Rudiment as seen in music

2 Multiple Bounce (Buzz) Roll

Written Played

R R R R R R R R L L L L L L L L

Open Closed

R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L
L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R

Written

Played

3 Single Paradiddle

Open > > > > > > Closed

R L R R L R L L R L R R L R L L R L R R L R L L R L R R L R L L
 L R L L R L R R L R L L R L R R L R L L R L R R L R L L R L R R

Rudiment as seen in music

S.P.

4 Double Stroke (Open) Roll

Written

Played

RRLRLLRLLRLLRLLRLLRLLRLLRLL
 LLRLLRLLRLLRLLRLLRLLRLLRLLR

Open > > > > > > Closed

R R L L R R L L R R L L R R L L R R L L R R L L R R L L R R L L
 L L R R L L R R L L R R L L R R L L R R L L R R L L R R L L R R

5 Flam

Open > > > > > > Closed

L R R L L R R L L R R L L R R L L R R L L R R L L R R L L R R L L
 R L L R R L L R R L L R R L L R R L L R R L L R R L L R R L L R R

Rudiment as seen in music

6 Drag (Ruff)

Open Closed

LLR RRL LLR RRL LLR RRL LLR RRL LLR RRL LLR RRL LLR RRL
 RRL LLR R L LLR RRL LLR RRL LLR RRL LLR RRL LLR RRL LLR RRL

Rudiment as seen in music

7 5 Stroke Roll

Written Played

or or

R R L L R L L R R L R R L L R L L R R L R R L L R L L R R L
 L L R R L R R L L R L L R R L R R L L R L L R R L R R L L R

Open Closed

R R L L R L L R R L R R L L R L L R R L R R L L R L L R R L
 L L R R L R R L L R L L R R L R R L L R L L R R L R R L L R

Rudiment as seen in music

APS Percussion Supplemental Breaking Down Rolls

When learning rolls, it is important to learn the difference between the term stroke and bounce. The term stroke refers to what your hands are doing and the term bounce refers to the end of the stick. This gets confusing because the 5,9, & 17 stroke rolls (as well as the other numbered rolls) are actually counting stick bounces and not hand strokes.

Example: the 5 Stroke Roll - You make three hand strokes but the tips bounce 5 times.

Another important factor in learning rolls is to realize that they are based on 16th note subdivision. Finally, there are three parts to the roll - the diddles, the tap and the release. (often the tap and the release are the same thing. All three parts won't be present in every roll (the release is sometimes dropped).

Diddles Tap (release) Tap Diddles Release

5 Stroke Roll

The 5 Stroke is based on the rhythmic combination of 2 sixteenth notes and 1 eighth note tap (this can actually be any type of note but is generally an eighth. It can be played either on the beat or off of the beat. We tend to think of the 5 stroke roll as an eighth note roll

What your hands are doing

1 e + + a 3
R L R or R L R
L R L L R L

How your sticks are bouncing

1 e + + a 3
R R L L R or R R L L R
L L R R L L L R R L

Written *What your hands are doing* *How your sticks are bouncing*

1e + 2e + 3e + 4e + 1 e + 2 e + 3 e + 4 e + 1 e + 2 e + 3 e + 4 e +
R R R R R R L R R L R R L R R L R R R L L R R L L R R R L L R R R L L R
L L L L L L R L L R L L R L L R L L L R R L L L R R L L L R R L L L R R L

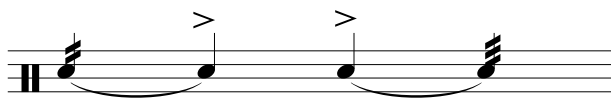
Written *What your hands are doing* *How your sticks are bouncing*

1 + a 2 + a 3 + a 4 + a 1 + a 2 + a 3 + a 4 + a 1 + a 2 + a 3 + a 4 + a
R R R R R R R L R R L R R L R R L R R R L L R R R L L R R R L L R R R L L
L L L L L L L R L L R L L R L L R L L L R R L L L R R L L L R R L L L R R

If you buzz this roll, your hands still move in the same way as the open version.

1e + 2e + +a 4+a 1 1 e + 2 e + + a 4 + a 1
R R R R R R R R L R R L R R L R R L R
L L L L L L L L R L L R L L R L L R L

9 Stroke Roll



The 9 Stroke is based on the rhythmic combination of 4 sixteenth notes and 1 quarter note tap (again, as with the 5 stroke this can be any note but is generally a quarter note). It can be played either on the beat or off of the beat. We tend to think of the 9 stroke as a quarter note roll.

What your hands are doing

1 e + a 2 3 4 e + a
 R L R L R R R L R L
 L R L R L L L R L R

How your sticks are bouncing

1 e + a 2 3 4 e + a
 R R L L R R L L R R R R L L R R L L
 L L R R L L R R L L L L R R L L R R

Written

What your hands are doing

What your hands are doing

1e+a 2 3e+a 4 1 e + a 2 3 e + a 4 1 e + a 2 3 e + a 4
 R R R R R L R L R R L R L R R R L L R R R L L R R L L R
 L L L L L L R L R L L R R L L L R R L L L R R L L R R L

Written

What your hands are doing

What your hands are doing

1 2e+a 3 4e+a 1 2 e + a 3 4 e + a 1 2 e + a 3 4 e + a
 R R R R R R L R L R R L R L R R R L L R R L L R R L L R R L L
 L L L L L L L R L R L L R R L L L R R L L L R R L L R R L

If you buzz this roll, your hands still move in the same way as the open version.

1e+a 2 3e+a 4 1 e + a 2 3 4 e + a
 R R R R R L R L R R R L R L R
 L L L L L L L R L R L L L R L R

17 Stroke Roll



The 17 Stroke is based on the rhythmic combination of 1 half note and 1 quarter note tap (again, as with the 5 stroke this can be any note but is generally a quarter note). It can be played either on the beat or off of the beat. We tend to think of the 17 stroke as a half note roll.

What your hands are doing

1 e + a 2 e + a 3
 R L R L R L R L R
 L R L R L R L R L

How your sticks are bouncing

1 e + a 2 e + a 3
 R R L L R R L L R R L L R R L L R
 L L R R L L R R L L R R L L R R L

Written

1e+a2e+a 3
 R R
 L L

What your hands are doing

1 e + a 2 e + a 3
 R L R L R L R L R
 L R L R L R L R L

How your sticks are bouncing

1 e + a 2 e + a 3
 R R L L R R L L R R L L R R L L R
 L L R R L L R R L L R R L L R R L

If you buzz this roll, your hands still move in the same way as the open version.

1e+a2e+a 3
 R R
 L L

1 e + a 2 e + a 3
 R L R L R L R L R
 L R L R L R L R L

Formula to figure out how many hand strokes (16th notes) are in a numbered roll

Odd Number Rolls

- 1) Subtract 1 (for the tap) from the number
- 2) Divide the remaining number by 2
- 3) then add the tap back in

Example....

9 Stroke Roll

Step 1) $9 - 1 = 8$

Step 2) $8 \div 2 = 4$ Hand strokes plus the tap

Even Number Rolls

- 1) Subtract 2 (for the taps) from the number
- 2) Divide the remaining number by 2
- 3) then add the taps back in

Example....

6 Stroke Roll

Step 1) $6 - 2 = 4$

Step 2) $4 \div 2 = 2$ Hand strokes plus 2 taps

(For even stroke rolls the taps can be divided with the diddles in between.)

BAND MUSIC CURRICULUM

SUPPLEMENT C:

APS ELEMENTARY SCALES

APS Scale Supplemental

Score

Beginner

B_♭ Concert Major Scale

The musical score is arranged in 16 measures across 15 staves. The instruments and their parts are as follows:

- Flute:** Melodic line in treble clef, B-flat key signature, 4/4 time.
- Oboe:** Melodic line in treble clef, B-flat key signature, 4/4 time.
- Bassoon:** Melodic line in bass clef, B-flat key signature, 4/4 time.
- Clarinet in B_♭:** Harmonic accompaniment in treble clef, B-flat key signature, 4/4 time.
- Alto Clarinet:** Harmonic accompaniment in treble clef, B-flat key signature, 4/4 time.
- Bass Clarinet:** Harmonic accompaniment in treble clef, B-flat key signature, 4/4 time.
- Alto Sax.:** Harmonic accompaniment in treble clef, B-flat key signature, 4/4 time.
- Tenor Sax.:** Harmonic accompaniment in treble clef, B-flat key signature, 4/4 time.
- Baritone Sax.:** Harmonic accompaniment in treble clef, B-flat key signature, 4/4 time.
- Trumpet in B_♭:** Harmonic accompaniment in treble clef, B-flat key signature, 4/4 time.
- Horn in F:** Harmonic accompaniment in treble clef, B-flat key signature, 4/4 time.
- Trombone:** Harmonic accompaniment in bass clef, B-flat key signature, 4/4 time.
- Baritone (T.C.):** Harmonic accompaniment in treble clef, B-flat key signature, 4/4 time.
- Euphonium:** Harmonic accompaniment in bass clef, B-flat key signature, 4/4 time.
- Tuba:** Harmonic accompaniment in bass clef, B-flat key signature, 4/4 time.
- Glockenspiel:** Melodic line in treble clef, B-flat key signature, 4/4 time.

F Concert Major Scale

This musical score is for the second page of the F Concert Major Scale. It features 15 staves, each representing a different instrument. The instruments and their key signatures are: Flute (F major), Oboe (F major), Bassoon (F major), B♭ Clarinet (D major), A Clarinet (D major), B Clarinet (D major), Alto Saxophone (D major), Tenor Saxophone (D major), Bass Saxophone (D major), B♭ Trumpet (D major), Horn (D major), Trombone (F major), Baritone (D major), Euphonium (F major), Tuba (F major), and Glockenspiel (F major). The score is divided into two systems of seven staves each. The first system contains the Flute, Oboe, Bassoon, B♭ Clarinet, A Clarinet, B Clarinet, and Alto Saxophone. The second system contains the Tenor Saxophone, Bass Saxophone, B♭ Trumpet, Horn, Trombone, Baritone, and Euphonium. The Tuba and Glockenspiel parts are located at the bottom of the page. The music consists of a series of eighth and quarter notes, with some chords in the lower brass parts. The key signature for all parts is one flat (B♭).

APS Scale Supplemental

E_♭ Concert Major Scale

This musical score is for the E_♭ Concert Major Scale. It is arranged for a full orchestra and includes parts for the following instruments: Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), B♭ Clarinet (B♭ Cl.), A Clarinet (A. Cl.), B Clarinet (B. Cl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Bass Saxophone (B. Sx.), B♭ Trumpet (B♭ Tpt.), Horn (Hn.), Trombone (Tbn.), Baritone (Bar.), Euphonium (Euph.), Tuba, and Glockenspiel (Glk.). The score is written in E-flat major (three flats) and 4/4 time. It consists of 16 measures, divided into two systems of eight staves each. The notation includes various note values (quarter, eighth, and half notes), rests, and dynamic markings such as *mf* and *f*. Some notes are marked with a circled 'p' for piano. The piece concludes with a double bar line.

APS Scale Supplemental

A₂ Concert Major Scale

This page contains the musical score for the A₂ Concert Major Scale, page 4. The score is arranged for a full orchestra and includes the following parts:

- Fl. (Flute)
- Ob. (Oboe)
- Bsn. (Bassoon)
- B^b Cl. (B-flat Clarinet)
- A. Cl. (A Clarinet)
- B. Cl. (B Clarinet)
- A. Sx. (Alto Saxophone)
- T. Sx. (Tenor Saxophone)
- B. Sx. (Bass Saxophone)
- B^b Tpt. (B-flat Trumpet)
- Hn. (Horn)
- Tbn. (Trombone)
- Bar. (Baritone)
- Euph. (Euphonium)
- Tuba
- Glk. (Glockenspiel)

The score is written in a key signature of three flats (B-flat major) and a 4/4 time signature. It consists of 16 measures, with a repeat sign at the end of the second measure. The notation includes various note values, rests, and articulation marks.

APS Scale Supplemental

Flute

Beginner

B \flat Concert Major Scale



F Concert Major Scale



E \flat Concert Major Scale



A \flat Concert Major Scale



APS Scale Supplemental

Oboe

Beginner

B_♭ Concert Major Scale

Musical notation for the B_♭ Concert Major Scale in 4/4 time. The scale is written on a single staff in treble clef with a key signature of two flats (B_♭ major). The notes are: B_♭ (half), C (quarter), D (quarter), E (quarter), F (quarter), G (quarter), A (quarter), B_♭ (quarter), C (half). The second measure contains: B_♭ (half), A (quarter), G (quarter), F (quarter), E (quarter), D (quarter), C (quarter), B_♭ (half).

F Concert Major Scale

Musical notation for the F Concert Major Scale in 4/4 time. The scale is written on a single staff in treble clef with a key signature of one flat (F major). The notes are: F (half), G (quarter), A (quarter), B_♭ (quarter), C (quarter), D (quarter), E (quarter), F (quarter), G (half). The second measure contains: F (half), E (quarter), D (quarter), C (quarter), B_♭ (quarter), A (quarter), G (quarter), F (half).

E_♭ Concert Major Scale

Musical notation for the E_♭ Concert Major Scale in 4/4 time. The scale is written on a single staff in treble clef with a key signature of three flats (E_♭ major). The notes are: E_♭ (half), F (quarter), G (quarter), A (quarter), B_♭ (quarter), C (quarter), D (quarter), E_♭ (quarter), F (half). The second measure contains: E_♭ (half), D (quarter), C (quarter), B_♭ (quarter), A (quarter), G (quarter), F (quarter), E_♭ (half).

A_♭ Concert Major Scale

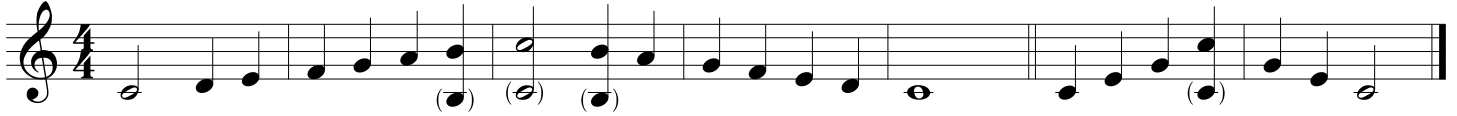
Musical notation for the A_♭ Concert Major Scale in 4/4 time. The scale is written on a single staff in treble clef with a key signature of three flats (A_♭ major). The notes are: A_♭ (half), B_♭ (quarter), C (quarter), D (quarter), E_♭ (quarter), F (quarter), G (quarter), A_♭ (quarter), B_♭ (half). The second measure contains: A_♭ (half), G (quarter), F (quarter), E_♭ (quarter), D (quarter), C (quarter), B_♭ (quarter), A_♭ (half).

APS Scale Supplemental

Clarinet in B \flat

Beginner

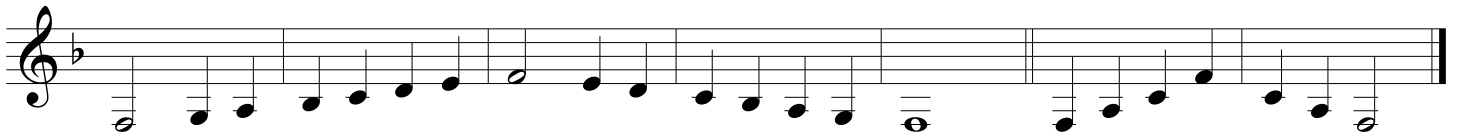
C Major (B \flat Concert Major Scale)



G Major (F Concert Major Scale)



F Major (E \flat Concert Major Scale)



B \flat Major (A \flat Concert Major Scale)



APS Scale Supplemental

Alto Clarinet

Beginner

G Major (B \flat Concert Major Scale)

Musical notation for the G Major scale (B \flat Concert Major Scale) on Alto Clarinet. The scale is written in 4/4 time with a treble clef and a key signature of one sharp (F#). The notes are: G4, A4, B4, C5, D5, E5, F#5, G5, G4, F#4, E4, D4, C4, B3, A3, G3.

D Major (F Concert Major Scale)

Musical notation for the D Major scale (F Concert Major Scale) on Alto Clarinet. The scale is written in 4/4 time with a treble clef and a key signature of two sharps (F# and C#). The notes are: D4, E4, F#4, G4, A4, B4, C#5, D5, D4, C#4, B4, A4, G4, F#4, E4, D4. Fingerings are indicated in parentheses below the notes: (1) (2) (3) (4) (5) (1) (2) (3) (4) (5).

C Major (E \flat Concert Major Scale)

Musical notation for the C Major scale (E \flat Concert Major Scale) on Alto Clarinet. The scale is written in 4/4 time with a treble clef and a key signature of one flat (B \flat). The notes are: C4, D4, E4, F4, G4, A4, B \flat 4, C5, C4, B \flat 4, A4, G4, F4, E4, D4, C4. Fingerings are indicated in parentheses below the notes: (1) (2) (3) (4) (5) (1) (2) (3) (4) (5).

F Major (A \flat Concert Major Scale)

Musical notation for the F Major scale (A \flat Concert Major Scale) on Alto Clarinet. The scale is written in 4/4 time with a treble clef and a key signature of two flats (B \flat and E \flat). The notes are: F4, G4, A4, B \flat 4, C5, D5, E \flat 5, F5, F4, E \flat 4, D4, C4, B \flat 4, A4, G4, F4.

APS Scale Supplemental

Alto Clarinet

Beginner

G Major (B \flat Concert Major Scale)

Musical notation for the G Major scale (B \flat Concert Major Scale) on Alto Clarinet. The scale is written in 4/4 time, starting on G4. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The scale is presented in two measures: the first measure contains the ascending scale (G4, A4, B4, C5, D5, E5, F#5, G5), and the second measure contains the descending scale (G5, F#5, E5, D5, C5, B4, A4, G4). The notes are marked with stems and flags to indicate fingerings.

D Major (F Concert Major Scale)

Musical notation for the D Major scale (F Concert Major Scale) on Alto Clarinet. The scale is written in 4/4 time, starting on D4. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The scale is presented in two measures: the first measure contains the ascending scale (D4, E4, F#4, G4, A4, B4, C#5, D5), and the second measure contains the descending scale (D5, C#5, B4, A4, G4, F#4, E4, D4). The notes are marked with stems and flags to indicate fingerings.

C Major (E \flat Concert Major Scale)

Musical notation for the C Major scale (E \flat Concert Major Scale) on Alto Clarinet. The scale is written in 4/4 time, starting on C4. The notation includes a treble clef, a key signature of no sharps or flats, and a 4/4 time signature. The scale is presented in two measures: the first measure contains the ascending scale (C4, D4, E4, F4, G4, A4, B4, C5), and the second measure contains the descending scale (C5, B4, A4, G4, F4, E4, D4, C4). The notes are marked with stems and flags to indicate fingerings.

F Major (A \flat Concert Major Scale)

Musical notation for the F Major scale (A \flat Concert Major Scale) on Alto Clarinet. The scale is written in 4/4 time, starting on F4. The notation includes a treble clef, a key signature of one flat (B \flat), and a 4/4 time signature. The scale is presented in two measures: the first measure contains the ascending scale (F4, G4, A4, B \flat 4, C5, D5, E5, F5), and the second measure contains the descending scale (F5, E5, D5, C5, B \flat 4, A4, G4, F4). The notes are marked with stems and flags to indicate fingerings.

APS Scale Supplemental

Bass Clarinet

Beginner

C Major (B \flat Concert Major Scale)

Musical notation for the C Major scale on Bass Clarinet. The scale is written in 4/4 time on a treble clef staff. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The notes B4, A4, and G4 are marked with fingering numbers (2), (1), and (2) respectively. The scale is divided into two measures by a double bar line.

G Major (F Concert Major Scale)

Musical notation for the G Major scale on Bass Clarinet. The scale is written in 4/4 time on a treble clef staff with one sharp (F#). The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. The scale is divided into two measures by a double bar line.

F Major (E \flat Concert Major Scale)

Musical notation for the F Major scale on Bass Clarinet. The scale is written in 4/4 time on a treble clef staff with one flat (B \flat). The notes are: F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, F3. The scale is divided into two measures by a double bar line.

B \flat Major (A \flat Concert Major Scale)

Musical notation for the B \flat Major scale on Bass Clarinet. The scale is written in 4/4 time on a treble clef staff with two flats (B \flat and E \flat). The notes are: B \flat 4, C5, D5, E5, D5, C5, B \flat 4, A \flat 4, G4, F4, E4, D4, C4, B \flat 3, A \flat 3. The scale is divided into two measures by a double bar line.

APS Scale Supplemental

Alto Sax.

Beginner

G Major (B \flat Concert Major Scale)



D Major (F Concert Major Scale)



C Major (E \flat Concert Major Scale)



F Major (A \flat Concert Major Scale)



APS Scale Supplemental

Tenor Sax.

Beginner

C Major (B \flat Concert Major Scale)



G Major (F Concert Major Scale)



F Major (E \flat Concert Major Scale)



B \flat Major (A \flat Concert Major Scale)



APS Scale Supplemental

Baritone Sax.

Beginner

G Major (B \flat Concert Major Scale)



D Major (F Concert Major Scale)



C Major (E \flat Concert Major Scale)



F Major (A \flat Concert Major Scale)



APS Scale Supplemental

Trumpet in B \flat

Beginner

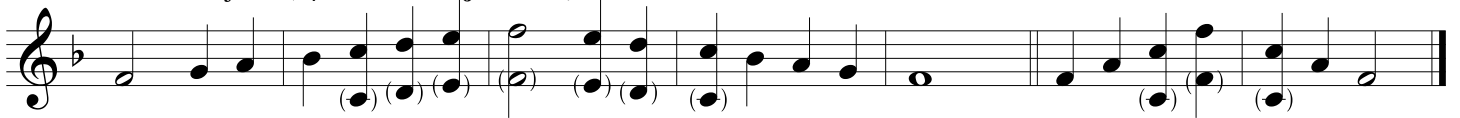
C Major (B \flat Concert Major Scale)



G Major (F Concert Major Scale)



F Major (E \flat Concert Major Scale)



B \flat Major (A \flat Concert Major Scale)



APS Scale Supplemental

Trombone

Beginner

B \flat Concert Major Scale



F Concert Major Scale



E \flat Concert Major Scale



A \flat Concert Major Scale



APS Scale Supplemental

Euphonium

Beginner

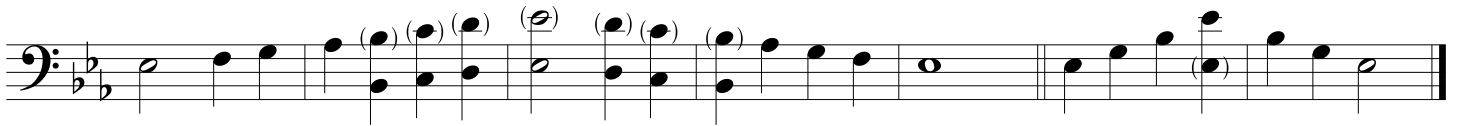
B \flat Concert Major Scale



F Concert Major Scale



E \flat Concert Major Scale



A \flat Concert Major Scale



APS Scale Supplemental

Baritone (T.C.)

Beginner

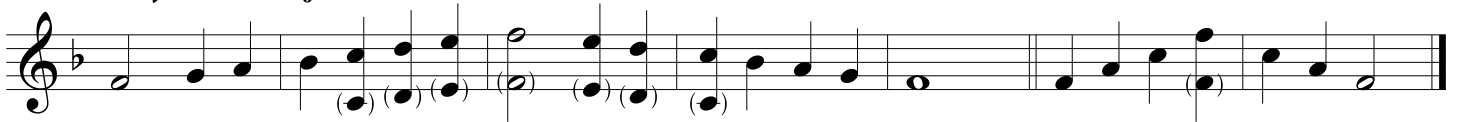
B \flat Concert Major Scale



F Concert Major Scale



E \flat Concert Major Scale



A \flat Concert Major Scale



APS Scale Supplemental

Tuba

Beginner

B \flat Concert Major Scale

Musical notation for the B \flat Concert Major Scale in 4/4 time. The scale is written in the bass clef. The key signature has two flats (B \flat and E \flat). The scale consists of two phrases: an ascending phrase and a descending phrase. The ascending phrase starts on B \flat and goes up to B \flat (two ledger lines below the staff). The descending phrase starts on B \flat and goes down to B \flat (two ledger lines below the staff).

F Concert Major Scale

Musical notation for the F Concert Major Scale in 4/4 time. The scale is written in the bass clef. The key signature has one flat (B \flat). The scale consists of two phrases: an ascending phrase and a descending phrase. The ascending phrase starts on F and goes up to F (first ledger line below the staff). The descending phrase starts on F and goes down to F (first ledger line below the staff). There are fingerings indicated in parentheses below the notes: (2) (3) (4) (5) (2) (3) (4) (5) for the ascending phrase and (5) (4) (3) (2) (1) for the descending phrase.

E \flat Concert Major Scale

Musical notation for the E \flat Concert Major Scale in 4/4 time. The scale is written in the bass clef. The key signature has three flats (B \flat , E \flat , and A \flat). The scale consists of two phrases: an ascending phrase and a descending phrase. The ascending phrase starts on E \flat and goes up to E \flat (second ledger line below the staff). The descending phrase starts on E \flat and goes down to E \flat (second ledger line below the staff). There are fingerings indicated in parentheses below the notes: (2) (3) (4) (5) (2) (3) (4) (5) for the ascending phrase and (5) (4) (3) (2) (1) for the descending phrase.

A \flat Concert Major Scale

Musical notation for the A \flat Concert Major Scale in 4/4 time. The scale is written in the bass clef. The key signature has three flats (B \flat , E \flat , and A \flat). The scale consists of two phrases: an ascending phrase and a descending phrase. The ascending phrase starts on A \flat and goes up to A \flat (second ledger line below the staff). The descending phrase starts on A \flat and goes down to A \flat (second ledger line below the staff).

APS Scale Supplemental

Glockenspiel

Beginner

B_♭ Concert Major Scale

Musical notation for the B_♭ Concert Major Scale. The scale is written on a single treble clef staff in 4/4 time. The key signature has two flats (B_♭ and E_♭). The scale consists of two phrases: an ascending phrase and a descending phrase. The ascending phrase starts on B_♭ and goes up to B_♭5, and the descending phrase starts on B_♭5 and goes down to B_♭1. The notes are: B_♭, C, D, E, F, G, A, B_♭, A, G, F, E, D, C, B_♭.

F Concert Major Scale

Musical notation for the F Concert Major Scale. The scale is written on a single treble clef staff in 4/4 time. The key signature has one flat (F_♭). The scale consists of two phrases: an ascending phrase and a descending phrase. The ascending phrase starts on F and goes up to F5, and the descending phrase starts on F5 and goes down to F1. The notes are: F, G, A, B, C, D, E, F, E, D, C, B, A, G, F.

E_♭ Concert Major Scale

Musical notation for the E_♭ Concert Major Scale. The scale is written on a single treble clef staff in 4/4 time. The key signature has three flats (B_♭, E_♭, and A_♭). The scale consists of two phrases: an ascending phrase and a descending phrase. The ascending phrase starts on E_♭ and goes up to E_♭5, and the descending phrase starts on E_♭5 and goes down to E_♭1. The notes are: E_♭, F, G, A, B, C, D, E_♭, D, C, B, A, G, F, E_♭.

A_♭ Concert Major Scale

Musical notation for the A_♭ Concert Major Scale. The scale is written on a single treble clef staff in 4/4 time. The key signature has four flats (B_♭, E_♭, A_♭, and D_♭). The scale consists of two phrases: an ascending phrase and a descending phrase. The ascending phrase starts on A_♭ and goes up to A_♭5, and the descending phrase starts on A_♭5 and goes down to A_♭1. The notes are: A_♭, B, C, D, E, F, G, A_♭, G, F, E, D, C, B, A_♭.