

# **MIDDLE SCHOOL INSTRUMENTAL MUSIC CURRICULUM FRAMEWORK OVERVIEW**

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Upper Marlboro, Maryland 20772  
2007

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# Introduction

## Philosophy

Instrumental music is an important aspect of the educational process in middle school. Instrumental music provides means for aesthetic rewards. The growth process of the individual is the essential characteristic of aesthetic education and is by nature a process of exploration. The aesthetic experience and understanding unique to music is a two-fold process. The students and teacher create and share aesthetically the composer's conceptions through the performance medium.

Instrumental music is an art that also serves as a useful tool in the building of self-confidence, assurance, discipline and poise so necessary for the adolescent. Students can achieve a sense of identity through membership in instrumental music and should begin to develop an awareness of group discipline and unity. Individuals learn to place efforts toward a common goal, thereby achieving a greater degree of success. Instrumental music builds this kind of social responsibility and demonstrates it in convincing ways.

The instrumental music program in the middle school is the link providing continuity between the basic program in the elementary school and the more sophisticated program found in the high school. Pre-adolescent and adolescent students with a wide variety of ability levels and interests will be enrolled in the typical middle school instrumental music program.

The middle school instrumental music program continues to stress the pedagogical aspects begun in the elementary school program. In addition students should be provided with a study of music encompassing greater detail both technically and musically. Many aspects of student development, such as individual responsibility, self-discipline, goal setting, and ability to work with others will also be emphasized. Performance opportunities, including evening concerts, festivals, and assemblies must also be provided. The teacher should strive to achieve a balance between pedagogy and performance. Performance levels in the middle school must be carefully thought out and structured around the students' abilities.

# Scope and Sequence, Voluntary State Curriculum

This document contains a manual for administering the middle school instrumental music program and the curriculum which should be taught to all students taking instrumental music courses. This curriculum guide correlates with the Scope and Sequence for 5-12 Instrumental Music and the Voluntary State Curriculum (VSC). Throughout this curriculum, references to the Scope and Sequence and VSC are listed at the end of each applicable section. References will appear in the following format:

Content standard.  
(indicator(s).measurable objective(s))

## For example:

Students will demonstrate the ability to perceive, perform, and respond to music.  
(1.1.a-e, 1.2.a-b, 1.2.d-e, 1.3.a, 1.4.a-i)

Students will demonstrate an understanding of music as an essential aspect of history and human experience.  
(2.1.a-e, 2.2.a-c, 2.3.a-c, 2.4.a-b)

Students will demonstrate the ability to organize musical ideas and sounds creatively.  
(3.1.a-b, 3.2.a-b)

Students will demonstrate the ability to make aesthetic judgments.  
(4.1.a, 4.2.a-b)

# Course Abstracts

## Chronological Outline

FALL	WINTER	SPRING
<ol style="list-style-type: none"> <li>1. Select method books.</li> <li>2. Diagnose the needs of the individual and class as a whole.</li> <li>3. Select music for a winter concert.</li> <li>4. Select music for Solo and Ensemble Festival.</li> <li>5. Evaluate students for remedial instruction.</li> </ol>	<ol style="list-style-type: none"> <li>1. Recruitment for the next school year (fall).</li> <li>2. Begin music selection for the spring band/orchestra festival.</li> <li>3. Continue individual and ensemble skill development.</li> <li>4. Perform a winter concert.</li> <li>5. Solo and Ensemble Festival.</li> </ol>	<ol style="list-style-type: none"> <li>1. Recruitment for the next school year (fall).</li> <li>2. Continue individual and ensemble skill development.</li> <li>3. Perform in spring band/orchestra festival.</li> <li>4. Select music for a spring concert.</li> <li>5. Perform a spring concert.</li> </ol>

### TYPES OF MATERIALS TO BE USED:

- Method books
- Concert literature
- Supplemental materials

### EVALUATION:

- Instructor's evaluation of students
- Playing tests during class instruction
- Written tests of notation/terms
- Attendance/Attitude/Teamwork
- Care of instrument/equipment

# Instrumental Music 6

## DESCRIPTION:

This course will emphasize development of technique, tone, control, and comprehension/interpretation of basic musical symbols, terminology, and concepts. It is designed for those students who have previous instruction on a wind, percussion, or string instrument, or who are interested in beginning an instrument. Attendance at outside of school performances and rehearsals is a requirement of the course.

Band and orchestra classes are two separate courses. Per county policy, band students cannot be placed in an orchestra class, and orchestra students cannot be placed in a band class.

Membership is subject to the approval of the instrumental music teacher. Sectional rehearsals and/or ensemble instruction should be scheduled. Students will be placed on the instructional level that is best suited to their individual technical skill and concept development. Attendance at all school performances/rehearsals is a requirement of the course. This includes performances and rehearsals during and after school hours.

## COURSE OBJECTIVES:

Enrollment in **Instrumental Music 6** will enable students to:

1. Hold the instrument correctly.
2. Develop correct embouchure (winds).
3. Develop correct hand position.
4. Read music:
  - a. Read basic simple and compound meters and rhythmic patterns.
  - b. Read basic simple and compound meters and rhythmic patterns as found in method books and literature.
  - c. Observe key signatures and perform melodic figures.
5. Play in tune with good tone quality.
6. Understand the musical terminology included in the materials used in class.
7. Tune the instrument using fine-tuners.
8. Sight-read on a basic level.
9. Understand the importance of individual and team performance.

# Instrumental Music 7

## DESCRIPTION:

This course will emphasize the continuation of development of good technique, tone, control, and comprehension/interpretation of intermediate level musical symbols, terminology, and concepts. It is designed for those students who have previous instruction on a wind, percussion, or string instrument. Attendance at outside of school performances and rehearsals is a requirement of the course.

Band and orchestra classes are two separate courses. Per county policy, band students cannot be placed in an orchestra class, and orchestra students cannot be placed in a band class.

Membership is subject to the approval of the instrumental music teacher. Sectional rehearsals and/or ensemble instruction should be scheduled. Students will be placed on the instructional level that is best suited to their individual technical skill and concept development. Attendance at all school performances/rehearsals is a requirement of the course. This includes performances and rehearsals during and after school hours.

## COURSE OBJECTIVES:

Enrollment in **Instrumental Music 7** will enable students to:

1. Hold the instrument correctly.
2. Develop correct embouchure (winds).
3. Develop correct hand position.
4. Read music:
  - a. Read basic simple and compound meters and rhythmic patterns.
  - b. Read basic simple and compound meters and rhythmic patterns as found in method books and literature.
  - c. Observe key signatures and perform melodic figures.
  - d. Perform scales and melodic figures in keys found in method books and literature.
5. Play in tune with good tone quality.
6. Understand the musical terminology included in the materials used in class.
7. Tune the instrument correctly using pegs and fine-tuners.
8. Sight-read compositions of a basic level.
9. Understand the importance of individual and team performance.
10. Listen to selected recordings in order to develop an awareness of the components of various musical periods, styles, and cultures.
11. Gain an appreciation of and sensitivity to various musical styles representing differing cultures and histories.

# Instrumental Music 8

## DESCRIPTION:

This course will emphasize development of good technique, tone, control, and comprehension/interpretation of more advanced musical symbols, terminology, and concepts. It is designed for those students who have previous instruction on a wind, percussion, or string instrument only. Attendance at outside of school performances and rehearsals is a requirement of the course.

Band and orchestra classes are two separate courses. Per county policy, band students cannot be placed in an orchestra class, and orchestra students cannot be placed in a band class.

Membership is subject to the approval of the instrumental music teacher. Sectional rehearsals and/or ensemble instruction should be scheduled. Students will be placed on the instructional level that is best suited to their individual technical skill and concept development. Attendance at all school performances/rehearsals is a requirement of the course. This includes performances and rehearsals during and after school hours.

## COURSE OBJECTIVES:

Enrollment in **Instrumental Music 8** will enable students to:

1. Hold the instrument correctly.
2. Develop correct embouchure (winds).
3. Develop correct hand position.
4. Read music:
  - a. Read basic simple and compound meters and rhythmic patterns.
  - b. Read basic simple and compound meters and rhythmic patterns as found in method books and literature.
  - c. Observe key signatures and perform melodic figures.
  - d. Perform scales and melodic figures in keys found in method books and literature.
5. Play in tune with good tone quality.
6. Understand the musical terminology included in the materials used in class.
7. Tune the instrument correctly.
8. Sight-read compositions of a basic level.
9. Understand the importance of individual and team performance.
10. Listen to selected recordings in order to develop an awareness of the components of various musical periods, styles, and cultures.
11. Gain an appreciation of and sensitivity to various musical styles representing differing cultures and histories.

# Instruction

## Introduction

If properly organized, the instrumental music period should be a fast moving, productive time. The instrumental music teacher must pace the instructional time from beginning to end in a manner that will maintain the students' interest and participation. The teacher must exercise discretion in considering students' playing endurance in relation to the length of the actual performance time, therefore indirect teaching might be required to help pace the rehearsal. As students' endurance levels increase and performance time approaches, indirect teaching activities should decrease.

The structure of each instrumental music class will vary according to individual teaching styles and the grouping of the class. Regardless of the grouping (ability or multi-ability) each instructional period must include time for individual warm-up, group warm-up, tuning, rehearsing familiar material, teaching new material, sight-reading, and closure. The amount of time allotted for each component of instruction will fluctuate as the school year progresses.

Using the Directed Teaching Activity format (DTA), each instructional period must include:

- Focusing student attention
- Introductory and developmental activities
- Guided practice activities
- Independent practice and/or meaningful use tasks
- Assessment activities
- Closure

The Directed Teaching Activity (DTA) is included in the Process Guide

The introduction of new concepts and materials should take place at the beginning of the week so as to allow for immediate reinforcement. Introducing new concepts and materials at the end of the week leaves no time for reinforcement, thus requiring the teacher to re-teach such material the following week.

# Assessment

As stated in the Maryland Fine Arts Assessment Instructional toolkit:

[http://www.mfaa.msde.state.md.us/source/MDFA\\_index.asp](http://www.mfaa.msde.state.md.us/source/MDFA_index.asp)

Some considerations when deciding on assessment should include:

- What will I do with the information I obtain through this assessment?
  - Diagnose individual students needs
  - Provide students with feedback
  - Motivate
  - Provide practice, applying and extending skills and understandings
  - Consider as part of evaluation process for grading

Generally, most students will be evaluated by performance assessments. Other assessments may include:

- **Selected Response Questions:** Selected response items are items that require students to respond to a prompt by selecting an appropriate response, usually from answers that are provided.
- **Constructed Response Questions:** Constructed response items are those that require students to create their own written response. There are two primary types of constructed response items: brief constructed responses that require about 5-7 minutes of student response time; and extended constructed responses that require about 25-30 minutes of student response time.
- **Performance Assessments:** These tasks require a performance. They apply most often where a proficiency cannot be suitably measured solely by a paper-and-pencil or performance-based mode.

## Scoring Methodologies

Two primary judgment-based scoring methodologies should be considered when creating and using scoring tools.

- **Analytic Scoring:** In this method, separate scores are assigned to different traits or dimensions of a student response. For example, if scoring an improvised dramatic performance, separate scores might be assigned for tone quality, intonation, rhythm, posture, and musical effect.

This method calls for the use of one or more checklists designed to identify all of the traits being considered. Checklists sometimes include information about how much weight to give each trait when determining a total score (counting a particular trait twice or three times as much as others, for example).

- **Holistic Scoring:** In this judgment-based scoring method, a single score is assigned based on overall “best fit” with a set of descriptors that defines the level of student performance across multiple criteria. This methodology is sometimes referred to as “modified” or “focused” holistic scoring.

This method calls for the use of either generic rubrics (criteria that are designed to fit more than one activity) or activity-specific scoring tools.

## Scoring Assessment Rubrics

Scoring rubrics are designed to clearly distinguish among levels of student performance or proficiency. This kind of scoring tool is most often applied to constructed response items and to performance-based tasks.

Scoring rubrics are typically composed of:

- A stern statement that identifies the skill or understanding to be demonstrated.
- A scale of score points that identifies each performance level.
- Score point descriptors that provide details about the qualitative and quantitative distinctions.

The score scales (measurement scales) for rubrics may include a range of the number of points needed to describe all discernable levels of performance (e.g., 0-2, 0-3). Minimally, rubrics differentiate between responses that should receive partial credit (those responses that are partially complete, partially correct, or overly general) and those that should receive full credit (those that are consistently accurate, complete and well-developed).

Ideally, student sample responses illustrating each level of the score scale (often referred to as “adjudication sheets”) should be identified to help scorers make accurate score decisions and, when appropriate, to support instruction.

There are two types of rubrics:

- **Generic Rubrics:** Generic rubrics are scoring tools used to apply general criteria to a performance, as long as each addresses the same objective or objectives.
- **Activity-Specific Rubrics:** Activity-specific rubrics differ from generic rubrics in that the score scale descriptors only apply to one particular assessment activity.

Students must be assessed in the following categories that align with the standards used for Solo and Ensemble and Music Festival assessments which include:

- Tone Quality
- Intonation
- Rhythm
- Posture
- Musical effect

## Examples of Performance Based Rubrics

### Example 1 (General)

- 3 The student is consistently effective in performing the pitches and rhythms accurately and performing with appropriate and/or characteristic expression for the cultural style or genre of the passage, following the markings in the score.
- 2 The student is generally effective in performing the pitches and rhythms accurately and performing with appropriate and/or characteristic expression for the cultural style or genre of the passage, following the markings in the score.
- 1 The student is inconsistent and/or only somewhat effective in performing the pitches and rhythms accurately and performing with appropriate and/or characteristic expression for the cultural style or genre of the passage, following the markings in the score.
- 0 Assessment cannot be scored.

### Example 2 (Activity-Specific)

The response to this activity provides evidence of the student's ability to use standard notation to record short dictated melodic phrases.

- 3 Correct time signature indicated (3/4) and all four measures correctly notated (no errors in rhythm or melody)
- 2 Correct time signature indicated (3/4) and two or three measures correctly notated OR time signature missing or incorrect but three measures correctly notated
- 1 Correct time signature indicated (3/4) but only one measure correctly notated OR time signature missing or incorrect but two measures correctly notated
- 0 Assessment cannot be scored

## Obtaining Permission for Use of Copyrighted Material

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# Elements of an Effective Instrumental Music Class

## Individual Warm-Up

1. Brass and Woodwinds
  - a. Long tones
  - b. Octave and lip slurs
  - c. Scales and arpeggios
  - d. Review difficult sections of music to be rehearsed
2. Percussion
  - a. Rudiments
  - b. Single-stroke and multi-bounce rolls
  - c. Scales and arpeggios
  - d. Review difficult sections of music to be rehearsed
3. Strings
  - a. Bow exercises
  - b. Scales and arpeggios
  - c. Review difficult sections of music to be rehearsed

### Scope and Sequence/VSC

Students will demonstrate the ability to perceive, perform, and respond to music.  
(1.1.a, 1.2.b)

## Group Warm-Up

1. Long tones
2. Scales and arpeggios
  - a. Winds and Percussion: Major scales up to 4  $\sharp$ 's and 4  $\flat$ 's (memorized)
  - b. Strings: Major scales up to 3  $\sharp$ 's and 3  $\flat$ 's (memorized)
3. Tuning
4. Chorales

### Scope and Sequence/VSC

Students will demonstrate the ability to perceive, perform, and respond to music.  
(1.1.a, 1.1.b)

Students will demonstrate the ability to organize musical ideas and sounds creatively.  
(3.a)

## Tuning

<b>Instrument</b>	<b>Notes to Tune</b>	<b>Where to Tune</b>
Flute/Piccolo	F, G, A above staff	<b>Head joint</b>
Oboe	2 <sup>nd</sup> space A	<b>Reed</b>
Bassoon	A (top of staff)	<b>Reed and Bocal</b>
Clarinet	Open G	<b>Barrel</b>
	Low C	<b>Middle</b>
	3 <sup>rd</sup> space C	<b>Bell</b>
Bass Clarinet	1st line E	<b>Neck and Mouthpiece</b>
	3 <sup>rd</sup> space C	<b>Bell</b>
All Saxophone	F <sup>#</sup> w/octave key	<b>Mouthpiece and Neck</b>
Trumpet/Cornet	G, A, B, and 3 <sup>rd</sup> space C	<b>Main Tuning Slide</b>
French Horn	1st space F	<b>Main Tuning Slide</b>
Trombone	B <sup>b</sup> above F, B <sup>b</sup>	<b>Tuning Slide</b>
Baritone/Tuba	F, G, A, and B <sup>b</sup>	<b>Main Tuning Slide</b>
Violin	G, D, A, E	<b>Open Strings</b>
Viola	C, G, D, A	<b>Open Strings</b>
Cello	C, G, D, A	<b>Open Strings</b>
Bass	E, A, D, G	<b>Open Strings</b>

\* Notes recommended are not concert pitches but the actual instrument pitch.

Tuning is the final portion of the group warm-up and is an important aspect of instrumental playing, whether as an individual or as a member of a group. In order that the individual makes a positive contribution to the groups' overall sound, it is necessary that students be taught to listen and tune.

The chromatic tuner may be a valid device for tuning provided it doesn't take the place of listening. Manufacturer's instructions for calibration and use should be followed. The chromatic tuner is useful only for matching pitches and does not account for variances in tone quality. Therefore, in addition to individual tuning, the teacher may request that only first chair players of each section tune specified notes to the chromatic tuner. The remaining students in the section should match the pitch of the first chair player rather than the chromatic tuner. This will encourage students to match tone quality as well as pitch. This continued emphasis upon students listening to one another is a vital part of an instrumentalist's musical growth.

### Scope and Sequence/VSC

Students will demonstrate the ability to make aesthetic judgments.  
(4.a.7)

## Statement of Objective

Objective should be clearly stated to students and instruction tied to the stated objective. Specific goals for each activity should be stated.

For more information, see the Directed Teaching Activity in the Process Guide.

## Instructional Method Book

All middle school instrumental music students should be spending a significant portion of each class working from an instructional method book. This supports the sequential development of technique, knowledge of music theory and history, and interpretation of musical symbols and terminology. Each class should follow this plan for effective use of the instructional method book:

1. Review of previously assigned material
2. Assessment
3. Introduction of new material
4. Guided practice
5. Assignment of homework to be mastered before returning to class

### Scope and Sequence/VSC:

Students will demonstrate the ability to perceive, perform, and respond to music.  
(1.1.a-e, 1.2.a-b, 1.2.d-e, 1.3.a, 1.4.a-i)

Students will demonstrate an understanding of music as an essential aspect of history and human experience.  
(2.1.a-e, 2.2.a-c, 2.3.a-c, 2.4.a-b)

Students will demonstrate the ability to organize musical ideas and sounds creatively.  
(3.1.a-b, 3.2.a-b)

Students will demonstrate the ability to make aesthetic judgments.  
(4.1.a, 4.2.a-b)

## Ensemble Literature: Review of Familiar Materials

The teacher must be familiar with the score before rehearsing that literature with the ensemble, and should identify those sections that might cause problems technically or musically before instruction. Students should be informed of these potential problems at the onset of rehearsal. Special attention should be given to: alternate fingerings, difficult rhythm patterns, extreme ranges, common intonation problems, phrasing, and tempo changes. The literature should be prepared in segments to isolate and accurately perform the difficult sections rather than repetitious playing of the entire piece.

Warm-up material should relate to the musical score with relationship to key signature, rhythm, and style. Related material from the warm-up should be referred to whenever possible.

During the rehearsal, the teacher should:

- Diagnose inaccuracies in group performance such as tone quality, blend, and balance.
- Identify inconsistencies in individual technique such as fingerings, articulations, posture, embouchure, etc.
- Lead the students in developing the proper characteristics of musical elements such as tempo changes, melody, harmony, rhythm, dynamics, etc.
- Offer suggestions that will permit students to correct those problems.

#### Scope and Sequence/VSC:

Students will demonstrate the ability to perceive, perform, and respond to music.  
(1.1.b, 1.1.c, 1.2.a, 1.2.d, 1.3.a, 1.4.a, 1.4.b, 1.4.c, 1.4.g)

Students will demonstrate the ability to make aesthetic judgments.  
(4.1.a, 4.2.a)

### **Ensemble Literature: Introduction of New Materials**

The teacher must know the score and have specific goals. These goals should be communicated to the students, targeting stylistic considerations, potential problems, tempo, meter and key changes, and other pertinent musical information. In presenting new concepts, the teacher should refer back to the familiar and allow for students' questions.

In rehearsal the teacher should:

- Call out rehearsal letters/numbers.
- Give conducted cues.
- Give rhythmic help by singing or clapping parts.
- Communicate visually by often looking up from the musical score at the ensemble.

When concluding this portion of the class, material to be rehearsed during the subsequent class should be introduced to the students so that they may prepare. Portions of the new section may be used as a sight-reading exercise although care should be taken so as not to ask students to sight-read something out of their ability range.

#### Scope and Sequence/VSC:

Students will demonstrate the ability to perceive, perform, and respond to music.  
(1.1.b, 1.2.e, 1.3.a, 1.4.a, 1.4.b, 1.4.f, 1.4.h)

Students will demonstrate an understanding of music as an essential aspect of history and human experience.  
(2.1.a, 2.1.b, 2.1.c, 2.1.d, 2.2.a, 2.2.c)

Students will demonstrate the ability to organize musical ideas and sounds creatively.  
(3.3.a, 3.3.b, 3.4.a, 3.4.b)

Students will demonstrate the ability to make aesthetic judgments.  
(4.1.a, 4.2.a)

### **Closure/Assessment**

Before the end of class, the students should play a portion or a complete piece of literature which they have previously mastered. It is important to end class with something that students are able to perform well.

- The group should play through part or all of a familiar piece of literature.
- Students should be informed of the practice/homework assignment before they put their instruments away.
- The teacher should make any further announcements before the close of class.

### Scope and Sequence/VSC:

Students will demonstrate an understanding of music as an essential aspect of history and human experience.  
(2.1.a, 2.1.b, 2.1.c, 2.2.a, 2.2.c, 2.3.a, 2.3.b, 2.4.a, 2.4.b)

Students will demonstrate the ability to organize musical ideas and sounds creatively.  
(3.1.a, 3.2.a)

Students will demonstrate the ability to make aesthetic judgments.  
(4.1.a, 4.2.a)

# Pacing Guides

## Introduction

The following pacing guide encompasses a three year instructional program which can be adapted to a two year program depending upon the student's skill level. The pacing guide is based on the first two books of Accent on Achievement, Standard of Excellence, and Essential Elements.

The first two quarters of years two and three are reviews of the last two quarters of years one and two, respectively. Use the chart below as a guide.

	Quarter 1	Quarter 2	Quarter 3	Quarter 4
<b>Year 1</b>	Book 1			
<b>Year 2</b>	2 <sup>nd</sup> half of book 1 (same pacing as year 1, quarters 3 and 4)		1 <sup>st</sup> half of book 2	
<b>Year 3</b>	Book 2			

<b>1st Quarter (Year 1)</b>	
<b>PERFORMANCE BENCHMARKS</b>	<ul style="list-style-type: none"> <li>• Time signatures: <math>\frac{4}{4}</math>, <b>C</b>, <math>\frac{2}{4}</math></li> <li>• Notes and rhythm: <ul style="list-style-type: none"> <li>○ Values: whole, half, quarter, eighth, notes and rests</li> <li>○ Winds: sing and play concert B<math>\flat</math>, C, D, E<math>\flat</math>, F, G</li> <li>○ Percussion: play single stroke, paradiddle, multiple bounce stroke, flam</li> <li>○ Strings: sing and play D, E, F<math>\sharp</math>, G and A</li> </ul> </li> <li>• Play with characteristic tone quality for each instrument</li> <li>• Proper posture and playing position for all instruments</li> </ul>
<b>REVIEW</b>	<ul style="list-style-type: none"> <li>• All previously taught skills and concepts</li> <li>• Rhythm sheets</li> </ul>
<b>ASSESSMENT OPTIONS</b>	<ul style="list-style-type: none"> <li>• Playing and written tests</li> </ul>
<b>METHOD/TEXT</b>	<ul style="list-style-type: none"> <li>• Conductor's method book score and resource section</li> <li>• Any accompanying CD's</li> <li>• Supplemental performing materials (rhythm and technique books, sheet music)</li> </ul>
<b>VOCABULARY</b>	<ul style="list-style-type: none"> <li>• Treble clef, bass clef, alto clef, time signature, tacet, staff, measure, barline, double barline, flat, sharp, natural, breath mark, slur, tie, accent, phrase, repeat sign, measure repeat sign, common time, fermata, solo, soli, tutti, key signature, divisi, unison, arco, pizzicato</li> </ul>
<b>LISTENING</b>	<ul style="list-style-type: none"> <li>• Accompanying CD</li> <li>• Other recordings determined by teacher</li> </ul>

<b>2<sup>nd</sup> Quarter (Year 1)</b>	
<b>PERFORMANCE BENCHMARKS</b>	<ul style="list-style-type: none"> <li>• Key signatures:               <ul style="list-style-type: none"> <li>○ Winds and percussion: B<math>\flat</math> and E<math>\flat</math> major</li> <li>○ Strings: D and G major</li> </ul> </li> <li>• Percussion: Proper grip and sticking, steady rhythmic pulse, flam accents, continue rudiment study</li> <li>• Winds: Proper hand position, proper/correct embouchure</li> <li>• Strings: bowing</li> <li>• Dynamics: forte, piano</li> <li>• Develop sight-reading techniques</li> </ul>
<b>REVIEW</b>	<ul style="list-style-type: none"> <li>• All previously taught skills and concepts</li> <li>• Play with characteristic tone quality for each instrument</li> <li>• Proper posture and playing position for all instruments</li> </ul>
<b>ASSESSMENT OPTIONS</b>	<ul style="list-style-type: none"> <li>• Playing and written tests</li> <li>• Winter Concert</li> </ul>
<b>METHOD/TEXT</b>	<ul style="list-style-type: none"> <li>• Conductor's method book score and resource section</li> <li>• Any accompanying CD's</li> <li>• Supplemental performing materials</li> </ul>
<b>VOCABULARY</b>	<ul style="list-style-type: none"> <li>• Eighth note, eighth rest, pickup notes, dynamics, dotted half note, first and second endings, up bow, down bow</li> </ul>
<b>LISTENING</b>	<ul style="list-style-type: none"> <li>• Accompanying CD</li> <li>• Other recordings determined by teacher</li> </ul>

<b>3<sup>rd</sup> Quarter (Year 1)</b>	
<b>PERFORMANCE BENCHMARKS</b>	<ul style="list-style-type: none"> <li>• Tempo markings: allegro, andante, moderato</li> <li>• Percussion: continue to develop rudiments (see Quarter 1), introduce and develop good technical skills on the bass drum, timpani, and other auxiliary percussion</li> <li>• Scales: <ul style="list-style-type: none"> <li>○ Winds and percussion: B<math>\flat</math>, E<math>\flat</math> major</li> <li>○ Strings: D, G major</li> </ul> </li> </ul>
<b>REVIEW</b>	<ul style="list-style-type: none"> <li>• All previously taught skills and concepts</li> <li>• Play with characteristic tone quality for each instrument</li> <li>• Proper posture and playing position for all instruments</li> <li>• Fingerings and percussion stickings</li> </ul>
<b>ASSESSMENT OPTIONS</b>	<ul style="list-style-type: none"> <li>• Playing and written tests</li> <li>• Solo and Ensemble Festival</li> <li>• Band and Orchestra Festival</li> </ul>
<b>METHOD/TEXT</b>	<ul style="list-style-type: none"> <li>• Conductor's method book score and resource section</li> <li>• Any accompanying CD's</li> <li>• Supplemental performing materials</li> </ul>
<b>VOCABULARY</b>	<ul style="list-style-type: none"> <li>• Accidentals, articulation, two measure repeat sign, D.C. al fine, dotted quarter note, mezzo forte, mezzo piano, upbeat</li> </ul>
<b>LISTENING</b>	<ul style="list-style-type: none"> <li>• Accompanying CD</li> <li>• Other recordings determined by teacher</li> </ul>

<b>4th Quarter (Year 1)</b>	
<b>PERFORMANCE BENCHMARKS</b>	<ul style="list-style-type: none"> <li>• Scales:               <ul style="list-style-type: none"> <li>○ Winds and percussion: F, A<math>\flat</math> major</li> <li>○ Strings: C major</li> </ul> </li> <li>• Rudiments: 5-stroke roll, 9-stroke roll, 17-stroke roll</li> </ul>
<b>REVIEW</b>	<ul style="list-style-type: none"> <li>• All previously taught skills and concepts</li> <li>• Play with characteristic tone quality for each instrument</li> <li>• Proper posture and playing position for all instruments</li> <li>• Fingerings and percussion stickings</li> <li>• Rhythm patterns</li> <li>• Scales and rudiments</li> </ul>
<b>ASSESSMENT OPTIONS</b>	<ul style="list-style-type: none"> <li>• Playing and written final test</li> <li>• Spring Concert</li> </ul>
<b>METHOD/TEXT</b>	<ul style="list-style-type: none"> <li>• Conductor's method book score and resource section</li> <li>• Any accompanying CD's</li> <li>• Supplemental performing materials</li> </ul>
<b>VOCABULARY</b>	<ul style="list-style-type: none"> <li>• Ritardando, largo, double stop</li> </ul>
<b>LISTENING</b>	<ul style="list-style-type: none"> <li>• Accompanying CD</li> <li>• Other recordings determined by teacher</li> <li>• Record class and allow students to evaluate according to rubric (rating sheet)</li> </ul>

<b>1<sup>st</sup> Quarter (Year 2)</b>	
<b>PERFORMANCE BENCHMARKS</b>	<ul style="list-style-type: none"> <li>• Tempo markings: allegro, andante, moderato</li> <li>• Percussion: continue to develop rudiments (see Quarter 1), introduce and develop good technical skills on the bass drum, timpani, and other auxiliary percussion</li> <li>• Scales: <ul style="list-style-type: none"> <li>○ Winds and percussion: B<math>\flat</math>, E<math>\flat</math> major</li> <li>○ Strings: D, G major</li> </ul> </li> </ul>
<b>REVIEW</b>	<ul style="list-style-type: none"> <li>• All previously taught skills and concepts</li> <li>• Play with characteristic tone quality for each instrument</li> <li>• Proper posture and playing position for all instruments</li> <li>• Fingerings and percussion stickings</li> </ul>
<b>ASSESSMENT OPTIONS</b>	<ul style="list-style-type: none"> <li>• Playing and written tests</li> </ul>
<b>METHOD/TEXT</b>	<ul style="list-style-type: none"> <li>• Conductor's method book score and resource section</li> <li>• Any accompanying CD's</li> <li>• Supplemental performing materials</li> </ul>
<b>VOCABULARY</b>	<ul style="list-style-type: none"> <li>• Accidentals, articulation, two measure repeat sign, D.C. al fine, dotted quarter note, mezzo forte, mezzo piano, upbeat</li> </ul>
<b>LISTENING</b>	<ul style="list-style-type: none"> <li>• Accompanying CD</li> <li>• Other recordings determined by teacher</li> </ul>

<b>2<sup>nd</sup> Quarter (Year 2)</b>	
<b>PERFORMANCE BENCHMARKS</b>	<ul style="list-style-type: none"> <li>• Scales:               <ul style="list-style-type: none"> <li>○ Winds and percussion: F, A<math>\flat</math> major</li> <li>○ Strings: C major</li> </ul> </li> <li>• Rudiments: 5-stroke roll, 9-stroke roll, 17-stroke roll</li> </ul>
<b>REVIEW</b>	<ul style="list-style-type: none"> <li>• All previously taught skills and concepts</li> <li>• Play with characteristic tone quality for each instrument</li> <li>• Proper posture and playing position for all instruments</li> <li>• Fingerings and percussion stickings</li> <li>• Rhythm patterns</li> <li>• Scales and rudiments</li> </ul>
<b>ASSESSMENT OPTIONS</b>	<ul style="list-style-type: none"> <li>• Playing and written final test</li> <li>• Winter Concert</li> </ul>
<b>METHOD/TEXT</b>	<ul style="list-style-type: none"> <li>• Conductor's method book score and resource section</li> <li>• Any accompanying CD's</li> <li>• Supplemental performing materials</li> </ul>
<b>VOCABULARY</b>	<ul style="list-style-type: none"> <li>• Ritardando, largo, double stop</li> </ul>
<b>LISTENING</b>	<ul style="list-style-type: none"> <li>• Accompanying CD</li> <li>• Other recordings determined by teacher</li> <li>• Record class and allow students to evaluate according to rubric (rating sheet)</li> </ul>

<b>3<sup>rd</sup> Quarter (Year 2)</b>	
<b>PERFORMANCE BENCHMARKS</b>	<ul style="list-style-type: none"> <li>• Sing, play, and clap specific rhythms and pitches</li> <li>• Scales: <ul style="list-style-type: none"> <li>○ Winds and percussion: G major scale</li> <li>○ Strings: G major scale, 2<sup>nd</sup> octave</li> </ul> </li> </ul>
<b>REVIEW</b>	<ul style="list-style-type: none"> <li>• All previously taught skills and concepts</li> <li>• Play with characteristic tone quality for each instrument</li> <li>• Proper posture and playing position for all instruments</li> <li>• Rhythm patterns</li> <li>• Musical terms, signs, and symbols</li> </ul>
<b>ASSESSMENT OPTIONS</b>	<ul style="list-style-type: none"> <li>• Playing and written tests</li> <li>• Solo and Ensemble Festival</li> <li>• Band and Orchestra Festival</li> </ul>
<b>METHOD/TEXT</b>	<ul style="list-style-type: none"> <li>• Conductor's method book score and resource section</li> <li>• Any accompanying CD's</li> <li>• Supplemental performing materials</li> </ul>
<b>VOCABULARY</b>	<ul style="list-style-type: none"> <li>• Syncopation, interval, accelerando, D.S. al fine, hooked bowing</li> </ul>
<b>LISTENING</b>	<ul style="list-style-type: none"> <li>• Accompanying CD</li> <li>• Other recordings determined by teacher</li> <li>• Group evaluation of selected exercises or selections</li> </ul>

<b>4<sup>th</sup> Quarter (Year 2)</b>	
<b>PERFORMANCE BENCHMARKS</b>	<ul style="list-style-type: none"> <li>• Sing, clap, play specific rhythms and pitches</li> <li>• Scales: <ul style="list-style-type: none"> <li>○ Winds and percussion: A major</li> <li>○ Strings: D major (viola and cello, 2<sup>nd</sup> octave)</li> </ul> </li> <li>• Rudiments: Double paradiddle, flam paradiddle, drag, single paradiddle, single drag tap</li> <li>• Sight-reading skills</li> </ul>
<b>REVIEW</b>	<ul style="list-style-type: none"> <li>• All previously taught skills and concepts</li> <li>• Play with characteristic tone quality for each instrument</li> <li>• Proper posture and playing position for all instruments</li> <li>• Rhythm patterns</li> <li>• Musical terms, signs and symbols</li> </ul>
<b>ASSESSMENT OPTIONS</b>	<ul style="list-style-type: none"> <li>• Playing and written tests</li> <li>• Spring Concert</li> </ul>
<b>METHOD/TEXT</b>	<ul style="list-style-type: none"> <li>• Conductor's method book score and resource section</li> <li>• Any accompanying CD's</li> <li>• Supplemental performing materials</li> </ul>
<b>VOCABULARY</b>	<ul style="list-style-type: none"> <li>• Monophony, polyphony, articulation, staccato, allegretto, legato, enharmonic, cut-time</li> </ul>
<b>LISTENING</b>	<ul style="list-style-type: none"> <li>• Accompanying CD</li> <li>• Other recordings determined by teacher</li> </ul>

<b>1<sup>st</sup> Quarter (Year 3)</b>	
<b>PERFORMANCE BENCHMARKS</b>	<ul style="list-style-type: none"> <li>• Sing, play, and clap specific rhythms and pitches</li> <li>• Scales: <ul style="list-style-type: none"> <li>○ Winds and percussion: G major scale</li> <li>○ Strings: G major scale, 2<sup>nd</sup> octave</li> </ul> </li> </ul>
<b>REVIEW</b>	<ul style="list-style-type: none"> <li>• All previously taught skills and concepts</li> <li>• Play with characteristic tone quality for each instrument</li> <li>• Proper posture and playing position for all instruments</li> <li>• Rhythm patterns</li> <li>• Musical terms, signs, and symbols</li> </ul>
<b>ASSESSMENT OPTIONS</b>	<ul style="list-style-type: none"> <li>• Playing and written tests</li> </ul>
<b>METHOD/TEXT</b>	<ul style="list-style-type: none"> <li>• Conductor's method book score and resource section</li> <li>• Any accompanying CD's</li> <li>• Supplemental performing materials</li> </ul>
<b>VOCABULARY</b>	<ul style="list-style-type: none"> <li>• Syncopation, interval, accelerando, D.S. al fine, hooked bowing</li> </ul>
<b>LISTENING</b>	<ul style="list-style-type: none"> <li>• Accompanying CD</li> <li>• Other recordings determined by teacher</li> <li>• Group evaluation of selected exercises or selections</li> </ul>

<b>2<sup>nd</sup> Quarter (Year 3)</b>	
<b>PERFORMANCE BENCHMARKS</b>	<ul style="list-style-type: none"> <li>• Sing, clap, play specific rhythms and pitches</li> <li>• Scales: <ul style="list-style-type: none"> <li>○ Winds and percussion: A major</li> <li>○ Strings: D major (viola and cello, 2<sup>nd</sup> octave)</li> </ul> </li> <li>• Rudiments: Double paradiddle, flam paradiddle, drag, single paradiddle, single drag tap</li> <li>• Sight-reading skills</li> </ul>
<b>REVIEW</b>	<ul style="list-style-type: none"> <li>• All previously taught skills and concepts</li> <li>• Play with characteristic tone quality for each instrument</li> <li>• Proper posture and playing position for all instruments</li> <li>• Rhythm patterns</li> <li>• Musical terms, signs and symbols</li> </ul>
<b>ASSESSMENT OPTIONS</b>	<ul style="list-style-type: none"> <li>• Playing and written tests</li> <li>• Winter Concert</li> </ul>
<b>METHOD/TEXT</b>	<ul style="list-style-type: none"> <li>• Conductor's method book score and resource section</li> <li>• Any accompanying CD's</li> <li>• Supplemental performing materials</li> </ul>
<b>VOCABULARY</b>	<ul style="list-style-type: none"> <li>• Monophony, polyphony, articulation, staccato, allegretto, legato, enharmonic, cut-time</li> </ul>
<b>LISTENING</b>	<ul style="list-style-type: none"> <li>• Accompanying CD</li> <li>• Other recordings determined by teacher</li> </ul>

<b>3rd Quarter (Year 3)</b>	
<b>PERFORMANCE BENCHMARKS</b>	<ul style="list-style-type: none"> <li>• Sing, clap, and play specific rhythms and pitches in exercises</li> <li>• Time signatures: <math>\frac{3}{8}</math>, <math>\frac{6}{8}</math></li> <li>• Scales: <ul style="list-style-type: none"> <li>○ Winds and percussion: C major, chromatic</li> <li>○ Strings: A, F major</li> </ul> </li> <li>• Rudiments: flam, flam accent, flam paradiddle, flamacue, single drag tap</li> <li>• Rolls in common and cut-time: 5-stroke, 9-stroke, syncopated 9-stroke</li> <li>• Sight-reading material</li> </ul>
<b>REVIEW</b>	<ul style="list-style-type: none"> <li>• All previously taught skills and concepts</li> <li>• Play with characteristic tone quality for each instrument</li> <li>• Proper posture and playing position for all instruments</li> <li>• Rhythms</li> <li>• Sight-reading skills</li> </ul>
<b>ASSESSMENT OPTIONS</b>	<ul style="list-style-type: none"> <li>• Written and playing tests</li> <li>• Solo and Ensemble Festival</li> <li>• Band and Orchestra Festival</li> </ul>
<b>METHOD/TEXT</b>	<ul style="list-style-type: none"> <li>• Conductor's method book score and resource section</li> <li>• Any accompanying CD's</li> <li>• Supplemental performing materials</li> </ul>
<b>VOCABULARY</b>	<ul style="list-style-type: none"> <li>• Chord, enharmonic, D.C. al Coda, spiccato</li> </ul>
<b>LISTENING</b>	<ul style="list-style-type: none"> <li>• Accompanying CD</li> <li>• Other recordings determined by teacher</li> </ul>

<b>4th Quarter (Year 3)</b>	
<b>PERFORMANCE BENCHMARKS</b>	<ul style="list-style-type: none"> <li>• Continue to sing, clap, and play patterns</li> <li>• Tone quality, proper tonguing, proper sticking/grip</li> <li>• Major, minor, and chromatic scales and rudiments</li> <li>• Scales: <ul style="list-style-type: none"> <li>○ Strings: B<math>\flat</math> major</li> </ul> </li> <li>• Articulation: staccato, tenuto, accents</li> </ul>
<b>REVIEW</b>	<ul style="list-style-type: none"> <li>• All previously taught skills and concepts</li> <li>• Rhythms, scales, rudiments</li> <li>• Sight-reading skills</li> <li>• All musical terms covered (vocabulary)</li> </ul>
<b>ASSESSMENT OPTIONS</b>	<ul style="list-style-type: none"> <li>• Playing and written final test</li> <li>• Spring Concert</li> </ul>
<b>METHOD/TEXT</b>	<ul style="list-style-type: none"> <li>• Conductor's method book score and resource section</li> <li>• Any accompanying CD's</li> <li>• Supplemental performing materials</li> </ul>
<b>VOCABULARY</b>	<ul style="list-style-type: none"> <li>• See review section</li> </ul>
<b>LISTENING</b>	<ul style="list-style-type: none"> <li>• Accompanying CD</li> <li>• Other recordings determined by teacher</li> </ul>

## Sectional Instruction

The instrumental music class that incorporates a variety of ability levels may require sub-grouping. These groups may have to meet during the teacher's planning period, student lunch, or before or after school.

Small groups are important because they:

- Allow the teacher to identify and separate students into like-ability levels.
- Provide individualized skill development.

Early in the year, students should be grouped into similar proficiency levels without regard to instrumentation. Intensive work with the beginning students will help them to become better able to participate in the full band class. More advanced students may be used to assist beginning students. Re-grouping will be necessary as student ability levels change. Later in the year, small groups of similar instruments without regard to ability level might be used for skill development particular to those instruments.

Multiple grade level sectional grouping enables the teacher to focus on:

- Skill development
- Musical styles
- Musical concepts
- Tone quality
- Intonation
- Rhythm
- The needs of the individual and the group

Method/technique books, supplemental materials and concert literature chosen by the teacher might be used with these groups. As the year progresses student abilities change, making it necessary to consider regrouping.

For examples of sectional groupings, see the Process Guide

### Scope and Sequence/VSC:

Students will demonstrate the ability to perceive, perform, and respond to music.  
(1.1.b, 1.1.c, 1.2.a, 1.2.b, 1.2.d, 1.4.a, 1.4.b, 1.4.e, 1.4.g)

Students will demonstrate the ability to organize musical ideas and sounds creatively.  
(3.1.a, 3.1.b, 3.2.a, 3.2.b)

Students will demonstrate the ability to make aesthetic judgments.  
(4.1.a, 4.2.a)

## Public Performance

Performances are a vital aspect of the middle school instrumental music program. Music is a performing art and must be heard to be appreciated. Public performance is an evaluation of all the components of the instructional period. Teachers should program concerts that are respectful of different cultures and beliefs when selecting music. Programs should include pieces of contrasting styles, composers, and cultures whenever possible. The benefits of public performance are:

1. For the Student:
  - Provides motivation for continued progress in instrumental music.
  - Provides a means for displaying achievement.
  - Increases self-confidence and responsibility to the individual as well as the group.
  - Provides a means of self-evaluation.
  - Provides a sense of satisfaction and accomplishment.
  
2. For the Teacher:
  - Provides a means for evaluation of teacher and student progress and growth.
  - Provides for an increased positive relationship between student and teacher.
  
3. For the School and Community:
  - Provides an opportunity to observe students in a setting other than the classroom.
  - Reinforces school spirit through unity of students, parents, staff, and community.
  - Provides the opportunity to evaluate student's progress.
  - Provides the opportunity to enjoy the school instrumental music program.
  - Provides for a positive relationship between the community and school.

### Scope and Sequence/VSC:

Students will demonstrate the ability to perceive, perform, and respond to music.  
(1.2.a-b, 1.2.d, 1.4.a-b, 1.4.g)

Students will demonstrate the ability to make aesthetic judgments.  
(4.2.a)

## Solo and Ensemble Activities

The preparation of solos and ensembles allows students to perform music on individual ability levels. The use of solos and ensembles will:

1. Enhance students' playing abilities.
2. Enhance students' tone quality
3. Enhance students' listening skills.
4. Provide students a performance medium other than band.
5. Allow students an opportunity for self-evaluation.
6. Increase students' self-confidence and self-image.
7. Assist students in the development of individual responsibility.
8. Provide opportunities for leadership.
9. Assist students in preparing for the Prince George's County Solo and Ensemble Festival.
10. Assist students in preparing for the State Solo and Ensemble Festival.

Students will be responsible for the preparation of the solo or ensemble and teachers are expected to guide their preparation. There must be teacher supervision if school facilities are used for rehearsal.

The teacher should assist the student in selecting music, which must be of an appropriate nature and that is within the student's ability level. Solo and Ensemble material must be chosen from the Maryland Band Director's Association graded music list. (The Prince George's County Elementary Solo and Ensemble list may also be used for sixth grade students.)

Students should be expected to prepare at least one solo or ensemble during the school year for a portion of their grade. Programs should be scheduled well in advance, and students should be given a written schedule of their performance times. Performance opportunities might be made available through:

1. Prince George's County Solo and Ensemble
2. State Solo and Ensemble
3. Day or evening recital
4. Classroom performance
5. Individual performance for the teacher

The teacher's evaluation of the solo or ensemble should identify areas of strengths and concerns. It is important that the verbal evaluation supports positive aspects of the students' performance while also identifying areas which need improvement. The teacher might use the standard Maryland Band Directors Association adjudication form as a format for written evaluation.

# Selection of Concert Literature and Instructional Materials

## Concert Literature

Keeping students on task is an on going process. Thorough planning and preparation is essential. Consider the following when selecting music:

1. A variety of types and styles is more satisfying and interesting to the student than focusing on one particular genre.
2. The music must be well written and have musical worth.
3. New music in the folder helps to maintain student interest.
4. Music should be selected to broaden students' exposure and appreciation.
5. Care should be taken to select music which students will be able to master in the few months between concerts. While it is important to challenge students, selecting music which is too difficult creates an atmosphere of failure and frustration.

Music selection is extremely important for a successful performing experience. Typical middle school bands and orchestras will perform music at one of four difficulty levels:

- Grade 0 – beginning
- Grade I – easy
- Grade II – medium easy
- Grade III – intermediate

There are many opportunities for the instrumental music teacher to examine, evaluate, and select music. In addition to music in the schools' music library, teachers are encouraged to visit music stores to examine new literature, purchase recordings of band or orchestra music, attend conferences and workshops which include reading sessions or performances of newly published music, and attend performances of other schools.

When selecting music, the middle school instrumental music teacher must consider the following:

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**RANGE**

Most middle school instrumental music students are still in the early processes of embouchure development and pitch discrimination. Intonation and timbre will be less desirable if the music is out of their range.

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**KEY SIGNATURES**

Limit selections to concert keys of four flats to three sharps.

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**TEMPO**

Music that is slower in tempo will highlight intonation, timbre, and control problems. Conversely, music that is faster in tempo requires students to have the necessary technical facility.

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<b>INSTRUMENTATION</b>	Look carefully to determine if all parts can be covered. Selection of music for an adjudicated festival could be different than selection of music for a local school performance. Adjudicators will expect that all parts be covered as intended or by appropriate substitution.
<b>MULTILEVEL GROUP</b>	It may be necessary for the instrumental music teacher to modify parts for first year students.
<b>BALANCE</b>	Always select a variety of music representing various composers, periods of history, and genres of music. It is not educationally sound to limit performances to any one composer, period of history, or genre.

Instrumentation problems and solutions are in the process guide.

### **Instructional Materials**

The use of supplemental materials (i.e. worksheets) should contribute to the overall improvement of skill development. It is important that these materials apply directly to the large group. Information previously presented may be reinforced or supplemented. Introduction of new information, which is suited to the worksheet format such as biographical information about a composer might also be a consideration. Through the use of music worksheets students will be expected to identify symbols, alternate fingerings, musical terminology, etc. found in music literature.

See the Process Guide for possible supplemental instructional materials.

#### Scope and Sequence/VSC:

Students will demonstrate the ability to perceive, perform, and respond to music.  
(1.1.a-e, 1.2.a-b, 1.2.d-e, 1.3.a, 1.4.a-h)

Students will demonstrate an understanding of music as an essential aspect of history and human experience.  
(2.1.a-e, 2.2.a-c, 2.3.a-c, 2.4.a-b)

Students will demonstrate the ability to organize musical ideas and sounds creatively.  
(3.1.a-b, 3.2.a-b)

Students will demonstrate the ability to make aesthetic judgments.  
(4.1.a, 4.2.a)