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ABSTRACT

GRADES OR AGES: Grades 1-12. SUBJECT MATTER: Mus. skills and music education. ORGANIZATIONAL AND PHYSICAL APPEARANCE: There is a section for each grade which outlines different objectives, activities, and instruments. OBJECTIVES AND ACTIVITIES: A short outline of objectives for each grade or grade group introduces each section, included in these objectives are plans for general activity, the specific music theory to be discussed, and the specific music readings and listenings. INSTRUCTIONAL MATERIALS: Specific texts and instruments are included in each section outline. STUDENT ASSESSMENT: No provision indicated. OPTIONS: No provisions indicated.  
(JA)

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MUSIC CURRICULUM GUIDE

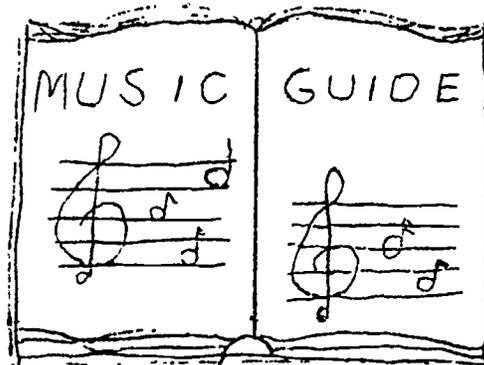
POWELL PUBLIC SCHOOLS

POWELL, WYOMING

ELEMENTARY . . . . JUNIOR HIGH . . . . HIGH SCHOOL

U.S. DEPARTMENT OF HEALTH  
EDUCATION & WELFARE  
NATIONAL INSTITUTE OF  
EDUCATION

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-REVISION-

SPRING, 1964

SCHOOL DISTRICT NUMBER 1  
PARK COUNTY

CLYDE KURTZ - SUPERINTENDENT OF SCHOOLS

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## INTRODUCTION

A CURRICULUM GUIDE IS ESSENTIAL TO DEFINITELY INDICATE TO TEACHERS AND ADMINISTRATORS THE CLEARLY DEFINED OUTLINE OF SCOPE AND SEQUENCE OF THE EDUCATIONAL PROGRAM. THE MUSIC TEACHERS IN POWELL SCHOOLS ACCEPTED THIS CONCEPT AS A GUIDING FACTOR WHEN CONFERENCES WERE HELD FOR THE EXPRESS PURPOSE OF CORRELATING AND UPGRADING THE MUSIC PROGRAM FOR GRADES 1 THROUGH 12. MEMBERS OF THE MUSIC CURRICULUM COMMITTEE WERE IN COMPLETE AGREEMENT THAT A GUIDE INSURES BETTER LEARNING AND AVOIDS NEEDLESS REPETITION. IT ALSO ENLIGHTENS EACH TEACHER AS TO WHAT IS BEING TAUGHT AT THE VARIOUS GRADE LEVELS. THE COMMITTEE SET FORTH PLANS TO ACCOMPLISH TWO MAJOR OBJECTIVES DURING THE 1962-63 SCHOOL YEAR: (1) TO MAKE A COMPLETE EVALUATION OF THE EXISTING MUSIC PROGRAM AND POINT OUT AREAS OF STRENGTH AND WEAKNESS (2) TO CONSTRUCT AND ADOPT A MUSIC PHILOSOPHY FOR POWELL SCHOOLS. WITH THE COMPLETION OF THESE TWO PROJECTS, THE 1963-64 SCHOOL YEAR WAS DESIGNATED AS THE YEAR FOR THE ORGANIZATION AND PUBLICATION OF A MUSIC CURRICULUM GUIDE. SPECIAL COMMITTEES WERE ASSIGNED SPECIFIC TASKS TO UNDERTAKE IN ORGANIZING THE CONTENTS OF THE GUIDE. THE MUSIC TEACHERS ARE TO BE COMMENDED FOR GIVING THEIR TIME, EFFORT AND ENERGY IN THE COMPLETION OF THIS GUIDE. A PROJECT OF THIS MAGNITUDE WILL HAVE MANY REWARDS. IT WILL SERVE AS A CHALLENGE FOR TEACHERS OF THE FUTURE TO PERIODICALLY EVALUATE THE MUSIC PROGRAM AND UPGRADE IT IN ACCORDANCE WITH THE LATEST EDUCATIONAL TRENDS. THIS INSTRUMENT CLEARLY INDICATES THAT TEACHERS ARE VITALLY INTERESTED IN SECURING THE BEST POSSIBLE PROGRAM IN MUSIC EDUCATION FOR THE PUPILS OF POWELL SCHOOLS. TEACHERS ARE URGED TO FOLLOW AND USE THE INSTRUCTIONAL RECOMMENDATIONS OUTLINED IN THIS GUIDE.

HAROLD R. MOEWES

CURRICULUM COORDINATOR

SPRING, 1964

## ACKNOWLEDGEMENTS

THE MEMBERS OF THE MUSIC CURRICULUM COMMITTEE ARE TO BE COMMENDED FOR THEIR TIME, EFFORT, AND ENERGY EXPENDED IN THE ORGANIZATION AND PUBLICATION OF THIS CURRICULUM GUIDE. YOUR ACHIEVEMENTS WILL CHALLENGE FUTURE TEACHERS TO PERIODICALLY EVALUATE THE EXISTING GUIDE IN THE ATTEMPT TO ATTAIN THE BEST POSSIBLE MUSIC PROGRAM FOR PUPILS IN POWELL SCHOOLS.

HAROLD HALVORSEN - CHAIRMAN

MILDRED MCKELVEY

RUTH ASAY

LOIS ANN PINNEY

CHARLES PEYTON

JOE PINNEY

FALL, 1971

ADOPTED: SPRING, 1970

- PHILOSOPHY -

WE BELIEVE:

IT IS THE RESPONSIBILITY OF POWELL SCHOOLS TO PROVIDE PUPILS WITH A STIMULATING ENVIRONMENT AND OPPORTUNITIES FOR QUALITY LEARNING EXPERIENCES. SUCH AN EDUCATIONAL PROGRAM DEMANDS A CONTINUOUS EFFORT BY ALL CONCERNED TO EVALUATE, INNOVATE, REVISE, AND UPDATE THE SCHOOL'S CURRICULUM IN PREPARING THE LEARNER FOR LIFE IN A RAPIDLY CHANGING DEMOCRATIC SOCIETY.

- OBJECTIVES -

- . MAINTAIN HIGH EDUCATIONAL STANDARDS IN THE SELECTION AND RETENTION OF EDUCATORS FOR POWELL SCHOOLS.
- . ACKNOWLEDGE EACH PERSON AS AN INDIVIDUAL AS UNIQUE AS HIS FINGERPRINTS. HE WILL BE APPRAISED UPON HUMAN WORTH RATHER THAN RACE, CREED, OR POSITION.
- . CONTINUE TO DEVELOP AN INDIVIDUALIZED APPROACH TO LEARNING WHEREBY THE LEARNER, IN RELATIONSHIP TO HIS CAPABILITIES, BECOMES MORE COMPETENT IN AREAS OF SELF-PACING, SELF-RELIANCE, SELF-DISCIPLINE, AND SELF-DETERMINATION.
- . GIVE EACH PUPIL THE GUIDANCE NECESSARY TO DEVELOP PHYSICALLY, EMOTIONALLY, MORALLY, AND SOCIALLY SO THAT HE IS ABLE TO COPE WITH LIFE'S COMPLEX PROBLEMS.
- . CREATE A VITAL CONCERN FOR EVERYONE'S ENVIRONMENT--DEMANDING AN AWARENESS AND DETERMINATION TO MANAGE THE WORLD'S RESOURCES IN SUCH A WAY THAT FUTURE GENERATIONS CAN CONTINUE TO LIVE ABUNDANTLY.
- . PROVIDE THE CULTURAL AND EDUCATIONAL EXPERIENCES WHICH WILL ENABLE THE INDIVIDUAL TO:
  - . . KNOW HIMSELF (HUMAN VALUES) AND ASSOCIATE WITH OTHERS (HUMAN RELATIONSHIPS).
  - . . ASSESS HIS CAPABILITIES AND LIMITATIONS.
  - . . ACCEPT THE CONSEQUENCES OF HIS OWN DECISIONS.
  - . . DISCOVER AND DEVELOP HIS CREATIVE TALENTS.
  - . . EXPERIENCE THE MANY ASPECTS OF THE WORLD OF WORK AND COMPREHEND THE VALUE OF PRODUCTIVE EFFORT.
  - . . RECOGNIZE THE NEED FOR LAW AND ORDER IN OUR MODERN SOCIETY.
  - . . GAIN A KNOWLEDGE AND APPRECIATION OF OUR CULTURE, A CONCERN FOR OTHER CULTURES, AND THE WILLINGNESS TO ACCEPT A BEHAVIOR PATTERN UNDER WHICH DEMOCRACY CAN FLOURISH AND SURVIVE.

STATEMENT OF PHILOSOPHY

ADOPTION

OCTOBER 18, 1967

165

THE RESPONSIBILITY OF POWELL SENIOR HIGH SCHOOL IN THE CONTINUOUS PROCESS OF EDUCATION IS TO PROVIDE OPPORTUNITIES WHICH WILL STIMULATE EACH STUDENT TO BECOME A USEFUL MEMBER OF OUR CHANGING SOCIETY.

OBJECTIVES

ADOPTION

NOVEMBER 27, 1967

POWELL SENIOR HIGH SCHOOL WILL STRIVE . . .

- . TO PROVIDE EDUCATIONAL OPPORTUNITIES AND A FLEXIBLE CURRICULUM FOR THE VARYING INTERESTS, NEEDS, AND ABILITIES OF ALL THE STUDENTS.
- . TO INSIST UPON QUALIFIED STAFF MEMBERS WHO APPRECIATE THE WORTH AND DIGNITY OF EVERY HUMAN BEING, AND WHO TREAT STUDENTS AND FELLOW STAFF MEMBERS WITH RESPECT AND TOLERANCE.
- . TO BE AWARE OF THE CHANGING TRENDS IN THE EDUCATIONAL PROCESSES.
- . TO HELP EACH STUDENT PREPARE FOR HIS FUTURE.
- . TO ASSIST EACH STUDENT IN LEARNING TO THINK AND EVALUATE.
- . TO PROVIDE OPPORTUNITIES FOR DEVELOPING LEADERSHIP, INITIATIVE, AND RESPONSIBILITY.
- . TO ENCOURAGE GROWTH IN AESTHETIC VALUES, CREATIVE TALENTS, AND WORTHY USE OF LEISURE TIME.
- . TO EMPHASIZE THE IMPORTANCE OF PERSONAL INTEGRITY, MORAL CHARACTER, AND SELF RESPECT.
- . TO STRESS THE VALUES OF GOOD HEALTH AND HYGIENE.
- . TO EMPHASIZE RESPECT AND TOLERANCE FOR THE RIGHTS OF OTHERS.
- . TO STRESS WISE USE OF NATURAL AND HUMAN RESOURCES.
- . TO EMPHASIZE THAT LIVING IN A DEMOCRATIC SOCIETY CARRIES WITH IT RESPONSIBILITIES AS WELL AS PRIVILEGES.

STATEMENT OF PHILOSOPHY  
ADOPTED: SPRING, 1970

195

THE RESPONSIBILITY OF POWELL JUNIOR HIGH SCHOOL IN THE CONTINUOUS PROCESS OF EDUCATION IS TO PROVIDE FOR THE NEEDS AND INTERESTS OF ITS STUDENTS, WHO ARE RECOGNIZED AS UNIQUE INDIVIDUALS WITH BASIC HUMAN NEEDS, DIGNITY, AND WORTH. WE WILL OFFER A VARIETY OF EXPERIENCES WHICH WILL ENABLE THE STUDENTS TO BECOME RESPONSIBLE AND RESOURCEFUL MEMBERS OF A CHANGING WORLD COMMUNITY.

OBJECTIVES  
ADOPTED: SPRING, 1970

- . THE SCHOOL WILL PROVIDE INSTRUCTION IN THE BASIC FUNDAMENTAL PROCESS OF EDUCATION.
- . THE SCHOOL WILL PROVIDE AN ENVIRONMENT CONDUCIVE TO GOOD MENTAL AND PHYSICAL HEALTH.
- . THE SCHOOL WILL PROVIDE PRACTICE IN DEMOCRATIC PROCEDURES.
- . THE SCHOOL WILL PROVIDE FOR THE VOCATIONAL AND/OR OCCUPATIONAL INTERESTS OF THE STUDENT.
- . THE SCHOOL WILL PROVIDE OPPORTUNITIES TO LEARN DECISION-MAKING PROCESSES.
- . THE SCHOOL WILL PROVIDE FACILITIES WHICH WILL LEAD TO A QUALITY EDUCATIONAL PROGRAM.
- . THE SCHOOL WILL PROVIDE FOR INDIVIDUAL DIFFERENCES IN ACHIEVEMENT AND INTERESTS IN RELATION TO CULTURAL, SOCIAL, AND ECONOMIC BACKGROUNDS.
- . THE SCHOOL WILL PROVIDE A PROGRAM WHICH IS RELATED TO OUR CHANGING WORLD COMMUNITY.
- . THE SCHOOL WILL PROVIDE A PROGRAM WHICH WILL DEVELOP WITHIN EACH STUDENT A DESIRE TO LEARN AND TO CONTINUE THIS LEARNING ON HIS OWN.
- . THE SCHOOL WILL PROVIDE A PROGRAM WHICH WILL ENCOURAGE THE STUDENT TO MAKE GOOD USE OF HIS LEISURE TIME.
- . THE SCHOOL WILL PROVIDE A PROGRAM WHICH WILL HELP THE STUDENT REALIZE THAT EVERY PRIVILEGE AND RIGHT HAS A CORRESPONDING OBLIGATION AND RESPONSIBILITY.
- . THE SCHOOL WILL PROVIDE A PROGRAM WHICH WILL HELP THE PUPIL RECOGNIZE AND UNDERSTAND THE NEED FOR ALL PEOPLE TO LIVE AND WORK TOGETHER.
- . THE SCHOOL WILL PROVIDE A PROGRAM WHICH WILL ENCOURAGE THE STUDENT TO THINK IN TERMS OF HUMAN VALUES AND UNDERSTAND THE IMMEDIATE NEED FOR PARTICIPATING IN IMPROVING HUMAN RELATIONSHIPS.
- . THE SCHOOL WILL PROVIDE A PROGRAM WHICH WILL HELP THE STUDENT DEVELOP AN APPRECIATION FOR THE IDEALS OF FREEDOM ON WHICH OUR COUNTRY WAS FOUNDED.

ADOPTED SPRING, 1970

THIS WE BELIEVE . . .

EVERY CHILD MUST BE ACCEPTED AS HE IS--MENTALLY, PHYSICALLY, EMOTIONALLY, AND SOCIALLY. WE SHALL ENDEAVOR TO DEVELOP HIS ABILITIES TO THEIR GREATEST POTENTIAL SO THAT HE MAY GO FORWARD IN HIS PURSUIT OF A FULL AND USEFUL LIFE.

## ELEMENTARY SCHOOL OBJECTIVES

- . TEACH THE BASIC SKILLS.
- . HELP EACH CHILD UNDERSTAND HIMSELF, ACCEPT HIS PERSONAL LIMITATIONS, AND DEVELOP THE ABILITIES HE POSSESSES.
- . ENCOURAGE EXPLORATION AND STIMULATE THE DESIRE TO LEARN.
- . HELP EACH CHILD GAIN AND PRACTICE RESPECT AND THOUGHTFULNESS OF OTHERS IN ALL SITUATIONS. PROMOTE EACH PUPIL'S AWARENESS OF HUMAN VALUES AND HELP HIM IMPROVE HIS STANDARD OF BEHAVIOR.
- . STRESS THE VALUES OF HONESTY, TRUTH, AND RESPECT FOR AUTHORITY..
- . EMPHASIZE THE DIGNITY AND VALUE OF ALL ESSENTIAL AND HONORABLE WORK AS WELL AS THAT OF ACADEMIC ACHIEVEMENT.
- . HELP EACH STUDENT TO RECOGNIZE AND UNDERSTAND THE NEED OF PEOPLE OF ALL RACES, COLORS, AND CREEDS TO LIVE AND WORK TOGETHER.
- . HELP EACH CHILD UNDERSTAND AND APPRECIATE HIS DEMOCRATIC HERITAGE AND REALIZE HIS OBLIGATIONS AS A CITIZEN.
- . TEACH THE IMPORTANCE OF PRODUCTIVE CONTRIBUTIONS TO SOCIETY AND DEVELOP AN AWARENESS THAT PRIVILEGES IN A DEMOCRATIC SOCIETY RESULT FROM ACCEPTING RESPONSIBILITIES.
- . MAINTAIN A SCHOOL CURRICULUM WHICH IS FLEXIBLE ENOUGH TO ADAPT TO THE CHANGING CONDITIONS OF OUR TIMES AND WHICH PROVIDES SECURITY BY SUSTAINING THOSE VALUES WHICH HAVE PROVEN CONSTANT.

POWELL PUBLIC SCHOOLS  
POWELL, WYOMING  
SPRING, 1964

MUSIC PHILOSOPHY

THIS WE BELIEVE:

OUR MAIN OBJECTIVE IN MUSIC EDUCATION IS TO HELP EACH CHILD DEVELOP AN APPRECIATION AND A LOVE OF MUSIC ALONG WITH SOME DEGREE OF SKILL IN THE ART.

ALL SHOULD BE GIVEN AN EQUAL OPPORTUNITY IN MUSIC EDUCATION BUT NOT GUARANTEED IDENTICAL EXPERIENCES; SO WE PLAN FOR THREE LEVELS IN MUSIC:

1. THE TALENTED.
2. THE SPECIAL APTITUDE.
3. THE GENERAL STUDENT BODY.

MUSIC LENDS ITSELF AS A MEANS OF ENRICHING LIFE THROUGH A PROGRAM BASED ON RESPECT FOR MUSIC AS AN ART WHICH IMPARTS AESTHETIC, MORAL, AND SPIRITUAL VALUES.

THE IMPROVEMENT OF HUMAN RELATIONS IS AN INEVITABLE BY-PRODUCT OF THE PRACTICE OF MUSIC AS AN ART.

\* \* \* \* \*

THE CHILD'S BILL OF RIGHTS IN MUSIC  
 "TEACHING MUSIC IN THE ELEMENTARY SCHOOL:  
 OPINION AND COMMENT" BY O. M. HARTSELL,  
 N.E.A. PUBLICATION, 1963

## I

EVERY CHILD HAS THE RIGHT TO FULL AND FREE OPPORTUNITY TO EXPLORE AND DEVELOP HIS CAPACITIES IN THE FIELD OF MUSIC IN SUCH WAYS AS MAY BRING HIM HAPPINESS AND A SENSE OF WELL-BEING; STIMULATE HIS IMAGINATION AND STIR HIS CREATIVE ACTIVITIES; AND MAKE HIM SO RESPONSIVE THAT HE WILL CHERISH AND SEEK TO RENEW THE FINE FEELINGS INDUCED BY MUSIC.

## II

AS HIS RIGHT, EVERY CHILD SHALL HAVE THE OPPORTUNITY TO EXPERIENCE MUSIC WITH OTHER PEOPLE SO THAT HIS OWN ENJOYMENT SHALL BE HEIGHTENED AND HE SHALL BE LED INTO GREATER APPRECIATION OF THE FEELINGS AND ASPIRATIONS OF OTHERS.

## III

AS HIS RIGHT, EVERY CHILD SHALL HAVE THE OPPORTUNITY TO MAKE MUSIC THROUGH BEING GUIDED AND INSTRUCTED IN SINGING, IN PLAYING AT LEAST ONE INSTRUMENT BOTH ALONE AND WITH OTHERS. AND, SO FAR AS HIS POWERS AND INTERESTS PERMIT, IN COMPOSING MUSIC.

## IV

AS HIS RIGHT, EVERY CHILD SHALL HAVE OPPORTUNITY TO GROW IN MUSICAL APPRECIATION, KNOWLEDGE, AND SKILL, THROUGH INSTRUCTION EQUAL TO THAT GIVEN TO ANY OTHER SUBJECT IN ALL THE FREE PUBLIC EDUCATIONAL PROGRAMS THAT MAY BE OFFERED TO CHILDREN AND YOUTH.

## V.

AS HIS RIGHT, EVERY CHILD SHALL BE GIVEN THE OPPORTUNITY TO HAVE HIS INTEREST AND POWER IN MUSIC EXPLORED AND DEVELOPED TO THE END THAT UNUSUAL TALENT MAY BE UTILIZED FOR THE ENRICHMENT OF THE INDIVIDUAL AND SOCIETY.

## VI

EVERY CHILD HAS THE RIGHT TO SUCH TEACHING AS WILL SENSITIZE, REFINE, ELEVATE, AND ENLARGE NOT ONLY HIS APPRECIATION OF MUSIC, BUT ALSO HIS WHOLE AFFECTIVE NATURE, TO THE END THAT THE HIGH PART SUCH DEVELOPED FEELING MAY PLAY IN RAISING THE STATURE OF MANKIND MAY BE REVEALED TO HIM.

. . . . .

THE MUSIC CURRICULUM COMMITTEE RECOMMENDED AND APPROVED THAT THIS SIX-PART DOCUMENT BE INCLUDED IN THE MUSIC GUIDE. IT WAS ADOPTED BY THE 1950 MENC BIENNIAL CONVENTION AND HAS BEEN USED EXTENSIVELY IN THIS COUNTRY AND HAS HAD WIDE DISTRIBUTION ABROAD.

GENERAL MUSIC OBJECTIVES  
FOR POWELL SCHOOLS  
GRADES 1-12

1. TO HELP EACH CHILD FIND HIMSELF MUSICALLY THAT HE MAY APPRECIATE MUSIC AS A LISTENER AS WELL AS A PERFORMER.
2. TO PROVIDE EACH CHILD THE OPPORTUNITY TO EXPLORE AND DEVELOP HIS OWN CAPACITIES, THAT HE MAY EXPERIENCE HAPPINESS AND WELL BEING, THROUGH MELODIC, RHYTHMIC AND HARMONIC EXPERIENCE.

\* \* \* \* \*

MUSIC TEACHERS

REGULAR CLASSROOM TEACHERS DO NOT TEACH MUSIC IN THE POWELL SYSTEM. ELEMENTARY MUSIC IS TAUGHT BY QUALIFIED MUSIC TEACHERS AT THE VARIOUS GRADE LEVELS. THIS SAME PROCEDURE IS ALSO FOLLOWED AT THE JUNIOR AND SENIOR HIGH LEVELS.

\* \* \* \* \*

ELEMENTARY MUSIC SCHEDULE

ONE HOUR PER WEEK IS DEVOTED TO MUSIC

GRADES I THROUGH IV . . . . THREE TWENTY MINUTE PERIODS

GRADES V THROUGH VI . . . . TWO THIRTY MINUTE PERIODS

SPRING, 1964

MUSIC, GRADES 1-6  
REVISIONS  
MAY 1970

SPECIFIC OBJECTIVES ACCORDING TO GRADE LEVELS

FIRST GRADE ACTIVITIES

- BASIC TEXTBOOK: MAKING MUSIC YOUR OWN, SILVER BURDETT COMPANY

- I. SINGING OBJECTIVES
  - A. ROTE SONGS
  - B. TONE MATCHING
  - C. INDIVIDUAL SINGING
  - D. GROUP SINGING
  - E. RECOGNITION OF TONE QUALITY
  
- II. RHYTHMIC OBJECTIVES
  - A. SKIPPING
  - B. GALLOPING
  - C. RUNNING
  - D. COORDINATION OF ARM MOVEMENTS
  - E. INVOLVEMENT IN SINGING GAMES
  
- III. LISTENING OBJECTIVES
  - A. QUIET LISTENING TO SIMPLE MELODIES
    1. RECORDINGS
    2. TEACHER'S VOICE
  - B. EXPERIENCES
    1. FAST AND SLOW
    2. HIGH AND LOW
    3. SOFT AND LOUD
  
- IV. USE OF INSTRUMENTS
  - A. RHYTHM
  - B. PHRASING
  - C. ACCENT
  
- V. CREATIVITY
  - A. DRAMATIZATION OF SONG STORIES
  - B. ORIGINAL TUNES
  
- VI. SCALE RECOGNITION
  - A. NUMBERS
  - B. SYLLABLES
  - C. GAMES

- BASIC AND SUPPLEMENTARY RECORDINGS

ACCOMPANYING ALBUMS FOR BASIC TEXT  
NURSERY RHYMES  
RHYTHM TIME RECORDINGS  
NUTCRACKER SUITE

FIRST GRADE ACTIVITIES (CONTINUED)

REPERTOIRE (SONGS FROM BASIC TEXT AND SUPPLEMENTARY TEXTS)

- A. FOLK SONGS
- B. PATRIOTIC SONGS
- C. SEASONAL SONGS
- D. NURSERY RHYMES

\*\*\*\*\*

OUR SACRED HONOR

SEVERAL PROMINENT PHILOSOPHERS HAVE EXPRESSED DEEP CONCERN REGARDING OUR SOCIAL PRESENT AND FUTURE ON THE GROUNDS THAT WE, AS A NATION, ARE EXPERIENCING A DRASTIC REDUCTION IN WORKING HOURS, AND AN ACCELERATED INCREASE IN RECREATION TIME. I WOULD LIKE TO RESPECTFULLY SUGGEST THAT FOR AT LEAST THE NEXT 100 YEARS WE WILL COME OFF BETTER SOCIALLY IF MORE PEOPLE ARE EDUCATED IN THE MEANINGFUL USE OF THEIR NON-WORKING HOURS. IN THIS AREA, THE CORRECT PRESENTATION OF MUSIC, ART, DRAMATICS AND HANDCRAFTS IS OF GREATEST URGENCY. IF WE DO NOT RECOGNIZE THIS FACT, I BELIEVE OUR MORAL FIBER WILL DISINTEGRATE AT AN ACCELERATED RATE . . . THE ARTS MUST BE ESTABLISHED AS ACADEMIC SUBJECTS IN THE SCHOOLS, AND PURSUED WITH THE SAME SERIOUSNESS AND DIGNITY AS OTHER MAJORS. EDUCATION FOR THE CORRECT USE OF LEISURE TIME IS NOW AS IMPORTANT AS CORRECT EDUCATION FOR THE PROPER PURSUIT OF A VOCATION. TO ALL OF THESE THINGS EACH TEACHER MUST DEDICATE HIS "SACRED HONOR".

FROM SPEECH PRESENTED BY DAVID GORNSTON  
TO MONTANA MUSIC ASSOCIATION

\*\*\*\*\*

## SECOND GRADE ACTIVITIES

- I. SINGING OBJECTIVES
  - A. ROTE SINGING CONTINUED
  - B. INTRODUCTION TO MUSIC BOOKS
    1. LEARN TO KEEP THE PLACE IN MUSIC
    2. RECOGNIZE LIKE PHRASES MUSIC WISE
    3. LEARN TO READ SONGS WITH MORE THAN ONE STANZA
    4. NOTE VALUES
      - A. HALF
      - B. QUARTER
      - C. EIGHTH
  - C. TONE DRILL CONVERSATIONS
- II. RHYTHMIC OBJECTIVES
  - A. CONTINUATION OF FIRST GRADE RHYTHMS
  - B. ACCENT AND PHRASING
  - C. GAMES AND ACTIVITIES
- III. LISTENING OBJECTIVES
  - A. GOOD LISTENING HABITS SHOULD BE CONTINUED
  - B. ENCOURAGE RESPONSE TO VARIOUS MOODS
- IV. MUSIC APPRECIATION THROUGH INTERPRETATION BY DRAMATIZATION
  - A. ADVENTURES IN MUSIC
  - B. R.C.A. LIBRARY
- V. CREATIVITY
  - A. ORIGINAL TUNES
  - B. ADDITIONAL VERSES

### REPERTOIRE

- A. SEASONAL SONGS
- B. PATRIOTIC SONGS
- C. FOLK SONGS

## THIRD GRADE ACTIVITIES

- I. SINGING OBJECTIVES
  - A. ROTE SINGING
  - B. LIMITED NOTE SINGING
    1. LIKE PHRASES
    2. SLOW NOTES, ETC.
    3. NOTES MOVING SCALE WISE
    4. NOTES MOVING SKIP WISE
- II. RHYTHMIC OBJECTIVES
  - A. STRONG BEAT AND WEAK BEAT
  - B. GAMES
  - C. DANCES
- III. APPRECIATION
  - A. STORIES OF COMPOSERS
  - B. INTEGRATED LISTENING
- IV. CREATIVE ACTIVITIES
  - A. RESPONSE TO BASIC RHYTHMS
  - B. ORIGINAL MELODIES
  - C. HOMEMADE INSTRUMENTS
- V. LISTENING OBJECTIVES
  - A. RECOGNITION OF
    1. MARCHES
    2. DANCE TUNES
    3. LULLABIES
  - B. RECOGNITION OF INSTRUMENTS

### REPERTOIRE

- A. SEASONAL SONGS
- B. PATRIOTIC SONGS
- C. FOLK SONGS
- D. ROUNDS
- E. SINGING GAMES

## FOURTH GRADE ACTIVITIES

- I. ROTE SINGING OBJECTIVES
  - A. ROUNDS
  - B. DESCANTS
  - C. HARMONIC ENDINGS
  
- II. NOTE SINGING OBJECTIVES
  - A. LIKE PHRASES
  - B. PROGRESSIONS
    1. STEPWISE
    2. SKIPWISE
  - C. NOTE VALUES AND CORRESPONDING RESTS
  - D. FLAT AND SHARP SIGNS - TIES - SLURS - HOLD
  - E. LINES AND SPACES OF THE STAFF
  - F. TREBLE CLEF SIGN AND BASS CLEF SIGN
  
- III. LISTENING OBJECTIVES
  - A. COMPOSERS AND THEIR MUSIC
  - B. FOLK MUSIC
  - C. RECOGNITION OF INSTRUMENTS
  - D. FORM
  - E. EXPRESSION
  - F. STORY CONTENT
  
- IV. RHYTHM EXPERIENCES
  - A. FOLK GAMES
  - B. FOLK DANCES
  - C. MUSICAL INSTRUMENTS

### REPERTOIRE

- A. PATRIOTIC SONGS
- B. SEASONAL SONGS
- C. FOLK SONGS
- D. ROUNDS
- E. SINGING GAMES
- F. WYOMING STATE SONG
- G. FOLK DANCING (CHECK P. E. PROGRAM)

## INSTRUCTIONAL MATERIALS

### FIRST GRADE

MAKING MUSIC YOUR OWN--BKI, SILVER BURDETT COMPANY  
ABC SERIES - BOOK I - AMERICAN BOOK COMPANY  
MY FIRST GRADE BOOK - GIIII  
MUSIC HORIZONS- BOOK I, SILVER BURDETT COMPANY  
MUSIC ROUND THE CLOCK, FOLLETTE  
SINGING FUN, WEBSTER  
THRESHOLD TO MUSIC BY RICHARDS

### SECOND GRADE

MAKING MUSIC YOUR OWN--BOOK II, SILVER BURDETT COMPANY  
MUSIC FOR YOUNG AMERICANS - BOOK II, AMERICAN BOOK COMPANY  
THRESHOLD TO MUSIC BY RICHARDS

### THIRD GRADE

MAKING MUSIC YOUR OWN--BOOK III, SILVER BURDETT COMPANY  
MUSIC FOR YOUNG AMERICANS--BOOK III, AMERICAN BOOK COMPANY

### FOURTH GRADE

MAKING MUSIC YOUR OWN--BOOK IV, SILVER BURDETT COMPANY  
MUSIC FOR YOUNG AMERICANS, BOOK IV, AMERICAN BOOK COMPANY

### INSTRUMENTS

PIANO  
MELODIE BELLS  
CHROMATIC BELLS  
RHYTHM BAND INSTRUMENTS  
AUTOHARP  
RESONATOR BELLS  
RECORD PLAYER  
TAPE RECORDER

### AUDIO-VISUAL

FLANNEL BOARD  
FLASH CARDS  
FILMS  
FILMSTRIPS  
CHARTS  
CHALKBOARD  
RECORDINGS

## FIFTH GRADE ACTIVITIES

BASIC TEXTBOOK: MAKING MUSIC YOUR OWN, SILVER BURDETT COMPANY

- I. ROTE SINGING
  - A. ROUNDS
  - B. DESCANTS
  - C. HARMONIC ENDINGS
  - D. TWO-PART HARMONY SONGS
  
- II. MUSIC READING
  - A. LIKE PHRASES
  - B. SEQUENCES
  - C. PROGRESSIONS
    1. STEPWISE
    2. SKIPWISE
  - D. SYLLABLES
    1. WARM-UP EXERCISES
    2. INTERVAL RECOGNITION
  - E. NUMBERS
  - F. FLAT AND SHARP SIGNS
  - G. TREBLE AND BASS CLEF SIGNS
  - H. TIE, SLUR, HOLDS, REPEAT SIGNS
  - I. MAJOR AND MINOR AND PENTATONIC SCALES
  - J. UNISON AND TWO-PART SONGS
  - K. EXPRESSIVE QUALITIES
    1. DYNAMICS
    2. TEMPO
  
- III. MUSIC THEORY
  - A. NOTE VALUES AND CORRESPONDING RESTS
    1. ACCENTS
    2. SYNCOPATION
  - B. LINES AND SPACES OF THE STAFF
  - C. STUDY OF KEY SIGNATURES FOR:
    1. C MAJOR
    2. F MAJOR
    3. G MAJOR
  - D. COMBINING PATTERNS IN  $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{4}{4}$ , AND  $\frac{6}{8}$  TIME
  - E. CHORDS
    1. WRITING THE I, IV, V, CHORD IN C, ~~F~~, AND G MAJOR
    2. USE OF CHORDS ON THE AUTOHARPS
  - F. LISTENING AND RECOGNITION OF INTERVALS 3, 4, 5, AND 8
  - G. FORM RECOGNITION

IV. LISTENING

A. COMPOSERS AND THEIR MUSIC

1. MENDELSSOHN - SCHERZO
2. BEETHOVEN - RONDO
3. HAYDN - SYMPHONY MOVEMENT
4. DEBUSSY - PRELUDES
5. BACH - MINUET
6. WAGNER - PRELUDE OF AN OPERA
7. THOMPSON - SUITE FROM FILM MUSIC
8. BRAHMS - HUNGARIAN DANCES
9. MOZART - SYMPHONY MOVEMENT
10. CHOPIN - WALTZ

B. LISTENING TO THE COMPOSER

1. CHAVEZ ON MEXICAN-INDIAN MUSIC
2. BARBER ON ART SONGS AND THE IRISH MONASTERIES
3. WILLIAM SCHUMAN ON EARLY AMERICAN MUSIC

V. RHYTHMIC EXPERIENCES

- A. FOLK GAMES
- B. FOLK DANCES
- C. RHYTHMIC NOTE PATTERNS WITH INSTRUMENTS

VI. PERFORMANCE

- A. TALENT DAYS

REPETOIRE

- A. FOLK SONGS
- B. SEASONAL SONGS
- C. PATRIOTIC SONGS
- D. LANGUAGE SONGS
  1. SPANISH SONGS
  2. FRENCH SONGS
  3. HAWAIIAN SONGS
  4. MOARI SONGS

## SIXTH GRADE ACTIVITIES

BASIC TEXTBOOK: MAKING MUSIC YOUR OWN, SILVER BURDETT

- I. ROTE SINGING
  - A. ROUNDS
  - B. DESCANTS
  - C. HARMONIC ENDINGS
  - D. TWO AND THREE PART SONGS
  
- II. MUSIC READING
  - A. SYLLABLES
    1. INTERVAL RECOGNITION BY SIGHT AND LISTENING
    2. USE IN READING MUSIC
  - B. NUMBERS
  - C. MELODIC AND RHYTHMIC DICTATION
    1. ACCENTS
    2. SYNCOPATION
  - D. UNISON, TWO AND THREE PART SONGS
  - E. RECOGNITION OF PHRASES
    1. REPETITION
    2. SEQUENCES
  - F. MUSIC SIGNS AND SYMBOLS
  - G. MAJOR AND MINOR SONGS
  
- III. MUSIC THEORY
  - A. KEY SIGNATURE, TIME SIGNATURE
  - B. ELEMENTS OF MUSIC AND DEFINITIONS (RHYTHM, MELODY, HARMONY, FORM, EXPRESSIVE QUALITIES, TIMBRE)
  - C. CONDUCTING TIME SIGNATURES IN 2/4, 3/4, 4/4, AND 6/8 TIME
  - D. STUDY AND REVIEW OF LINES AND SPACES
  - E. RECOGNITION OF THE I, IV, AND V CHORDS IN DIFFERENT KEYS
  - F. ANALYZING A CHORDED SONG
  
- IV. LISTENING
  - A. COMPOSERS AND THEIR MUSIC
    1. BACH - FUGUE
    2. GINASTERA - PERCUSSIVE SOUNDS
    3. HAYDN - MENUETTO
    4. LISZT - CONCERTO
    5. MOZART - VARIATIONS
    6. MUSSORGSKY - EXCERPT FROM AN OPERA
    7. ROSSINI - BARITONE ARIA
    8. SCHOENBERG - MINUET FROM A PIANO SUITE
    9. SCHUBERT - ANDANTINO
    10. SCHULLER - JAZZ QUARTET AND ORCHESTRA
  - B. LISTENING TO THE COMPOSER
    1. PAUL CRESTION - CONTEMPORARY MUSIC
    2. OTTO LUENING - ELECTRONIC COMPOSING
    3. RICHARD ROGERS - BROADWAY MUSICALS
    4. IGOR STRAVINSKY - ORCHESTRAL COMPOSER

- V. RHYTHMIC EXPERIENCES
  - A. FOLK GAMES
  - B. FOLK DANCES
  - C. RHYTHMIC ACCOMPANIMENTS WITH INSTRUMENTS

- VI. PERFORMANCE
  - A. TALENT DAYS
  - B. SPRING PROGRAM FOR PARENTS AND FRIENDS
  - C. SELECTED CHOIR
    - 1. CHRISTMAS AND SPRING CONCERT
    - 2. CAROLING AND SERVICE CLUB ENTERTAINING

REPERTOIRE

- A. FOLK SONGS
- B. SEASONAL SONGS
- C. PATRIOTIC SONGS
- D. LANGUAGE SONGS
  - 1. SPANISH
  - 2. GERMAN
  - 3. ITALIAN
  - 4. HAWAIIAN
  - 5. MAORI

## INSTRUCTIONAL MATERIALS

### I. BOOKS

- A. MAKING MUSIC YOUR OWN - SILVER BURDETT
- B. SINGING TOGETHER - GINN
- C. SINGING IN HARMONY - GINN

### II. AUDIO-VISUAL MATERIALS

- A. FILMS
- B. FILMSTRIPS
- C. CHARTS
- D. FELT BOARD
- E. CHALK BOARD
- F. RECORDINGS
  - 1. TAPES
  - 2. RECORDS
- G. OVERHEAD PROJECTORS AND SCREENS
  - 1. TRANSPARENCIES

### III. INSTRUMENTS

- A. PIANO
- B. MELODIE BELLS
- C. CHROMATIC BELLS
- D. RHYTHM BAND INSTRUMENTS
- E. RECORD PLAYER
- F. TAPE RECORDER
- G. DRUMS
- H. STICKS
- I. LAPA LAPA STICKS
- J. AUTO HARP

## JUNIOR HIGH SCHOOL GENERAL MUSIC

**BASIC PHILOSOPHY:** GENERAL MUSIC SHOULD LEAD TO A BETTER UNDERSTANDING AND FULLER APPRECIATION OF MUSIC IN THAT EVERY STUDENT HAS THE OPPORTUNITY TO EXPLORE MUSIC, NO MATTER HOW LITTLE BACKGROUND HE HAS IN MUSIC OR HOW LITTLE PERFORMANCE SKILL HE POSSESSES. THE VALUE WILL BE MEASURED BY THE DEGREE THAT HIS ENJOYMENT IS INCREASED. MUSIC WILL OFTEN HELP STUDENTS UNDERSTAND EACH OTHER AS WELL AS UNDERSTAND THE HOPES AND ASPIRATIONS OF OTHER PEOPLES, THUS CONTRIBUTING TO THE DEVELOPMENT OF SYMPATHY AND CHARITY OF ALL MANKIND. MUSIC IS THE "UNIVERSAL LANGUAGE."

### I. OBJECTIVES OF GENERAL MUSIC:

- A. TO PROVIDE STUDENTS AN OPPORTUNITY TO EXPLORE AND UNDERSTAND MUSIC AS A CULTURAL FORCE IN WORLD CIVILIZATION.
- B. TO OFFER STUDENTS AN OPPORTUNITY TO DISCOVER AND DEVELOP INDIVIDUAL TALENT BOTH VOCALLY AND INSTRUMENTALLY.
- C. TO STRESS DISCRIMINATION THAT LEADS TO THE APPRECIATION OF WORTHWHILE MUSIC.
- D. TO MAKE A SIMPLE STUDY OF THE THEORY OR "MECHANICS" OF MUSIC WHICH WILL BE AN EXTENSION OF MUSIC EDUCATION OFFERED IN THE ELEMENTARY GRADES.
- E. TO AFFORD EVERY BOY AND GIRL A CHANCE TO PARTICIPATE IN SOME FORM OF MUSIC FOR PERSONAL PLEASURE.

### II. THE GENERAL MUSIC CLASS

THE GENERAL MUSIC CLASS SHOULD BE MADE AVAILABLE TO ALL. IT IS ESPECIALLY RECOMMENDED FOR THOSE WHO HAVE HAD FEW MUSICAL OPPORTUNITIES IN PREVIOUS GRADES. IN NO CASE SHOULD GENERAL MUSIC BE USED AS A SUBSTITUTE FOR VOCAL OR INSTRUMENTAL PERFORMANCE IN THE REGULAR BAND, ORCHESTRA, GLEE CLUB, OR CHOIR.

### III. ACTIVITIES AND LEARNINGS IN THE GENERAL MUSIC CLASS

#### A. SINGING

SINGING IS BASIC AND PERHAPS THE MOST IMPORTANT ACTIVITY IN THE GENERAL MUSIC CLASS BECAUSE IT IS THE MOST LOGICAL AND NATURAL WAY FOR TEACHING THEORY, APPRECIATION, HISTORY, AND OTHER ASPECTS OF MUSIC.

#### B. LISTENING AND VIEWING

WE LIVE IN A CULTURE THAT SEEMS TO THRIVE ON MUSIC BROUGHT TO US BY RADIO, PHONOGRAPHS, TELEVISION SETS, AND JUKE BOXES. LISTENING, THEREFORE IS TO BE ENCOURAGED AND IS ONE OF THE MAIN FEATURES OF GENERAL MUSIC. THIS ACTIVITY CAN BE IMPLEMENTED BY THE USE OF THE FOLLOWING:

1. PIANO FOR THE BUILDING OF SENSITIVITY TO RHYTHM, MELODY AND HARMONY
2. PHONOGRAPHS AND RECORDINGS
3. FILMS, RADIO, AND TELEVISION
4. LIVE PERFORMANCE

C. BOOKS PLAY A VITAL PART IN STIMULATING INTEREST, UNDERSTANDING, AND ENJOYMENT OF MUSIC.

THERE SHOULD BE BOOKS IN SCHOOL LIBRARY IN THE FOLLOWING AREA:

1. MUSIC ENCYCLOPEDIAS
2. COMPOSERS
3. FOLK MUSIC
4. OPERA
5. SYMPHONIES
6. HISTORY OF MUSIC
7. MUSIC LITERATURE

D. PLAYING ON INSTRUMENTS TO HELP STUDENTS TO KNOW AND APPRECIATE ALL INSTRUMENTS AND TO EVALUATE EACH INSTRUMENT'S SPECIAL ABILITIES.

E. RHYTHMS TO BE FELT AND EXPRESSED THROUGH BODILY MOVEMENT. ALSO TO LEAD TO AN UNDERSTANDING OF NOTATIONAL SYMBOLS USED TO EXPRESS VARIOUS RHYTHMS.

F. MUSICAL GAMES, QUIZZES, AND ACTION SONGS. THERE IS A DEFINITE PLACE FOR "FUN" MUSIC AND STUDENTS SHOULD BE ENCOURAGED TO CREATE THEIR OWN SONGS.

G. TECHNICAL LEARNINGS. STUDENTS MUST BE MADE AWARE OF THE REAL BASIC ELEMENTS WHICH MAKE MUSIC.

IV. SUMMARY:

GENERAL MUSIC IS A CLASS OF STUDENTS MEETING TOGETHER TO PARTICIPATE IN A WIDE VARIETY OF MUSICAL ACTIVITIES. THIS CLASS SHOULD BE MADE AVAILABLE TO ALL. THERE SHOULD BE NO PREREQUISITES OR PRESCRIBED PERFORMANCE STANDARDS FOR ADMISSION.

GENERAL MUSIC IS NOT A CHORUS CLASS BUT SHOULD CONSIST OF ACTIVITIES SUCH AS: SINGING, LISTENING, RHYTHMS, PLAYING OF INSTRUMENTS, AND FACTUAL LEARNING.

THE VERY NATURE OF MUSIC DEMANDS THAT IT NOT BE TAUGHT IN COMPLETE ISOLATION. THE MOST BENEFICIAL MUSIC PROGRAMS ARE USUALLY FOUND WHERE MUSIC PERMEATES THE TOTAL SCHOOL PROGRAM.

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THE TREND TODAY IS TOWARD MORE MUSIC IN THE PUBLIC

SCHOOLS. . . . . NEA RESEARCH BULLETIN

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**SIXTH GRADE BAND**  
**SPRING, 1964**

**GENERAL OBJECTIVES:**

1. TO HELP EACH CHILD DEVELOP AN UNDERSTANDING AND APPRECIATION OF MUSIC FOR LIFETIME USE OF LEISURE TIME.
2. TO HELP EACH CHILD DEVELOP THE ABILITY TO WORK WITH OTHERS AS A MEMBER OF A GROUP THUS ESTABLISHING A FOUNDATION FOR GOOD CITIZENSHIP.
3. TO HELP EACH CHILD DEVELOP POISE AND PERSONALITY THROUGH SOLO AND ENSEMBLE EXPERIENCE THUS CONTRIBUTING TO THE EMOTIONAL AND SOCIAL DEVELOPMENT OF EACH CHILD.
4. TO HELP EACH CHILD DEVELOP COORDINATION, RHYTHM AND GRACE FROM INSTRUMENTAL MUSIC EXPERIENCES.
5. TO ENABLE EACH CHILD TO BECOME A PART OF A SCHOOL PROGRAM WITH AVOCATIONAL AND VOCATIONAL POSSIBILITIES.

**IMMEDIATE OBJECTIVES:**

1. WIND INSTRUMENTS, EMPHASIZE:
  - A. PROPER CARE OF THE INSTRUMENTS.
  - B. GOOD POSTURE.
  - C. CORRECT EMBOUCHURE.
  - D. DIAPHRAMIC BREATHING.
  - E. CORRECT HOLDING POSITION OF THE INSTRUMENT.
  - F. PROPER USE OF TONGUE AND CORRECT ARTICULATION.
  - G. CORRECT PHRASING HABITS.
  - H. BENEFICIAL PRACTICE HABITS.
  - I. GOOD COUNTING HABITS:
    1. TIME SIGNATURES.
    2. NOTE VALUES--EVEN NOTES AND DOTTED NOTES.
    3. REST VALUES.
  - J. CORRECT FINGERINGS AND SLIDE POSITIONS.
  - K. A KNOWLEDGE OF INSTRUMENT TUNING AND PLAYING IN TUNE.
  - L. KNOWING THE NAMES OF THE LINES AND SPACES OF THE STAFF AND LEGER LINES IN THE STUDENT'S RESPECTIVE CLEFF.
  - M. READING KEY SIGNATURES AND AN UNDERSTANDING OF ACCIDENTALS.
    1. SHARPS.
    2. FLATS.
    3. NATURAL SIGNS.
  - N. ADEQUATE HABITS OF GOOD BALANCE AS A GROUP.
  - O. FLEXIBLE PLAYING THROUGH ARPEGGIO AND INTERVAL EXERCISES.
  - P. INTRODUCTION OF MAJOR SCALES AND AN INTRODUCTION OF ELEMENTARY CHROMATIC SCALE EXERCISES.
  - Q. INTRODUCTION OF SOLO EXPERIENCES.
  - R. INTRODUCTION OF SMALL ENSEMBLE EXPERIENCES.
  - S. GROUP PERFORMANCE OF TWO CONCERTS A YEAR, ONE FOR THE STUDENT BODY AND ONE FOR THE PARENTS.
  - T. A KNOWLEDGE OF SOME MUSICAL TERMS, SUCH AS:
    1. FORTE
    2. PIANO
    3. PIANISSIMO
    4. ALLEGRO
    5. ANDANTE
  - U. INTRODUCTION TO MINOR MODES AND SCALES.

- II. **PERCUSSION INSTRUMENTS, EMPHASIZE:**
- A. PROPER CARE OF THE INSTRUMENTS.
  - B. CORRECT HOLDING POSITION OF THE STICKS, MALLETS, UTILITY INSTRUMENTS, ETC.
  - C. CORRECT POSITION OF THE DRUMS.
  - D. CORRECT PLAYING POSTURE.
  - E. PLAYING EXPERIENCES ON EACH OF THE PERCUSSION INSTRUMENTS. UTILITY INSTRUMENTS INCLUDED.
  - F. GOOD COUNTING HABITS:
    1. TIME SIGNATURES.
    2. NOTE VALUES--EVEN NOTES AND DOTTED NOTES.
  - G. FIRST INTRODUCTION TO THE RUDIMENTS.
    1. MULTIPLE BOUNCE METHOD RECOMMENDED BY THE FIRST DIVISION BAND COURSE FOR DRUM ROLLS.
  - H. INTRODUCTION OF SOLO EXPERIENCES.
  - I. INTRODUCTION OF SMALL ENSEMBLE EXPERIENCES.
  - J. GOOD WRIST LOOSENING EXERCISES.
  - K. PARTICIPATION WITH THE ENTIRE BAND IN 2 CONCERTS A YEAR, ONE FOR THE STUDENT BODY AND ONE FOR THE PARENTS.
  - L. A KNOWLEDGE OF SOME MUSICAL TERMS, SUCH AS,
    1. FORTE
    2. PIANO
    3. PIANISSIMO
    4. ALLEGRO
    5. ANDANTE
- III. **SUGGESTED MATERIALS:**
- A. FIRST DIVISION BAND COURSE--PART I.
  - B. AWAY WE GO BAND BOOK.
    1. CORRELATED WITH PART I.
  - C. ENSEMBLES FOR EVERYONE.
    1. CORRELATED WITH PART I.
  - D. FIRST DIVISION BAND COURSE--PART II.
  - E. FLYING HIGH BAND BOOK.
    1. CORRELATED WITH PART II.
  - F. TIME OUT FOR ENSEMBLES BOOK.
    1. CORRELATED WITH PART II.
  - G. ELEMENTARY BAND ARRANGEMENTS:
    1. FIRST DIVISION SERIES BY THE BELWIN MUSIC PUBLISHERS.
    2. LUYERNE MUSIC PUBLISHERS.
    3. RUBANK MUSIC PUBLISHERS.
  - H. CORRELATED SOLOS:
    1. FIRST DIVISION SERIES BY THE BELWIN MUSIC PUBLISHERS.
    2. RUBANK ELEMENTARY SOLOS BY RUBANK MUSIC PUBLISHERS.
    3. SOLOS PUBLISHED BY THE KJOS MUSIC PUBLISHERS.
  - I. RECORDINGS OF ELEMENTARY SOLOS.
    1. KJOS MUSIC PUBLISHERS.
- IV. **RECOMMENDED TIME SCHEDULE:**
- A. THE BEST SCHEDULE IS THE ONE IN OPERATION AT PRESENT TIME, WHICH IS, 8:25 A. M. - 9:00 A. M. EACH SCHOOL DAY.

JUNIOR HIGH SCHOOL BAND OBJECTIVES  
SPRING, 1964

THE GENERAL OBJECTIVES OF THE JUNIOR HIGH SCHOOL BAND PROGRAM ARE THE SAME AS THOSE STATED FOR THE SIXTH GRADE BAND PROGRAM. THE FOLLOWING OBJECTIVES ARE BASED ON A 7TH AND 8TH GRADE COMBINED JUNIOR HIGH SCHOOL BAND PROGRAM.

- I. IMMEDIATE OBJECTIVES: (COMBINED 7TH AND 8TH GRADE BAND)
  - A. TONE QUALITY
    1. CORRECT POSTURE.
    2. MENTAL CONCEPT OF GOOD TONE.
    3. GOOD BREATH SUPPORT.
    4. CORRECT EMBOUCHURE.
  - B. ADVANCE THE INSTRUMENTAL FACILITY OF EACH STUDENT.
    1. SCALES--(MAJOR, MINOR AND CHROMATIC)
    2. INTERVAL EXERCISES.
    3. CORRECT ARTICULATION.
  - C. READING (MUSIC THEORY)
    1. SIGHT READING
    2. MUSICAL INTERPRETATION
    3. RHYTHMIC FIGURES
  - D. ENSEMBLE PLAYING
    1. PRECISION PLAYING
    2. BALANCE AND BLEND
    3. GOOD INTONATION
  - E. SOME KNOWLEDGE OF THE TYPE OF MUSIC BEING PLAYED AND OF THE COMPOSERS OF THIS MUSIC.
  - F. A SCHEDULE OF ONE FULL BAND REHEARSAL FOR ONE PERIOD OUT OF EACH SCHOOL DAY.
  - G. CARE TO BE TAKEN THAT BAND PERFORMANCES ARE NOT TOO FREQUENT.
    1. JUNIOR HIGH SCHOOL BAND IS PRIMARILY A TRAINING PROGRAM.
    2. TOO MANY PERFORMANCES OF THE JUNIOR HIGH SCHOOL BAND TEND TO HINDER INTEREST AND ENTHUSIASM OF THE STUDENTS FOR SENIOR HIGH SCHOOL BAND.
      - A. RECOMMENDED NUMBER OF PERFORMANCES PER SCHOOL YEAR:
        1. ONE PARADE EACH FALL--BUT NOT REQUIRED.
        2. ONE PEP ASSEMBLY--BUT NOT REQUIRED.
        3. ONE BASKETBALL GAME--BUT NOT REQUIRED.
        4. TWO PUBLIC CONCERTS AND TWO STUDENT BODY CONCERTS. RELATED TO THE PUBLIC CONCERTS.
        5. SMALL ENSEMBLE PERFORMANCES LEFT TO THE JUDGEMENT OF THE DIRECTOR.
        6. SOLO PERFORMANCES LEFT TO THE JUDGEMENT OF THE DIRECTOR.

## (JUNIOR HIGH SCHOOL--FULL BAND OBJECTIVES CONTINUED)

- H. SUGGESTED MATERIALS FOR FULL BAND.
1. TIPPS TECHNIQUE BAND BOOK--NILO HOVEY--RUBANKS.
  2. CONCERT READER--DAVID GORNSTON.
  3. BELWIN INTERMEDIATE TECHNIQUE BOOK.
  4. FUN WITH FUNDAMENTALS TECHNIQUE BOOK--BILL LAAS--BELWIN.
  5. VARIED PROGRAM BOOKS.
  6. VARIED PROGRAM MUSIC.

## II. IMMEDIATE OBJECTIVES: (7TH GRADE INSTRUMENTALISTS)

- A. WOODWINDS, BRASSES AND PERCUSSION INSTRUMENTS:
1. PROPER CARE OF THE INSTRUMENTS.
  2. GOOD POSTURE.
  3. DIAPHRAMIC BREATHING FOR THE WIND INSTRUMENT STUDENTS.
  4. CORRECT HOLDING POSITION OF THE INSTRUMENTS FOR WIND INSTRUMENT STUDENTS.
  5. CORRECT EMOUCHURE FOR WIND INSTRUMENT STUDENTS.
  6. PROPER POSITION OF THE TONGUE AND CORRECT ARTICULATION FOR WIND INSTRUMENT STUDENTS.
  7. CORRECT PHRASING HABITS.
  8. BENEFICIAL PRACTICE HABITS.
  9. GOOD COUNTING HABITS.
    - A. ABILITY TO ANALYZE NOTE AND REST VALUES IN DIFFERENT TIME SIGNATURES AND TO DEFINE TIME SIGNATURES.
  10. INSTRUMENT TUNING AND PLAYING IN TUNE.
    - A. USE OF THE STROBOTUNER.
    - B. USE OF THE PIANO.
    - C. COMPARING PITCH BETWEEN DIFFERENT BAND INSTRUMENTS.
  11. CONTINUE STRESSING THE NAMES OF THE LINES AND SPACES OF THE STAFF.
  12. READING AND UNDERSTANDING KEY SIGNATURES AND ACCIDENTALS.
    - A. MEMORIZE THE FOLLOWING SCALES:
      1. CONCERT C
      2. CONCERT F
      3. CONCERT B $\flat$
      4. CONCERT E $\flat$
      5. CONCERT A $\flat$
      6. CONCERT D $\flat$
    - B. AN INTRODUCTION TO THE RELATIVE MINORS OF THE ABOVE MAJOR SCALES AND KNOWING HOW TO FIND THE RELATIVE MINOR FROM THE MAJOR.
  13. MEMORY WORK.
    - A. SOLOS
    - B. SOME ENSEMBLE MUSIC.
  14. A SCHEDULE OF ONE CLASS LESSON PER WEEK FOR EACH STUDENT.
    - A. USE THE ROTATING CLASS SECTIONAL LESSONS TO MAKE THIS POSSIBLE.
    - B. GROUP BY ABILITY.
    - C. GROUP BY LIKE INSTRUMENTS AS MUCH AS POSSIBLE.
  15. SUGGESTED MATERIALS.
    - A. FUN WITH FUNDAMENTALS--BILL LAAS--BELWIN.
    - B. ENSEMBLE MUSIC.

## (JUNIOR HIGH SCHOOL--FULL BAND OBJECTIVES CONTINUED)

- C. BAND MUSIC--LEARNING THEIR PARTS.
- D. SOLO MUSIC--GRADE OF MUSIC TO FIT ABILITY OF THE STUDENT.
- E. RECORDINGS OF SOLOISTS.
- F. RECORDINGS OF SMALL ENSEMBLES.
- G. RECORDINGS OF BANDS AND ORCHESTRAS.

## B. WOODWIND PLAYERS, EXCLUSIVELY:

- 1. CORRECT FINGERINGS.
  - A. USE OF ALTERNATING FINGERINGS FOR CLARINETS.
  - B. USE OF TRILL KEYS.
  - C. DESIRABLE FINGERINGS USED FOR:
    - 1. MAJOR SCALES AND MINOR SCALES.
    - 2. CHROMATIC SCALES.
    - 3. INTERVALS SUCH AS ARPEGGIOS.
- 2. THE MAKING OF AND CARE OF OBOE AND BASSOON REEDS, FOR DOUBLE REED STUDENTS.
- 3. SELECTION OF SINGLE REEDS AND CARE OF SINGLE REEDS FOR REMAINDER OF THE REED INSTRUMENT STUDENTS.

## C. BRASS INSTRUMENT STUDENTS (EXCLUSIVELY)

- 1. CORRECT FINGERINGS
- 2. CORRECT SLIDE POSITIONS FOR TROMBONE PLAYERS.
  - A. USE OF AUXILIARY POSITIONS.

## D. PERCUSSION INSTRUMENTS (EXCLUSIVELY)

- 1. CORRECT HOLDING POSITION OF THE STICKS, MALLETS, UTILITY INSTRUMENTS.
- 2. CORRECT ANGLE AND HEIGHT OF THE DRUMS.
- 3. ABILITY TO PERFORM ON A MELODY PERCUSSION INSTRUMENT.
- 4. ROTATE PERCUSSIONISTS TO ENABLE PLAYING EXPERIENCES ON EACH OF THE PERCUSSION INSTRUMENTS.
- 5. CONTINUE STRESSING THESE RUDIMENTS:
  - A. LONG ROLL
  - B. FIVE STROKE, SEVEN STROKE, NINE STROKE AND SEVENTEEN STROKE ROLLS.
  - C. THE FLAM
  - D. THE FLAM ACCENT
  - E. THE PARADIDDLE
  - F. THE FLAM PARADIDDLE
  - G. THE FLAMACUE
  - H. THE RUFF
  - I. SINGLE DRAG
  - J. DOUBLE DRAG
  - K. DOUBLE PARADIDDLE
  - L. SINGLE RATAMACUS
  - M. TRIPLE RATAMACUS
- 6. SUGGESTED MATERIALS
  - A. FUN WITH FUNDAMENTALS--BILL LAAS--BELWIN.
  - B. HASKELL W. HARR DRUM METHOD--PART I.
  - C. READING MATERIAL FOR DRUM METHOD I--HASKELL W. HARR--COLE PUBLISHING Co.

### III. IMMEDIATE OBJECTIVES: (8TH GRADE INSTRUMENTALISTS)

- A. WOODWINDS, BRASSES AND PERCUSSIONISTS.
1. PROPER CARE OF THE INSTRUMENTS.
  2. GOOD POSTURE
  3. DIAPHRAMIC BREATHING FOR THE WIND INSTRUMENT STUDENTS.
  4. CORRECT HOLDING POSITION OF THE INSTRUMENTS FOR WIND INSTRUMENT STUDENT.
  5. CORRECT EMBOUCHURE FOR WIND INSTRUMENT STUDENTS.
  6. PROPER POSITION OF THE TONGUE AND CORRECT ARTICULATION FOR WIND INSTRUMENT STUDENTS.
  7. CORRECT PHRASING HABITS.
  8. BENEFICIAL PRACTICE HABITS.
  9. GOOD COUNTING HABITS.
    - A. CONTINUE STRESSING ABILITY TO ANALYZE NOTE AND REST VALUES IN DIFFERENT TIME SIGNATURES AND TO DEFINE TIME SIGNATURES.
  10. INSTRUMENT TUNING AND PLAYING IN TUNE.
    - A. CONTINUED USE OF THE STROBOTUNER.
    - B. USE OF THE PIANO.
    - C. COMPARING PITCH BETWEEN BAND INSTRUMENTS.
  11. CONTINUE STRESSING THE NAMES OF THE LINES AND SPACES OF THE STAFF, EVEN THOUGH THESE ARE SUPPOSED TO BE LEARNED BY SIXTH GRADE.
  12. CONTINUE STRESSING THE READING AND UNDERSTANDING OF KEY SIGNATURES AND ACCIDENTALS.
    - A. THE STUDENTS SHOULD KNOW THE FOLLOWING BY MEMORY:
      1. CONCERT C
      2. CONCERT F
      3. CONCERT B $\flat$
      4. CONCERT E $\flat$
      5. CONCERT A $\flat$
      6. CONCERT D $\flat$
    - B. MEMORIZE THE FOLLOWING SCALES: (MAJOR)
      1. CONCERT G
      2. CONCERT D
    - C. CONTINUE STRESSING THE RELATIVE MINORS:
      1. HOW TO FIND THE RELATIVE MINOR FROM THE MAJOR.
      2. THE THREE MINOR MODES.
        - A. NATURAL MINOR
        - B. MELODIC MINOR
        - C. HARMONIC MINOR
      3. MEMORIZE THE FOLLOWING MINOR SCALES.
        - A. CONCERT C
        - B. CONCERT G
        - C. CONCERT D
        - D. CONCERT F
  13. CONTINUE MEMORY WORK ON:
    - A. SOLOS
    - B. SOME ENSEMBLE MUSIC.
  14. A SCHEDULE OF ONE CLASS LESSON PER WEEK FOR EACH STUDENT.
    - A. USE THE ROTATING CLASS SECTIONAL LESSONS TO MAKE THIS POSSIBLE.
    - B. GROUP BY MUSIC ABILITY.
    - C. GROUP BY LIKE INSTRUMENTS AS MUCH AS POSSIBLE.
  15. SUGGESTED MATERIALS.
    - A. BELWIN INTERMEDIATE TECHNIQUE BOOK FOR SECTIONALS.
    - B. ENSEMBLE MUSIC
    - C. BAND MUSIC--LEARNING THEIR PARTS.

- D. SOLO MUSIC--GRADE OF MUSIC TO FIT ABILITY OF THE STUDENT.
  - E. RECORDINGS OF SOLOISTS.
  - F. RECORDINGS OF SMALL ENSEMBLES.
  - G. RECORDINGS OF BANDS AND ORCHESTRAS.
- B. WOODWIND PLAYERS (EXCLUSIVELY)
- 1. CONTINUE STRESSING CORRECT FINGERINGS.
    - A. USE OF ALTERNATING FINGERINGS FOR CLARINETS.
    - B. USE OF TRILL KEYS.
    - C. DESIRABLE FINGERINGS USED FOR:
      - 1. MAJOR SCALES AND MINOR SCALES.
      - 2. CHROMATIC SCALES.
      - 3. INTERVALS SUCH AS ARPEGGIOS.
  - 2. CONTINUE INSTRUCTING DOUBLE REED STUDENTS IN THE MAKING AND CARE OF REEDS.
  - 3. SELECTION AND CARE OF SINGLE REEDS FOR SINGLE REED STUDENTS.
- C. BRASS INSTRUMENT STUDENTS (EXCLUSIVELY)
- 1. CONTINUE STRESSING CORRECT FINGERINGS.
  - 2. CONTINUE STRESSING CORRECT SLIDE POSITIONS FOR TROMBONE PLAYERS.
    - A. USE OF AUXILIARY POSITIONS TO BE CONTINUED.
  - 3. INTRODUCE TRIPLE AND DOUBLE TONGUING.
- D. PERCUSSION INSTRUMENT STUDENTS (EXCLUSIVELY)
- 1. CORRECT HOLDING POSITION OF THE STICKS, MALLETS, UTILITY INSTRUMENTS CONTINUED TO BE STRESSED.
  - 2. CONTINUE STRESSING CORRECT ANGLE AND HEIGHT OF THE DRUMS.
  - 3. CONTINUE HAVING STUDENTS PERFORM ON A MELODY PERCUSSION INSTRUMENT.
  - 4. ROTATE PERCUSSIONISTS TO ENABLE PLAYING EXPERIENCES ON EACH OF THE PERCUSSION INSTRUMENTS.
  - 5. CONTINUE ON THESE RUDIMENTS FOR IMPROVEMENT IN SPEED AND ACCURACY:
    - A. LONG ROLL
    - B. FIVE STROKE, SEVEN, NINE AND SEVENTEEN STROKE ROLLS.
      - 1. THIS DOES NOT MEAN TO IMPLY THAT THE STUDENT IS TO BE LIMITED TO THESE ROLLS BUT THAT THE STUDENT MAY BE INTRODUCED TO OTHER ROLLS WHEN DESIRED OR NECESSARY.
    - C. THE FLAM
    - D. THE FLAM ACCENT
    - E. THE PARADIDDLE
    - F. THE FLAM PARADIDDLE
    - G. THE FLAMACUE
    - H. THE RIFF
    - I. SINGLE DRAG
    - J. DOUBLE DRAG
    - K. DOUBLE PARADIDDLE
    - L. SINGLE RATAMACUE
    - M. TRIPLE RATAMACUE
  - 6. SUGGESTED MATERIALS:
    - A. BELWIN INTERMEDIATE TECHNIQUE BOOK FOR SECTIONALS AND FULL BAND.
    - B. HASKELL W. HARR DRUM METHOD--PART II FOR STARTING MORE ADVANCED DRUMMING TECHNIQUES AND FOR CARRY OVER INTO HIGH SCHOOL BAND.
    - C. HASKELL W. HARR DRUM METHOD--PART I FOR REVIEW OR TO FINISH IF NECESSARY.
    - D. READING MATERIAL FOR DRUM METHOD I--HASKELL W. HARR--COLE PUBLISHERS.
    - E. READING MATERIALS FOR DRUM METHOD II-- HASKELL W. HARR.

SAMPLE SCHEDULE SHEET FOR  
BAND SECTIONALS

JUNIOR HIGH SCHOOL BAND

MONDAY SECTIONALS

- |  |   |
|--|---|
| <p>1. FRAN SCRANTON<br/>DIANA SCHRAGE<br/>JACQUE CRAWFORD<br/>KATHY URBANSKI</p>               | <p>2. PATRICIA MOORE<br/>GENE DECKER<br/>BECKY KYSAR<br/>NORMA VAN PETTEN</p> |
| <p>3. KATHY SCOTT<br/>HARRY WALES<br/>GAIL RIEHLE<br/>CLAIR MADSEN</p>                         | <p>4. SHERRIE ALLAN<br/>DOROTHY COYNER<br/>DOROTHY BARNES</p>                 |
| <p>5. GERI LEMOINE<br/>DOUGLAS HUGGINS<br/>EDDIE GONYON<br/>PATTY GRAMMENS<br/>RHONDA HART</p> |   |

	JANUARY 20	" 27	FEBRUARY 3	" 10	" 17	" 24	MARCH 2	" 9	" 16	" 23	" 30	APRIL 6	" 13	" 20	" 27	MAY 4	" 11	" 18	" 25
PERIOD - 2	1	5	4	3	2	1	5	4	3	2	1	5	4	3	2	1	5	4	3
PERIOD - 3	2	1	5	4	3	2	1	5	4	3	2	1	5	4	3	2	1	5	4
PERIOD - 4	3	2	1	5	4	3	2	1	5	4	3	2	1	5	4	3	2	1	5
PERIOD - 5	4	3	2	1	5	4	3	2	1	5	4	3	2	1	5	4	3	2	1
PERIOD - 6	5	4	3	2	1	5	4	3	2	1	5	4	3	2	1	5	4	3	2

## THE SENIOR HIGH SCHOOL BAND PROGRAM

## OBJECTIVES

1. TO GIVE THE STUDENT AN OPPORTUNITY TO ENJOY MUSIC THROUGH ACTIVE PARTICIPATION.
2. TO PROVIDE THE FOUNDATIONAL STUDY WHICH MAY LEAD TO A CAREER IN MUSIC.
3. TO AFFORD A MEANS OF RECREATION, PLEASURE, AND WORTHY USE OF LEISURE TIME.
4. TO DEVELOP THE SKILL AND TECHNICAL ABILITY LEADING TO INCREASED FACILITY.
5. TO ACQUAINT THE STUDENT WITH A WIDE AND VARIED REPERTOIRE OF GOOD BAND, ENSEMBLE, AND SOLO LITERATURE.
6. TO DEVELOP THE PERSONAL CHARACTER TRAITS OF LEADERSHIP, POISE, AND DEPENDABILITY.

## INSTRUCTION

1. DAILY FULL BAND REHEARSALS OF 45 MINUTE DURATION.
2. WEEKLY GROUP LESSONS FOR ALL MEMBERS.
3. SOLO AND ENSEMBLE TRAINING ON A VOLUNTARY BASIS AFTER SCHOOL HOURS.

## MATERIALS

1. PRESCOTT TECHNIC SYSTEM FOR LESSON ASSIGNMENT.
2. FUSSELL ENSEMBLE DRILL, AND TREASURY OF SCALES (SMITH) FOR FULL BAND DRILL.
3. BAND LITERATURE OF HIGH QUALITY.

## MUSICAL GROWTH

1. PROGRAM BASED ON A FOUR YEAR SEQUENCE OF SKILL DEVELOPMENT, UNDERSTANDING OF MUSIC THEORY, AND LISTENING TECHNIQUES.
2. SELECTION OF MUSIC TO DEVELOP GROWTH IN A SYSTEMATIC WAY.

## PERFORMANCE

1. IMPORTANCE
  - A. IT IS THE END PRODUCT, AND THE PROOF OF ALL LEARNING.
  - B. IT IS A LEARNING EXPERIENCE IN ITSELF.
  - C. IT SETS THE STANDARD FOR THE ENTIRE PROGRAM.
2. EXPERIENCES AVAILABLE TO THE STUDENT IN A TYPICAL YEAR.
  - A. MARCHING BAND: FOUR APPEARANCES.
  - B. PEP BAND: EIGHT APPEARANCES.
  - C. CONCERT BAND: SIX APPEARANCES INCLUDING A ONE DAY TOUR.
  - D. SOLO AND SMALL ENSEMBLES: TWO SCHEDULED APPEARANCES.

HIGH SCHOOL BAND SECTIONALS  
DECEMBER 16 - DECEMBER 20

## MONDAY

- PERIOD 3 S. WAGGONER, M. WHITMORE, V. NEU, S. SHUMWAY, R. LEIDHOLT,  
KAYLEEN JONES, B. LAFARGE, CHUCK SPRAGUE, S. ROSENLEIB,  
V. SHERMAN
- 4 T. JONES, D. SINGLEY, B. REIS, A. BUNN, S. KAMM, C. THREAT,  
N. LYON, K. MELDER
- 5 T. WALN, D. FALES, C. CUNDY, G. RIES, R. WHITE, R. CORDES,  
M. GUSTAFSEN

## TUESDAY

- PERIOD 3 S. SLATER, K. VIERLING, L. BANKS, J. HASKINS, J. BROWN,  
S. LYNN, S. MONTOYA, J. JONES, M. MCKETHEN, K. HAVIG,  
O. GIBBS
- 4 V. CABRE, J. YOUTZ, T. VANPETTEN, J. FRANKLIN, V. GUYMON,  
G. BISHOPP, L. CHRISTOFFERSON, P. WHITLOCK
- 5 D. SCRANTON, G. BLOOMFIELD, B. DARLING, H. BOEHM, N. TOLAND  
J. NULLE

## WEDNESDAY

- PERIOD 3 KEN JONES, D. JACKSON, D. DEARCORN, S. McALMOND, M. BAUGH,  
G. SMITH, S. HALVORSEN, L. HOLSCHER, T. YOUTZ
- 4 J. FEUSNER, J. JACKSON, D. DAVIS
- 5 B. JOHNSON, T. REED, B. PYLE, R. REID, S. WALSH, P. SMITH,  
J. LEARNED, S. KENNEDY

## FRIDAY

- PERIOD 3 D. HUTZENBILER, J. GREEN, S. CLIFTON, G. KRAUSE, M. LANGDON,  
D. ASAY, A. JONES
- 4 D. FRANKS, N. WALKER, G. DIRKS, CHARLEEN SPRAGUE, V. JONES,  
P. DYER, B. HOFFMAN
- 5 J. BAIRD, J. HAZLITT, S. LEY, L. LYNN, C. CHRISTENSEN,  
H. SANDERS, R. McALMOND

SIXTH GRADE STRING PROGRAM  
 SPRING, 1964

GENERAL OBJECTIVES

1. TO HELP EACH CHILD DEVELOP AN UNDERSTANDING AND APPRECIATION OF GOOD MUSIC FOR LIFETIME USE OF LEISURE TIME.
2. TO HELP EACH CHILD DEVELOP THE ABILITY TO WORK WITH OTHERS AS A MEMBER OF A GROUP THUS ESTABLISHING A FOUNDATION FOR GOOD CITIZENSHIP.
3. TO HELP EACH CHILD DEVELOP POISE AND PERSONALITY THROUGH SOLO AND ENSEMBLE EXPERIENCE THUS CONTRIBUTING TO THE EMOTIONAL AND SOCIAL DEVELOPMENT OF EACH CHILD.
4. TO HELP EACH CHILD DEVELOP COORDINATION, RHYTHM, AND GRACE FROM INSTRUMENTAL MUSIC EXPERIENCES.
5. TO ENABLE EACH CHILD TO BECOME A PART OF A SCHOOL PROGRAM WITH AVOCATIONAL AND VOCATIONAL POSSIBILITIES.

I. IMMEDIATE OBJECTIVES TO BE TAUGHT:

- A. PROPER INSTRUMENT CARE AND REPLACEMENT OF STRINGS.
- B. EMPHASIZE PROPER POSTURE.
- C. CORRECT HOLDING POSITION OF THE INSTRUMENT AND THE BOW.
- D. GOOD PRACTICE HABITS.
- E. INSTILL GOOD COUNTING HABITS.
  1. TIME SIGNATURES - 2/4, 3/4, 4/4
  2. NOTE VALUES
  3. REST VALUES
- F. CORRECT FINGERINGS.
- G. BOWING MARKINGS
  1. UP BOW
  2. DOWN BOW
  3. MIDDLE OF BOW
- H. EMPHASIZE INSTRUMENT TUNING AND PLAYING IN TUNE.
- I. NAMES OF LINES AND SPACES OF THE STAFF AND LEGER LINES IN THE INSTRUMENT'S RESPECTIVE CLEF.
- J. KEY SIGNATURES AND AN UNDERSTANDING OF ACCIDENTALS.
  1. SHARPS
  2. FLATS
  3. NATURAL SIGNS
- K. DEVELOP LISTENING HABITS AND THUS PROMOTE BALANCE OF SOUNDS WITH RESPECT TO HARMONY AND MELODY.
- L. INTRODUCTION OF MAJOR SCALES. (C. G. D. F. B )
- M. INTRODUCE SOLO EXPERIENCES.
- N. ALL NOTES IN FIRST POSITION AND INTRODUCE SECOND POSITION.
- O. SPECIAL STRING TERMS AND TECHNIQUES.
  1. ARCO
  2. PIZZICATO
  3. SPICCATO

II. TWO GROUP PERFORMANCES PER YEAR

- A. CONCERT FOR PARENTS
- B. CONCERT FOR GENERAL PUBLIC

III. SUGGESTED MATERIALS:

- A. STRING TIME ORCHESTRA BOOK
- B. FIRST ORCHESTRA PROGRAM ALBUM
- C. MERLE ISAAC STRING CLASS METHOD - BOOKS 1 AND 2
- D. EASY STEPS TO THE ORCHESTRA
- E. SMALL FRY ORCHESTRA ALBUM

JUNIOR HIGH ORCHESTRA PROGRAM  
 SPRING, 1964

- I. OBJECTIVES: THE OBJECTIVES OF THE JUNIOR HIGH ORCHESTRA PROGRAM ARE THREEFOLD:
  - A. TO INTRODUCE THE STUDENT TO THE WEALTH OF EXISTING ORCHESTRA LITERATURE AND BUILD IN HIM AN APPRECIATION FOR THIS LITERATURE THROUGH LISTENING AND PLAYING.
  - B. TO TEACH THE STUDENT THE FUNDAMENTALS OF TECHNIQUE ON HIS CHOSEN INSTRUMENT SO HE WILL BE ABLE TO PERFORM ADEQUATELY.
  - C. TO TEACH THE STUDENT THE VALUES OF COOPERATING AND WORKING TOGETHER AS WELL AS BUILDING HIM SOCIALLY.
  
- II. CARRYING OUT THE PROGRAM
  - A. THE SCHEDULE
    1. JUNIOR HIGH ORCHESTRA MEETS EVERYDAY OF THE WEEK AT 3:00 P. M.
    2. SECTIONALS ARE SCHEDULED ONE PERIOD EACH OF THE FIRST FIVE WEEKS OF A SIX-WEEKS PERIOD.
      - A. A SECTIONAL GIVES THE STUDENT THE CHANCE FOR SPECIALIZED LEARNING INDIVIDUALLY OR IN AN ENSEMBLE.
      - B. THE SCHEDULING OF SECTIONALS IS AN ATTEMPT BY THE ADMINISTRATION TO CIRCUMVENT THE NECESSITY OF PRIVATE STUDY.
  - B. THE REHEARSAL
    1. CAREFUL TUNE-UP PRECEDES ANY ATTEMPT TO PLAY AS A UNIT.
    2. SCALE WORK AND EXERCISES BUILD TECHNIQUE TOWARD MASTERY OF THE INSTRUMENT.
      - A. FIRST POSITION WORK OCCUPIES THE FIRST TWO MONTHS OF THE YEAR.
      - B. THIRD POSITION IS INTRODUCED AND STRESSED IN FALL SEMESTER.
      - C. SHIFTING POSITIONS AND FIFTH POSITION WORK APPEAR DURING SPRING SEMESTER.
      - D. VIBRATO AND THE USE OF SECOND AND FOURTH POSITION ENTER SPRING SEMESTER, BUT THE EMPHASIS ON THESE IS SAVED UNTIL HIGH SCHOOL.
      - E. STYLES OF BOWING AND TONE PRODUCTION ARE STRESSED AS THE STUDENT PROGRESSES.
      - F. PRACTICAL APPLICATION OF THESE EXERCISE MATERIALS COMES WITH THE CAREFUL CHOICE OF MUSIC USING THESE MATERIALS.
    3. REHEARSAL OF FAMILIAR PIECES SANDWICHES SIGHT-READING OF A NEW PIECE DURING THE REMAINDER OF A REHEARSAL PERIOD.
    4. FROM TIME TO TIME WORK PERIODS FOR BASIS THEORY AND APPRECIATION PROVIDED AN ACADEMIC APPROACH TO MUSIC.
  - C. MATERIALS
    1. SCALE WORK IS LARGELY TAUGHT FROM A THEORY AND LISTENING STANDPOINT; STUDENTS SHOULD LEARN SCALES BY HEARING THEM.
    2. EXERCISES ARE TAKEN FROM ANY NUMBER OF CHOSEN TEXTS.
      - A. ISAAC: ORCHESTRAL EXERCISES PROVIDE WORK EARLY IN THE YEAR.
      - B. BERGH: HIGHER POSITIONS GIVES WORK IN ALL POSITIONS.
      - C. ETUDES AND EXERCISES BY SEVCIK AND KREUTZER AMONG OTHERS PROVIDE MORE ADVANCED OR SPECIALIZED TRAINING.

- D. A LARGE ORCHESTRA LIBRARY PROVIDES AN ABUNDANCE OF CONCERT AND PERFORMANCE MATERIAL.
- E. SOLO AND ENSEMBLE MATERIAL IS AVAILABLE TO ALL; CAREFULLY CHOSEN MATERIALS PROVIDE ANY LEVEL OF PERFORMANCE CHALLENGE.

III. EVALUATING THE RESULTS OF THE PROGRAM

A. PUBLIC PERFORMANCE

- 1. THE JUNIOR HIGH ORCHESTRA PRESENTS THREE OR FOUR CONCERTS DURING THE YEAR.
  - A. THE WINTER CONCERT GIVES PARENTS AN INTRODUCTION TO THE PROGRAM.
  - B. THE STUDENT CONCERT GIVES STUDENTS AN OPPORTUNITY TO LEARN OF THE PROGRAM.
  - C. THE SPRING CONCERT GIVES AN EXCELLENT FINALE TO THE ORCHESTRA PROGRAM FOR THE YEAR.
- 2. SOLO AND ENSEMBLE PERFORMANCES.

B. GRADE EVALUATION

- 1. "S" AND "U" GRADES INDICATE THE INSTRUCTOR'S EVALUATION OF INDIVIDUAL ACHIEVEMENT BASED UPON TECHNICAL ADVANCEMENT, GROUP CONTRIBUTION, AND COOPERATIVE ATTITUDE.
- 2. EIGHTH GRADE STUDENTS ADVANCE TO THE SENIOR PROGRAM AT THE YEAR'S END; SEVENTH GRADERS LEAD THE NEXT YEAR'S PROGRAM WHICH, WITH ITS FLEXIBILITY, IS, IN GENERAL, REPEATED THE NEXT YEAR.

.....  
 .  
 . IN ABOUT THREE-FOURTH OF THE ELEMENTARY SCHOOLS, .  
 . THE CLASSROOM TEACHER IS RESPONSIBLE FOR SOME OR .  
 . ALL OF THE MUSIC PROGRAM. SHE MAY BE HELPED BY .  
 . A MUSIC SPECIALIST OR, IN SOME SCHOOLS, THE MUSIC .  
 . SPECIALIST ALONE TEACHES MUSIC. .  
 .  
 .  
 . . . . . NEA RESEARCH BULLETIN .  
 .  
 . . . . .

SENIOR HIGH SCHOOL ORCHESTRA  
 SPRING, 1964

- I. OBJECTIVES: THE OBJECTIVES OF THE SENIOR HIGH SCHOOL ORCHESTRA ARE:
  - A. TO CONTINUE (FROM JUNIOR HIGH) TO PRESENT TO THE STUDENTS THE LITERATURE OF THE MUSIC WORLD AND TO BUILD IN THEM AN AWARENESS OF THE AESTHETIC QUALITIES OF MUSIC AS A FINE ART.
  - B. TO DEVELOP IN THE STUDENT ADEQUATE TECHNICAL SKILLS TO ENABLE HIM TO ATTAIN A LEVEL OF PROFICIENCY WHEREBY MUSIC BECOMES FOR HIM AN ACTIVE ART.
  - C. TO PROVIDE THE STUDENT WITH AN OPPORTUNITY TO ENJOY MUSIC AS A SOCIAL ART, GIVING HIM A CHANCE TO LEARN THROUGH WORKING WITH OTHERS.
  
- II. CARRYING OUT THE PROGRAM.
  - A. THE SCHEDULE.
    1. SENIOR HIGH SCHOOL ORCHESTRA MEETS DAILY FIRST PERIOD IN THE MORNING.
    2. SECTIONALS ARE SCHEDULED FOR EACH STUDENT ONCE A WEEK FOR THE FIRST FIVE WEEKS OF EACH SIX-WEEKS PERIOD.
      - A. SECTIONALS GIVE THE STUDENT THE CHANCE FOR SPECIALIZED TRAINING AND (IN THEORY) PRECLUDE THE NECESSITY FOR PRIVATE STUDY.
      - B. SECTIONALS GIVE THE DIRECTOR A CHANCE TO INCORPORATE SOLO AND ENSEMBLE WORK INTO THE TOTAL PROGRAM.
  - B. THE TOTAL YEAR'S PROGRAM.
    1. DURING THE YEAR EXERCISES PROVIDE STUDENTS WITH DEVELOPMENT OF TECHNIQUE.
      - A. WORK ON POSITIONS BEGINS EARLY IN THE FALL AND CONTINUES ALL YEAR GIVING THE STUDENTS WORK IN FIRST, THIRD, AND FIFTH POSITIONS, AS WELL AS WORK ON SECOND, FOURTH, AND HIGH POSITIONS LATER IN THE YEAR. TEXT: BERGH: STRING POSITIONS.
      - B. WORK ON BOWING GOES SIMULTANEOUSLY WITH WORK ON POSITIONS AND INTONATION. REVIEW OF THE FOURTEEN BASIC BOWING RULES PRECEDES THE USE OF THE BOWING METHODS TEXTS AND INTONATION TEXTS USED IN THE PROGRAM, VIZ., BORNOFF - FINGER PATTERNS; FUSSELL - ENSEMBLE DRILL; SEVCIK - BASIC BOWING TECHNIQUE.
      - C. FOR SECTIONAL WORK INDIVIDUAL METHOD BOOKS PROVIDE EACH STUDENT WITH WORK ON INDIVIDUAL PROBLEMS, E.G., DAVID - HARMONICS; KREUTZER - ETUDES AND CAPRICES; SCHRODER - CELLO METHOD, SIMARGL - BASS METHOD; BOOKS ON DOUBLE STOPPING, ADVANCED BOWING.

## SENIOR HIGH SCHOOL ORCHESTRA

2. MUSIC FOR PERFORMANCE IS SELECTED TO GIVE BOTH STUDENTS AND AUDIENCES AN OPPORTUNITY TO ENJOY A VARIETY OF MUSICAL STYLES.
  - A. FOR STRING ORCHESTRA, BAROQUE MUSIC OFFERS THE LARGEST SOURCE OF MUSIC WHICH STUDENTS CAN MASTER.
  - B. AT LEAST ONE MAJOR SYMPHONIC WORK IS PRESENTED EACH YEAR TO BUILD THE BASIC BACKGROUND OF MUSICAL LITERATURE FOR THE STUDENT, MUCH AS SHAKESPEARE PROVIDES EACH ENGLISH STUDENT'S LITERARY BACKGROUND.
    1. WORKS WHICH CAN BE PRESENTED INCLUDE:
      - SCHUBERT: SYMPHONIES 3, 5, 8, AND 9.
      - HAYDEN SYMPHONIES
      - MOZART SYMPHONIES
      - BEETHOVEN: SYMPHONIES 1, 2, AND 5.
      - DVORAK: SYMPHONIES 4, AND 5. (SECTIONS)
3. THREE CONCERTS ARE PRESENTED EACH YEAR AS WELL AS A SOLO-ENSEMBLE CONCERT, TOUR APPEARANCES, AFTERNOON APPEARANCES FOR THE STUDENTS, FESTIVAL APPEARANCES, AND COMMUNITY APPEARANCES BY INDIVIDUAL AND ENSEMBLE PERFORMERS.

## III. EVALUATING THE PROGRAM.

- A. INDIVIDUAL STUDENT EVALUATION COMES THROUGH THE GRADE RECEIVED BY THE STUDENT ON HIS REPORT CARD AND BY THE REWARDS WHICH HE MAY RECEIVE IN THE WAY OF HONORS, FESTIVAL RATINGS, AND COMMUNITY PRAISE AND PRESTIGE.
- B. ORGANIZATIONAL EVALUATION COMES FROM THE COMMUNITY OF PARENTS AND FROM THE TEACHERS, STUDENTS, AND ADMINISTRATORS WHO COME IN CONTACT WITH THE PROGRAM.
- C. MOST OF ALL, THE PROGRAM IS EVALUATED BY THE STUDENTS PARTICIPATING IN THE YEARS AFTER THEY HAVE PARTICIPATED IN THAT IT IS THEY WHO ARE AWARE OF THE VALUES AND SHORTCOMINGS WHICH THEY HAVE EXPERIENCED.

ORCHESTRA SECTIONAL SCHEDULE  
FEBRUARY 3 - FEBRUARY 7

SENIOR HIGH SCHOOL

MONDAY

5TH PERIOD - LINDA REED, DON MCKEITH, TOM LINN, LARRY COY

TUESDAY

2ND PERIOD - MARTHA VONTZ, BILL ROEDER, SUSAN ONSTINE,  
LINDA MURRAY

3RD PERIOD - CAROL SUE JOHNSON, JUDY FRENCH, CORLIENNE  
BISHOPP, JANET EICHLER, SHARON ANDO

5TH PERIOD - VERNY URION, SHARON ASHBY, RIKKI CAMPOSAN,  
PHIL BARNES, BRIAN DURHAM

WEDNESDAY

3RD PERIOD - LINDA BAXTER

FRIDAY

2ND PERIOD - JANICE JOHNSON, CATHEY KURTZ, KARAN MADSEN,  
IRENE BAUER

3RD PERIOD - GERRY REVELLE

5TH PERIOD - SHIRLEY ONSTINE, JEANA JACOBS

JUNIOR HIGH SCHOOL

MONDAY

2ND PERIOD - CARROLL FULTON

3RD PERIOD - PATTY REICHERT, TERESA SCHILTZ

WEDNESDAY

2ND PERIOD - SCOTT VREDENBURG, RUSSELL FRAZIER, DAVID COY

5TH PERIOD - SUSAN SMITH, PHIL WATTS, MIKE COY, JIM  
GOODENBERGER

THURSDAY

2ND PERIOD - DAVID DECKER, PEGGY BANG

3RD PERIOD - BETTY CROFT, KAY FARRELL, PHIL JOHNSON,  
KATHY LADD

5TH PERIOD - LINDA HOUGHTON, RICKY KOBBE

VOCAL MUSIC  
JUNIOR HIGH SCHOOL

PARTICIPANTS IN CHORAL MUSIC FIND A REWARDING MEANS OF SELF-EXPRESSION AND EXPERIENCES WHICH AID SOCIAL ADJUSTMENT. THE TIMID MAY LEARN SELF-CONFIDENCE, AND THE BRASH MAY BECOME AWARE OF THE RIGHTS OF OTHERS THROUGH GROUP PARTICIPATION IN MUSIC, THERE IS A SATISFACTION GAINED THROUGH CHORAL PERFORMANCE THAT REQUIRES THE INDIVIDUAL TO FUSE HIS PERSONALITY WITH THE GROUP, AND THEREBY HE MAY LEARN THE SPIRIT OF COOPERATION.

GENERAL MUSIC CLASSES SHOULD BE AVAILABLE TO ALL. HOWEVER, THIS OFFERING IS NOT ENOUGH TO ACCOMMODATE THOSE WHO ARE ESPECIALLY TALENTED IN MUSIC AND WISH TO DEVOTE MORE TIME TO SINGING WITH OTHER MUSICALLY GIFTED STUDENTS. SPECIAL CHOIRS, AND GLEE CLUBS SHOULD BE ORGANIZED FOR THESE PEOPLE.

OBJECTIVES OF A CHOIR:

1. ACQUIRE THE SKILLS THAT ARE NECESSARY TO MEET SUPERIOR STANDARDS OF PERFORMANCE.
2. LEARN TO SING WITH EXPRESSIVE AND BEAUTIFUL TONE QUALITY, GOOD PITCH, CORRECT BREATHING HABITS, CLEAR DICTION, FINE BLEND, AND ARTISTIC INTERPRETATION.
3. BECOME, THROUGH THEIR OWN MUSIC EXPERIENCES, MORE DISCRIMINATING LISTENERS.
4. ACQUIRE A MEANS FOR EXPRESSING DESIRABLE EMOTIONAL FEELINGS.
5. DEVELOP THE SOCIAL ABILITY TO WORK AND SHARE WITH OTHERS.

SPRING, 1964

## HIGH SCHOOL CHORAL AND VOCAL MUSIC

CHORAL MUSIC PARTICIPANTS FIND SINGING A REWARDING MEANS OF SELF-EXPRESSION. OTHER INTERACTIVE EXPERIENCES WHICH COME FROM PARTICIPATION IN CHORAL MUSIC ARE SOCIAL ADJUSTMENT, A SPIRIT OF COOPERATION, SELF-CONFIDENCE, AND SATISFACTION GAINED THROUGH PERFORMANCE.

## I. THE HIGH SCHOOL CONCERT CHOIR

## A. OBJECTIVES

1. STUDENTS NEED TO ACQUIRE THE SKILLS THAT ARE NECESSARY TO MEET SUPERIOR STANDARDS OF PERFORMANCE.
2. STUDENTS NEED TO LEARN TO SING WITH EXPRESSIVE AND BEAUTIFUL TONE QUALITY, GOOD PITCH (INTONATION), CORRECT BREATHING HABITS, (PHRASING), CLEAR DICTION, FINE BLEND, AND ARTISTIC INTERPRETATION.
3. STUDENTS NEED TO BECOME, THROUGH THEIR OWN MUSIC EXPERIENCES, MORE DISCRIMINATING LISTENERS.
4. STUDENTS NEED TO ACQUIRE A MEANS FOR EXPRESSING DESIRABLE EMOTIONAL FEELINGS.
5. STUDENTS NEED TO DEVELOP THE SOCIAL ABILITY TO WORK AND SHARE WITH OTHERS.

## II. THE GIRLS' CHORUS

## A. OBJECTIVES: (SIMILAR TO THE CHOIR.)

1. TO DEVELOP ENJOYMENT IN HEARING AND SINGING GOOD MUSIC.
2. TO LEARN TO SING WELL SOME OF THE BEST REPRESENTATIVE LITERATURE SUITABLE FOR SCHOOL AND COMMUNITY PROGRAMS, FESTIVALS, AND COMPETITIONS.
3. TO DEVELOP SKILL IN SINGING PART AND UNISON SONGS.
4. TO GROW IN THE KNOWLEDGE OF THE FACTORS WHICH IMPROVE MUSICIANSHIP.

## III. ENSEMBLES

## A. OBJECTIVES

1. TO INCREASE THE MUSICAL APPRECIATION OF THE PERFORMERS AND DEVELOP THEIR DISCRIMINATION AND JUDGMENT OF MUSICAL VALUES.
2. TO STIMULATE AN INTEREST IN SOCIAL SERVICE WITHIN THE SCHOOL AND COMMUNITY
3. TO FOSTER INCENTIVES FOR PERFORMANCE IN ADULT LIFE.
4. TO DEVELOP SKILL IN SINGING A PART WITH GOOD DICTION, GOOD INTONATION, PROPER DYNAMICS, CORRECT PHRASING, FINE TONE AND BLEND.

5. TO ACQUAINT THE PARTICIPANTS WITH SOME OF THE BEST MUSIC LITERATURE FOR ENSEMBLES.
6. TO IMPROVE THE PERFORMANCE OF THE LARGER GROUPS; NAMELY, THE CHOIRS AND GLEE CLUBS.

#### IV. VOICE CLASSES

OVERALL PURPOSE OF A VOICE CLASS IS TO TEACH THE REALIZATION THAT A SONG IS THE COMMUNICATION OF THOUGHT AND FEELING "ABOUT SOMETHING TO SOMEONE."

##### A. OBJECTIVES

1. TO DEVELOP EFFECTIVE DICTION THROUGH THE STUDY OF VOWEL AND CONSONANT FORMATION OF THE WORDS FOUND IN SUITABLE SONG LITERATURE.
2. TO GIVE ATTENTION TO POSTURE, BREATHING, TONE PRODUCTION, TONE COLOR, AND RESONANCE.
3. TO ACQUAINT THE STUDENT WITH GOOD SONGS WHICH ARE SUITABLE TO HIS PRESENT STATE OF VOCAL DEVELOPMENT.
4. TO TEACH A BETTER UNDERSTANDING OF A SONG BY STUDYING THE BACKGROUND OF THE COMPOSER AND THE ERA IN WHICH HE COMPOSED.
5. TO DEVELOP AN UNDERSTANDING OF THE STANDARDS BY WHICH THE INDIVIDUAL WILL MAKE HIS OWN FUTURE SELECTION OF SONGS.
6. TO ENCOURAGE CONTINUED STUDY WITH PRIVATE TEACHERS.

##### V. CLASS SCHEDULE

SEE ATTACHED MUSIC SCHEDULE PROGRAM

##### VI. PERFORMANCES

- A. CHRISTMAS CONCERT
- B. SPRING CONCERT
- C. EXCHANGE CONCERT WITH OTHER SCHOOLS
- D. FESTIVAL APPEARANCES
- E. SPECIAL PERFORMANCES THAT VARY FROM YEAR TO YEAR.

CHORAL MUSIC PROGRAM  
POWELL J.H.S. & POWELL H. S.

CLASS SCHEDULE

PERIOD	MON.	TUES.	WED.	THURS.	FRI.
I 8:30-9:15	H. S. GIRLS' CHORUS	H.S. GIRLS' CHORUS	H.S. GIRLS' CHORUS	H.S. GIRLS' CHORUS	H.S. GIRLS' CHORUS
II 9:20-10:15	VOICE LESSONS	J.H. GEN. MUSIC 7D	VOICE LESSONS	J.H. GEN. MUSIC	VOICE LESSONS
III 10:20-11:15	VOICE LESSONS	J.H. GEN. MUSIC 7C	VOICE LESSONS	J.H. GEN. MUSIC	VOICE LESSONS
IV 11:20-12:15	VOICE LESSONS	J.H. GEN. MUSIC 7E & 7H	VOICE LESSONS	J.H. GEN. MUSIC	VOICE LESSONS
V 1:00-1:55	H. S. CHOIR	H. S. CHOIR	H. S. CHOIR	H. S. CHOIR	H. S. CHOIR
VI 2:00-2:50	VOICE LESSONS	J. H. GEN. MUSIC 7G	VOICE LESSONS	J. H. GEN. MUS. 7G	VOICE LESSONS
VII 2:55-3:50	J.H. CHORUS	J. H. CHORUS	J. H. CHORUS	J. H. CHORUS	J. H. CHORUS

APPROXIMATELY TWELVE TO EIGHTEEN STUDENTS TAKE VOICE LESSONS AFTER SCHOOL AND AFTER SUPPER OR ON SATURDAY.

SMALL ENSEMBLES ORGANIZED DURING WINTER REHEARSE AFTER SCHOOL.

H.S. POP GROUP MEETS FOR TWO-HOUR REHEARSAL EACH WEEK ON THURSDAY AT 7 P. M.

H.S. CHOIR PRESENTS AT LEAST THREE CONCERTS A YEAR, SOMETIMES FOUR, GIRLS' CHORUS INCLUDED IN THESE CONCERTS

POP GROUP PRESENTS ONE CONCERT A YEAR PLUS SEVERAL APPEARANCES AT COMMUNITY FUNCTIONS.

ALL GROUPS PARTICIPATE IN DISTRICT MUSIC FESTIVALS, AND THOSE QUALIFYING FOR STATE PARTICIPATE.

J.H. PROGRAM COVERS A REVIEW OF BASIC FUNDAMENTALS OF MUSIC THEORY, HISTORY, AND APPRECIATION. ONE CONCERT IS GIVEN A YEAR, IF DESIRABLE SITUATIONS EXIST.

MUSIC THEORY AND APPRECIATION  
HIGH SCHOOL

- I. THE OBJECTIVES OF THE THEORY-APPRECIATION COURSE ARE:
  - A. TO GIVE THE STUDENT WHO IS INTERESTED IN MUSIC A BASIC BACKGROUND IN THE FUNDAMENTALS OF MUSIC THEORY, HARMONY, AND PHYSICAL CHARACTERISTICS OF SOUND.
  - B. TO PRESENT THE SERIOUS STUDENT WITH A BROAD GENERAL BACKGROUND OF THE HISTORY OF MUSIC AS IT REFLECTS OUR WESTERN CULTURE.
  - C. TO BUILD IN THE STUDENT AN AWARENESS OF THE AESTHETIC NATURE OF MUSIC TO ENABLE HIM TO MAKE VALID VALUE JUDGMENTS OF QUALITY.
  
- II. CLASSROOM MATERIALS
  - A. INSTRUCTIONAL
    1. PRACTICAL HARMONY, FREDERICK SWIFT, IS THE BASIC HARMONY TEXT.
    2. SCORES REPRESENTATIVE OF THE PERIODS OF MUSICAL HISTORY SUPPLEMENT THE USE OF RECORDS FOR HISTORY AND APPRECIATION.
    3. RECORDS OF THE MASTERS OF THE FOUR PERIODS OF COMPOSITION PROVIDE THE BACKGROUND FOR HISTORY.
    4. INSTRUMENTS, COMMERCIAL AND HOME-MADE, ARE USED FOR DEMONSTRATING AND LEARNING PHYSICS OF SOUND.
  
- III. THE CLASS-PROPER
  - A. THE INSTRUCTORS AT PRESENT ALTERNATE SIX-WEEKS PERIODS.
    1. 1ST 6-WEEKS - PHYSICS OF SOUND AND THEORY OF INSTRUMENTS AND CONDUCTING
    2. 2ND 6-WEEKS - HISTORY AND APPRECIATION OF THE PRE-ROMANTIC PERIOD--EARLY MUSIC AND THE BAROQUE PERIOD.
    3. 3RD 6-WEEKS - MELODIC DICTATION AND SIGHT SINGING.
    4. 4TH 6-WEEKS - HISTORY AND APPRECIATION OF THE ROMANTIC PERIOD
    5. 5TH 6-WEEKS - FUNDAMENTALS OF HARMONY AND HARMONIC DICTATION
    6. 6TH 6-WEEKS - MODERN AND CONTEMPORARY MUSIC; MUSIC OF THE STAGE; ELEMENTS OF JAZZ
  - B. THE PROGRAM IS FLEXIBLE ENOUGH TO ALLOW FOR STUDENT INTERESTS AND GOALS.
    1. BASIC COMPOSITION IS EASILY INCORPORATED INTO THE SCHEDULE.
    2. A MORE GENERAL COURSE CAN BE PRESENTED FOR A LARGE CLASS WHOSE PURPOSE IS NOT A PROFESSIONAL FUTURE IN MUSIC.
  
- IV. EVALUATION - STANDARD CLASS-ROOM EVALUATION PROCEDURES PROVIDE THE EVALUATION FOR THE COURSE.
  - A. ACADEMIC TESTS
  - B. COMPOSITION AND INSTRUMENT BUILDING PROJECTS
  - C. TERM PAPERS

SPRING, 1964