DOCUMENT RESUME

ED 263 038 SO 016 868

TITLE	Secondary Music Education: Band--Orchestra--Choir, Curriculum Guide. Bulletin 1587.
INSTITUTION	Louisiana State Dept. of Education, Baton Rouge. Div. of Academic Programs.
PUB DATE	81
NOTE	122p.; For related document, see SO 016 867.
PUB TYPE	Guides - Classroom Use - Guides (For Teachers) (052)
EDRS PRICE	MF01/PC05 Plus Postage.
DESCRIPTORS	*Bands (Music); Curriculum, *Curriculum Development; Educational Objectives; Educational Quality; Facilities; Guidelines; Instructional Materials; *Music Education; *Orchestras; Outcomes of Education; Relevance (Education); Resource Materials; School Schedules; Secondary Education; *Singing; Standards; Student Evaluation; Values

ABSTRACT

Guidelines to help secondary music teachers develop band, choir, and orchestra programs are provided. The guide first presents a rationale for and lists the outcomes of music education. Discussed are the quality of musical experiences, the values and relevance of music education, and evaluation of progress in music. A bibliography of additional resources is provided. Three major sections, which comprise the bulk of the guide, deal with band, choir, and orchestra. The kind of information provided for each of these sections includes (1) guidelines for support, including standards for curriculum, scheduling, staff, physical facilities, and materials and equipment; (2) performance objectives for the beginning, intermediate, and advanced levels; and (3) a bibliography. (RM)

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STATE OF LOUISIANA

DEPARTMENT OF EDUCATION

SECONDARY MUSIC EDUCATION

BULLETIN 1587
1981

Issued by

Office of Academic Programs

J. KELLY NIX

State Superintendent

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FOREWORD

Act 750 of the 1979 Louisiana Legislature established the Louisiana Competency-Based Education Program. One of the most important provisions of Act 750 is the mandated development and establishment of statewide curriculum standards for required subjects for the public elementary and secondary schools. These curriculum standards include curriculum guides which contain minimum skills, suggested activities, and suggested materials of instruction.

During the 1979-80 school year, curriculum guides for secondary music education were developed by advisory and writing committees representing all levels of professional education and all geographic areas across the State of Louisiana. The major thrust of the curriculum development process in each of the guides has been the establishment of minimum standards for student achievement. The curriculum guides also contain activities designed to stimulate learning for those students capable of progressing beyond the minimums.

During the 1980-81 school year, the secondary music education curriculum guides were piloted by teachers in school systems representing the different geographic areas of the state as well as urban, suburban, inner-city, and rural schools. The standard populations involved in the piloting reflected also the ethnic composition of Louisiana's student population. Participants involved in the piloting studies utilized the curriculum guides to determine the effectiveness of the materials that were developed. Based upon the participants' recommendations at the close of the 1980-81 pilot study, revisions were made in the curriculum guides to ensure that they are usable, appropriate, accurate, comprehensive, and relevant.

Following the mandate of Act 750, curriculum standards for all required subjects are now ready for full program implementation. The statewide implementation is not, however, the end of the curriculum development process. A continuing procedure for revising and improving curriculum materials must be instituted to ensure that Louisiana students have an exemplary curriculum available to them - a curriculum that is current, relevant, and

comprehensive. Such a curriculum is essential for the achievement of the goal of this administration which is to provide the best possible educational opportunities for each student in the public schools of Louisiana.

I wish to express my personal gratitude and that of the Department of Education to each educator whose efforts and assistance throughout the curriculum development processes have been and continue to be vital to the attainment of our curriculum goals.

J. KELLY NIX

ACKNOWLEDGMENTS

This publication represents the cooperative efforts of personnel in the Bureau of Academic Support and the Bureau of Curriculum, Inservice, and Staff Development in the Office of Academic Programs, Louisiana State Department of Education. Special recognition goes to Tom D. Wafer, Supervisor of the Music Section, who served as chairman in the development of the guide. Special commendation goes also to members of the writing team who worked diligently to make this publication a reality.

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MUSIC IN EDUCATION
A Rationale

We believe in a well-balanced school curriculum in which music, drama, painting, poetry, sculpture, architecture, and the like are included side by side with other important subjects such as mathematics, history, and science. It is important that pupils, as a part of general education, learn to appreciate, to understand, to create, and to criticize with discrimination those products of the mind, the voice, the hand, and the body which give dignity to the person and exalt the spirit of man.

The American Association of School Administrators approved the statement above as a resolution in 1959, at a time when the launching of the Russian Sputnik caused school officials to take a most critical look at American Education. This same professional organization, in 1973, expressed its commitment to a balanced curriculum and its opposition to selective cut-backs in the following resolution:

As school budgets today come under extreme fiscal pressures, trimming or eliminating so-called "peripheral" subject areas from the school curriculum appears often to be a financially attractive economy.

The American Association of School Administrators believes that a well-rounded, well-balanced curriculum is essential in the education of American children. We believe that deleting entire subject areas which have value in the total life experience of the individual is shortsighted.

Therefore, AASA recommends that school administrators declare themselves in favor of maintaining a full balanced curriculum at all grade levels, opposing any categorical cuts in the school program.

Position statements in support of music in the schools have been developed in recent years by various organizations and groups of distinguished laymen and professionals. The Educational Policies Commission of the National Education Association, in a 1968 position paper, stated:

We think it is important that all individuals have a wide exposure to the arts. This should be a part of school programs at all ages and in as many artistic areas as can be provided. Particularly, we think that each student should have rich experiences not only in appreciating the artistic works of others but also in creating artistic experiences for himself.

The role of enjoyment in the study of music perhaps requires special comment. The fact that music has always been a great source of enjoyment for mankind has led some persons to conclude that it is therefore not an appropriate subject for serious study, and has occasionally led music educators themselves to develop programs based largely on letting students enjoy themselves with little regard for genuine learning. It should be clearly understood that although music is inherently enjoyable, the highest enjoyment that results from its study is based on solid accomplishment toward specified educational objectives.

The reasons for including music in the curriculum are many and varied. They tend to be interrelated and overlapping, and their relative importance will

vary according to the philosophical views of the individual and the community. A few of the major reasons for including music in the curriculum may be summarized as follows:

1. To help each student to develop his aesthetic potential to the utmost.

2. To transmit our cultural heritage to succeeding generations.

3. To give the student a source of enjoyment he can use throughout his life, and to enhance the quality of life.

4. To provide an outlet for creativity and self-expression.

5. To help the student to understand better the nature of man and his relationship with his environment.

6. To provide an opportunity for success for some students who have difficulty with other aspects of the school curriculum, and to make the school a more pleasant place.

7. To increase the satisfaction the student is able to derive from music, and to enable him to deal with sophisticated and complex music.

8. To help the student become acquainted with other cultures.

9. To cultivate one of the major symbolic systems that make man uniquely human.

10. To help the student to realize that not every aspect of life is quantifiable and that it is important to be able to cope with the subjective.

11. To contribute to a balanced program of career education.

OUTCOMES OF MUSIC EDUCATION

What should be the outcomes of the quality music program? Although the specific objectives may differ from one school system to another, certain common aims tend to emerge.

The musically educated person:

1. Is able to make music alone and with others.
2. Is able to improvise and create music.
3. Is able to use the vocabulary and notation of music.
4. Is able to respond to music aesthetically, intellectually, and emotionally.
5. Is acquainted with a wide variety of music, including diverse musical styles and genres.
6. Is familiar with the role music has played and continues to play in the life of man.
7. Is able to make aesthetic judgements based on critical listening and analysis.
8. Has developed a commitment to music.
9. Supports and encourages others to support the musical life of the community.
10. Is able to continue his musical learning independently.

These outcomes apply to the generally educated student. However, the

student who has taken elective courses in music will have developed certain specialized competencies to a higher degree. For example, the student who has played or sung in a performing group should be able to perform the standard literature for his instrument or voice and should be able to play or sing by himself or with others with a markedly higher level of skill than the student who has not had this experience.

A comprehensive music program, such as is described in this guide, should establish for every student a solid and permanent relationship with music. Such a program is aimed at making all students aware of the many-faceted nature of the subject and helping each of them to build a relationship with music that gives satisfaction and personal growth during the school years and throughout life.

CURRICULUM DEVELOPMENT IN MUSIC EDUCATION

"Great nations write their autobiographies in three manuscripts, the book of their deeds, the book of their words, and the book of their arts. No one of these books can be understood unless we read the other two, but of the three, the only trustworthy one is the arts." These words of the nineteenth century philosopher John Ruskin express full support of music's place in the public school curriculum. The arts reflect the culture of a nation, and the purposeful teaching of the arts in the schools can influence the development of the national culture.

Society of today is under the influence of a highly technological thought process, and one effect of this atmosphere is a dehumanizing and less conducive environment for creative expression. In the 1980s, the arts must assume a major role in the total education of our youngsters, so that they may have depth of intellect and enlightened aesthetic perception. The potential for improving the quality of human existence in America rests in schools which provide opportunities for students to develop keen sensitivity to beauty and to the quality of life.

This curriculum guide for music education in the secondary school is a result of an often expressed need for additional direction to this important phase of education in the arts. The music curriculum development committee fully recognizes the elective nature of secondary music education, and offers no recommendation for change of this elective status. Every effort has been made to prepare a resource manual that would encourage and support the improvement of the music teaching/learning process in Louisiana schools. Basically this book says, "If you have a school band program, or orchestra, or choir, here are a few guiding principles that will help to assure quality

instruction in this area."

Benjamin Bloom's Taxonomy of Educational Objectives in essence divides the learning process into three domains of learning--cognitive, affective, and psychomotor. The cognitive domain involves the vast area of knowledge--of facts and information that can be best communicated in a narrative form. The objectives of the psychomotor domain are directed primarily to skills--to abilities that can be communicated through demonstration. The affective domain encompasses objectives that are not so easily defined, but are related to attitudes, appreciations, and other subjective concepts. All subject area disciplines have objectives in all three areas of learning. Just as, for example, typing has a preponderance of psychomotor objectives, music and the other arts have a higher percent of affective objectives. However, it is the cognitive and psychomotor objectives that assist the students to make knowledgeable decisions in the affective domain.

Purpose of this Guide

It is not the purpose of this guide to provide a particular methodology or learning process. Essentially, this manual addresses the skills and concepts involved in basic musical literacy and general musicianship. The skills and concepts involved in developing the student musician from rank beginner to accomplished performer have been divided into three levels: beginning, intermediate, and advanced. No attempt has been made to assign any of these levels to particular years or grade levels. With the variety of scheduling practices that exist across the state, the local music teacher, school, and/or school system can assign these performance levels to particular grade levels, according to their program of studies in music.

It is reasonable to assume that music programs in small schools or systems

may not go beyond those objectives that have been designated as "intermediate." However, as the young musician develops, all of the objectives of the beginning level should be well established before proceeding into the intermediate level. The skills and concepts of the cognitive and psychomotor domains must be treated in a sequential and developmental fashion.

The band, choir, and orchestra programs discussed in this guide are described according to minimum standards for quality instruction. No effort was made to suggest standards or guidelines that would be unreasonable in today's education environment. Most school music programs meet or exceed the minimum standards suggested in this guide.

Implementation of this Guide

A course of study can improve instruction only if several factors are positively addressed. This guide is only the first step in a multi-faceted responsibility. The publication of this guide represents the commitment of the Louisiana State Department of Education to the premise that music instruction at the secondary school level is a basic part of the education of "the whole person." Now, most of the remaining factors involved in the implementation process depend on decisions usually made at the local education agency level. The following considerations are essential to this implementation process:

1. The commitment of the music teacher. Public performance of quality musical presentations is an important part of music education, and a source of much personal satisfaction to the music teacher and his or her students. However, it is the wise music educator that recognizes the fact that worthy music performances are the results of quality music instruction. Each music instructor must accept the commitment to quality instruction, and resist the

temptation to sacrifice the developmental process for the understandable desire to perform. In most cases, a little more patience will assure a much more satisfying musical experience with life-long values.

2. The commitment of the local education agency. The role of music education in the secondary schools is a local matter, determined by the needs of the community and the people served by its schools. A quality music instruction program is assured when the local school administration recognizes the academic value of its music program, and supports it according to guidelines for other academic disciplines. The music education program struggles when the administration fails in this commitment.

Curriculum development is an ongoing and continuous process. No curriculum guide is ever complete. It grows with its use, as teachers strive to meet the needs of individual learners, and to guide young people toward the achievement of excellence.

QUALITY OF MUSICAL EXPERIENCES

Although varied musical activities are necessary to meet the divergent needs of students, it is the quality of experience to be gained in each activity offered in a music education program that determines whether the program is worthwhile.

The realization of human values that are potential in a musical experience depends largely upon the musical quality of that experience. If this musical quality is watered down, the quality of the student's response will be correspondingly weakened. Students do not derive a sense of satisfaction from participating in an inferior performance. Let a choral or instrumental group perform poorly for its student body for a semester or two, and the enrollment in that group will decline sharply, for the social values or participation will have declined along with the musical standards. A wholesome sense of pride in achievement is of great value.

The human values that can be developed through these activities must not be sacrificed. On the other hand, these values should not be used as an excuse for weakening a program of substantial learning for the sole purpose of having fun with music, even though enjoyment is most desirable. It is important to remember that some of the greatest joys and abiding satisfactions come from the achievement of a challenging task well done and the sense of growth and development that comes from that success.

VALUES AND RELEVANCE OF MUSIC EDUCATION

In order to define and implement a comprehensive music education program in our schools, a statement of values is essential. Values--that which one cherishes and seeks--are important because much of an individual's behavior is directed by his values. To a great extent, students learn what they want to learn. Therefore, the popular cry is for music that is "relevant." Relevance has come to refer to matters that are genuine and germane rather than artificial and superficial.

A relevant musical experience is one that evokes strongly affective responses. Young people who desperately need to experience success in school must find that they can do so in their musical activities. The success in learning must be genuine, however. It fools no one--especially children--to lower expectations and standards to a point where success is virtually inevitable but at the same time unsatisfying.

It is possible to build lessons that are "solid" and at the same time learnable. It is also possible for teachers to organize lessons and strategies to suit particular students by using language suitably involving children in appropriate activities, and providing the proper challenges and the necessary rewards. The more tangible and specific the instruction and the more adroitly it is adapted to various classroom situations, the more likely it will be that every student, no matter what his background, will be able to learn more effectively.

Music, as well as any other subject that is a part of general education, will contribute to continuing growth only if the learning experience is sufficiently stimulating and significant. By ensuring that music education provides memorable and provocative experiences, the program offers the individual

the basis for a wellspring of lifelong enrichment. It is the function of aesthetic education therefore, to provide the learner with the opportunity for genuine aesthetic experiences.

Because of nonmusical factors, a rich source of affective musical experience has been largely ignored in American society. The contribution of all ethnic groups to music--as to all other aspects of culture--must be recognized and openly and fully shared. Every effort should be made to research and use authentic examples of music produced by various cultures. It is of the utmost importance that all music to be included in the music education program be studied first and foremost as expressive sound, i.e., for its aesthetic value. If school subjects are to be "relevant," if they are to be honest, if they are to be useful and rich in experience, and if they are to challenge and widen horizons, they must be as true to their deepest values as possible.

Music as music, rather than as an artifact of this or that culture, transcends time, place, and ethnic origin, reaching to the level of experience that is common to all human beings. To the extent that music teachers emphasize music as art, rather than as cultural illustration, they will avoid the dangers of singling out "pop music" or ethnic music as relevant. Our obligation is to enable the student to share as fully as possible in all beneficial human experiences, including aesthetically satisfying musical experiences. It is just as important for young people to become positively related to music as it is for music to be made relevant to them.

EVALUATION OF PROGRESS IN MUSIC

A carefully planned, well organized grading system is essential to the smooth operation of a school music program. No matter the experience of the music teacher, it is impossible for any director to sit down at the end of a grading period, review in his mind the work of every student, and decide on a fair grade for each. Unless day-to-day records are kept, the grade that the student receives will more than likely reflect the efforts made--or not made--just prior to the time to assign unit grades. This is usually not a true picture of the work done throughout the period.

When a student receives a low grade in a music class, he and his parents have the right to inquire why this mark was assigned. The director should welcome their interest, and he should be able to give them a clear, concise answer--not a nebulous statement that will further confuse them. A well developed grading system, approved by the school administrators, and understood from the beginning by the students and parents, can go a long way toward lending support and credibility to the director's objectives.

Course Descriptions

One key element to the accountability system for the school music program is a complete course description for all music classes. As for all subject areas, this statement should include the prerequisites for the class, the material to be covered in the course, and the factors involved in the evaluation system. This description is especially important for the top performing groups of the program. Since these groups are usually called upon for rehearsals and performances in the after school and evening hours, these activities become part of the curriculum for the course, and are subject to consideration in the evaluation process. Whenever possible, this description should include a

list of all performances with associated special rehearsals, with exact dates where possible. This course description, with an appropriate statement to be signed by a parent indicating acceptance, should be distributed at the beginning of each semester.

Elements of Evaluation

The performance objectives in the school music program are to be found in all three domains of learning: the cognitive, the psychomotor, and the affective. The grading system should reflect the assessment of learning experiences in all three domains, and each area of learning requires a different technique of evaluation.

The objectives of the cognitive domain of music learning are perhaps the easiest to teach, to discuss, and to evaluate. They are the easiest to define in behavorial terms and to evaluate against the objectives. The acquiring of knowledge in the cognitive domain can be adequately measured through paper and pencil tests and class recitation. Although performance preparation is often demanding, the planning for class presentations should allow time for occasional tests. One of the greatest dangers of objective testing in the cognitive domain is attempting to cover too much material on one test. Concentration upon a relatively narrow area of knowledge or upon a clearly defined set of abilities will produce a test that gives more information that is useful to the teacher in further planning and teaching.

The skills of the psychomotor domain are usually measured by means of demonstration. An organized plan of individual recitation can keep the music teacher informed of the progress made by each student. Such music activities as sectional rehearsals, solo and small ensemble performance, and music "check-offs" are helpful in the evaluation of individual skill development. Because

musicianship is made up of such a variety of skills, the only way to estimate student progress is to evaluate many of these skills periodically for each student.

Unlike the cognitive and psychomotor objectives which are overt in nature, the affective domain is almost entirely covert and internal. The affective domain is concerned with emotions and feelings, with sensitivity and awareness. One problem of measurement is that testing uses words--asking questions, eliciting responses to various kinds of statements, requiring that choices be made--and the student who discovers what sort of thing is being measured may make the responses he considers appropriate, whether true or not. In many cases, the most appropriate measurement devices for the affective domain are the observations of the teacher and rating scales.

One aspect of evaluation in the affective domain is reflected in the student's attitude and willingness to participate. The "attitude" or "participation grade" should be considered in determining each student's final grade for the assessment period. By using a "point system," this part of the grade can be stated in terms of a number or score. This can assist the music director in his or her counseling with the students and parents, when questions arise about a particular grade.

If a teacher chooses to use a point system, as with other phases of the accountability system, the plan should be duplicated and distributed at the beginning of the semester. Also, the point system should provide opportunities for receiving points for positive contributions, as well as losing points because of negative behavior.

With a little thought, the teacher should be able to prepare a list of occurrances that would earn points for the student. Such things as regular rehearsal

attendance and punctuality, participation in extra services such as solo and small ensemble work, special performances and related rehearsals, and successful "check-off" of festival music are just a few items to be considered.

Points might be taken away for such problems as failure to have all music and/or instrument at all organization functions, tardiness to rehearsals or other organization functions, improper wearing of uniform, and deliberately playing in an improper manner one's own or someone else's instrument.

Over a period of time, the point system can be refined to where it is a manageable system that gives a positive contribution to the evaluation procedure. The guidelines should be established in advance, and the system should be as stable as possible, avoiding changes that only cause confusion.

Discipline

The control of personal discipline of the students is of the utmost importance, and nothing contributes more to a well managed classroom environment than excellence of motivational teaching. However, regardless of the expertise of the instructor, there is always the need for a plan for disciplinary control in the classroom. The rules governing the personal discipline of the students can usually be reduced to a manageable number of five or six. In addition to these rules, the plan should list the specific consequences of infractions of the rules.

The discipline plan should have the approval of the school administration, and should be distributed to and accepted by the students and parents. It should be obvious to everyone reading the plan that the goal of this system is to assure a learning environment for the music classes.

As important as personal discipline and its control is, this plan should stand

apart from the evaluation of progress, and a student's problems with personal discipline should not be reflected in his grade, except when his participation in the organization is affected. The grade that the student receives should primarily reflect the progress, or lack of progress, in the study of music. A student's participation in all phases of organization activity might be excellent, although there are discipline problems.

Communication and Consistency

The aspects of the accountability system regarding evaluation and discipline are very important considerations for the music teacher, and the acceptance and success of his music program will depend greatly on his attention to these important details. There are two important factors of this system that can mean success or failure, depending on the attention they receive--communication and consistency.

This accountability plan should be carefully considered, and then transmitted to the students and their parents through a concise statement. The signature of the school principal on the document, indicating his approval, will certainly add weight to this policy statement. The communication program can be completed by getting a signed statement from each student and parent, indicating his or her understanding and acceptance of these policies.

The validity and reliability of this system will depend greatly on the degree to which consistency is maintained. There are two sides to the consistency factor. First, the system must be enforced to the same degree all the time. The students will become confused if the music teacher is not consistent with his approach to this system. Also, the system must be applied to all students equally. Nothing can damage this program more than for the director to show obvious partiality in his application of these policies. All students

must believe that the system is operated in an impartial manner.

The factors involved in the evaluation of progress in music and the plan for disciplinary control, along with quality teaching techniques of a well balanced music program, will assure a wholesome teaching/learning environment and a musical experience for everyone. Once this system is in place, the music teacher will find that less time is required for this activity, leaving more time for what he is there to do--teach music to young people.

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B A N D

Guidelines for Support

Performance Considerations

Performance Objectives

GUIDELINES FOR SUPPORT

These "Guidelines for Support" are based on, and often are quotations from, material in The School Music Program: Description and Standards, developed by the National Commission on Instruction of the Music Educators National Conference ir conjunction with the National Council of State Supervisors of Music. Appreciation is expressed to MENC for permission to quote from their 1974 publication.

Ultimately the quality of an instructional program is determined by what actually takes place between the student and the teacher and between the student and his learning environment. No set of quantitative specifications for staff, equipment, or facilities can ensure a quality program. Excellent results are sometimes achieved under adverse conditions, while excellent conditions sometimes produce disappointing results. Yet an adequate staff and satisfactory facilities and equipment so increase the likelihood of excellence that the establishment of such standards becomes a necessary and proper function of a professional organization.

It is certainly to be hoped that the overwhelming majority of school districts will insist on a standard higher than the basic program. This level often will not be satisfactory for the district that aspires to excellence. Each district should develop a plan to ensure orderly, systematic progress by which each school that has not yet achieved the basic program may do so.

Standards for Curriculum

Course offerings in music education are determined by the needs and desires of the students and community served by the school. Music is incorporated in the curriculum on an equal basis with other subject-matter fields, and the school band continues to be the most widely used course offering in instrumental music.

1. Beginning instruction on the basic wind and percussion instruments is offered in the elementary school in grade four or higher.

2. Beginning and intermediate instruction on wind and percussion instruments is offered in junior high/middle school.

3. Beginning, intermediate, and advanced band instruction is offered at the high school level, as determined by the needs of the students and budgetary limitations.

4. At least one alternative performing organization (for example, stage band) is available in the high school, as determined by the needs of the students and budgetary limitations.

5. Though the major emphasis in each band course is on performing, experiences ir organizing (theory) and/or describing (music appreciation) are occasionally included.

6. Academic credit is offered for music courses on the same basis as for other courses meeting for the same amount of time.

Standards for Scheduling

Scheduling practices vary widely depending upon a multitude of factors. These standards are intended to apply in any of a variety of learning situations, and the specifications in this section refer to time during the regular school day.

Music teachers usually work with groups of various sizes, including extremely large groups. Although certain types of learning can take place in large groups, others cannot. It is important that the schedule provide for instruction in small groups when necessary to facilitate the sequential growth of the students in musical learning.

It is recommended that performing organizations and other single-section courses be scheduled so as not to conflict with each other, insofar as possible, in order to provide each student with the widest range of curricular offerings.

1. Band instrument classes in the elementary school meet at least three times weekly for a total of not less than 120 minutes.

2. Band classes in the junior high/middle school meet at least three times weekly for a total of 150 minutes per week. Actually, a daily (5-day) program is preferred, and this is the most widely used schedule.

3. Band classes at the high school level meet daily for a total of not less than 250 minutes per week.

Standards for Staff

No single factor is more vital to the development and maintenance of a quality band program than a competent staff of adequate size. Long-range and short-range plans for staffing should be based on the objectives of the program and on the present and projected student population of the district.

1. The music teaching staff is sufficient to provide beginning class instruction on the basic band instruments at least three times weekly in the elementary school.

2. The music teaching staff is sufficient to provide beginning and intermediate class instruction on the basic band instruments at least three times weekly in the junior high/middle school.

3. The music teaching staff is sufficient to provide at least one band or wind ensemble class in the high school.

4. Each music teacher has at least 45 minutes daily, excluding travel time, for preparation and evaluation.

5. The hiring of a full-time music administrator is recommended when the teaching staff of the school district includes 15 or more music teachers.

Standards for Physical Facilities

The physical facilities required for an instructional program are determined by the nature and scope of the curriculum, which in turn is based upon the philosophical foundations underlying the program. It is expected that each school will contain facilities designed expressly for musical instruction. It is important that the music staff be involved from the early stages in the planning of new facilities.

1. There is a facility for teaching instrumental music in each elementary school, with sufficient secured storage space to store the necessary instruments, equipment, and instructional materials.

2. Each junior high or middle school and high school contains a music rehearsal facility of at least 2000 square feet of floor space. It is recommended that the ceiling of the rehearsal room be at least 14 feet high.

3. Each junior high or middle school and high school contains sufficient secured storage space to store the necessary instruments, equipment, and instructional materials.

4. The music facility of the junior high or middle school and the high school is sufficiently isolated acoustically that external sounds do not disturb students rehearsing and that rehearsals do not disturb persons in adjacent areas.

5. Each music classroom and rehearsal facility contains at least 48 square feet of chalkboard and at least 32 square feet of corkboard.

6. The music facility should have easy access to the auditorium stage.

Standards for Materials and Equipment

It is recommended that each school district provide the materials and equipment required to achieve the objectives of its band program, and that these materials and equipment be of good quality. It is also recommended that an adequate budget be provided for the mairtenance, repair, and eventual replacement of materials and equipment. The intent of these standards is that every teacher and student shall have convenient access to the materials and equipment needed.

1. Beginning and intermediate band instruction books are provided for students enrolled in instrumental music classes at the elementary and secondary level.

2. A library of large and small ensemble music for beginning, intermediate, and advanced instrumental groups, as well as supplementary technique material, exists in each secondary school. An acceptable minimum library would be at least five titles for each student enrolled in each of the respective types of ensembles.

3. Each secondary school has the following instruments in sufficient quantities to accommodate the largest group taught: piccolos, oboes, bassoons, alto clarinets, bass clarinets, contra-bass clarinets, tenor saxophones, baritone saxophones, French horns, bass trombones, baritone horns, tubas, and a variety of rhythmic and melodic percussion suitable for concert and marching performance.

4. Each secondary school has the following equipment in sufficient quantity to accommodate the largest group taught: heavy-duty music stands, conductor's stand and podium, and appropriate tuning devices.

5. Each room in the secondary school where instrumental music is taught has convenient access to the following: movie projector, screen, slide and/or film strip projector, tape recorder, and videotape equipment.

6. Consumable and nonconsumable supplies are available to each music teacher. A budget is provided for the special supplies and equipment needed in the teaching of instrumental music.

7. The school district provides an annual budget for the repair and maintenance of instruments and equipment equal to at least 5 percent of the current replacement value of the total inventory of instruments and equipment.

8. The school district provides an annual budget for the replacement of school-owned instruments and equipment equal to at least 10 percent of the current replacement value of the total inventory of instruments and equipment.

PERFORMANCE CONSIDERATIONS

While performance is an integral part of the band experience, it should be conceived as a part of the learning process. Performance should provide the student the experience of recreation in an intellectual setting. Performance should be treated as a means to the end result of producing well-developed individual performers. The skills and concepts of musical development must receive the emphasis, not the performance itself. Outstanding public performances and competition-festival participation are a by-product of outstanding fundamental development.

Beginning Cycle

Public performance obligations are not a part of the developmental process of the beginning band experience. The students and their parents must understand that, in order to enjoy the excitement of performance later, the content of the beginning band experience must be limited to skill and concept development. Those performances that do occur should be for parents only, and the selections used should be chosen from material within the beginning band method book and correlated supplementary material. These performances should be limited to end-of-the-school-year activities. Competition-festival participation or marching band experiences are not recommended for this level of development. The exploration of beginning solo literature, appropriate to the level of development, should be introduced and encouraged.

Intermediate Cycle

The concepts involved in public performance obligations are introduced

during the intermediate cycle. However, the emphasis must remain on the developmental process. Over-emphasis in performance at this stage could result in a halt to the basic learning process. The intermediate band student should be reminded of the extensive performance activities that occur at the advanced level, and the value of concentrating on individual skills at this intermediate stage. Toward the end of this stage of development, the students may be introduced to festival participation and marching band skills and concepts, where appropriate. However, these activities must be carefully integrated with the developmental process.

Advanced Cycle

If a well defined program of skill and concept development is conducted in the beginning and intermediate cycles, then the students should be prepared for full participation in a performance-oriented activity. Technique studies will continue, but these will be introduced through literature that has been selected for performance.

For several years band directors have employed, sometimes with questionable judgement, a rather wide range of public appearances. Many of these activities are for the purpose of enhancing in some way activities not solely concerned with the enjoyment of music. The literature performed is usually restricted to kinds of music appropriate only for the occasions and does not contribute satisfactorily to a well rounded musical education of the students.

Nevertheless, school bands can and must give reasonable and willing support to the ceremonial and social life of the school, the larger community, the state, and the nation. However, the thoughtless and sometimes willful expansion of this function to include many casual community events is sheer exploitation of student musicians. Although such groups as school bands

have real value in unifying a school with the community, the use of any musical performing group as a major public relations device may lead to serious digression from the educational aims of a balanced music education program.

It follows then that school administrators and band directors must bring even legitimate public performance activities into commensurate balance with the basic purpose of the music education program. This basic purpose is the aesthetic education of a broad group of students through deep and varied experience with music literature of worth. Educationally, the truly basic role of performance is as a means toward the aesthetic and musical development of the individual. Whenever these public performances serve the ends of aesthetic education, they should not only be permitted, but encouraged.

SECONDARY MUSIC EDUCATION

BAND

Performance Objectives

Beginning Band

At the end of the beginning cycle, the student will demonstrate the following:

Performance Objectives	Comments
APPROACH TO THE INSTRUMENT	
1. The student will name and identify the parts of his/her instrument.	
2. The student will demonstrate the proper assembly and dis-assembly of the instrument.	
3. The student will explain proper care and maintenance of the instrument.	
4. The student will demonstrate acceptable posture and playing position of the instrument.	
BASIC ELEMENTS	
1. The student will name and identify the basic elements of music notation.	i.e. staff, clef sign, time signature, key signature, bar line, whole note, whole rest, quarter note, quarter rest.
2. The student will name and identify the lines and spaces of the treble and bass clefs.	

RHYTHM - developing a physical, as well as an intellectual, feeling for the beat/count concept; note and rest values and patterns.

Performance Objectives	Comments
1. The student will explain and demonstrate use of meter signatures in terms of the function of the top and bottom numbers.	It is recommended that the following time signatures be introduced and drilled thoroughly: 4/4, 3/4, 2/4, 2/2, 3/8
2. The student will demonstrate, by counting and performing on his/her instrument, rhythmic patterns involving subdivisions of the whole note and corresponding rests.	To accomplish this objective, it is recommended that students use an accepted counting system, such as 1, e, &, A, 2, e, &, A; or 1, la, li, 2, la, li, etc. To accomplish this objective, the following sequence of steps is suggested: a. Perform rhythmic notation involving whole, half, and quarter notes and rests in 4/4 meter. b. Perform rhythmic notation involving the above and the dotted half note in 4/4 and 3/4 meter.

Performance Objectives	Comments
	c. Perform rhythmic notation involving the above and eighth notes in base-four meter and cut-time. d. Perform rhythmic notation involving the above and the dotted quarter note in base-four meter, the dotted half note in cut-time, and involving ties.

TONE QUALITY - developing a tone characteristic of his/her instrument; embouchure and breath control.

Performance Objectives	Comments
The wind instrument student will demonstrate the correct embouchure and breath control to produce a tone characteristic of his/her instrument. The percussion student will demonstrate the ability to produce an appropriate sound on tuned and untuned percussion instruments.	To accomplish this objective, the following steps are suggested: a. Begin the tone correctly. b. Sustain the tone correctly. c. Release the tone correctly, while maintaining the proper embouchure.

TECHNIQUE - developing the ability to efficiently and smoothly handle the manipulation of his/her instrument.

Performance Objectives	Comments
1. The student will demonstrate the correct basic and chromatic fingerings of his/her instrument.	To accomplish this objective, it is suggested that the student become skilled in reading and interpreting basic fingering charts.
2. The student will perform from memory the chromatic scale and various major scales for one octave, ascending and descending, in eighth notes at an approximate tempo of ♩ = 60.	To accomplish this objective, the student should recognize that the study of scales as a basis of technique is fundamental. It is recommended that an organized approach to scale study be followed.
FLEXIBILITY	
The student will perform lip slurs for brass players and finger slurs for woodwind players through two harmonics within the range studied.	To accomplish this objective, the student should recognize that flexibility studies as a basis of technique is fundamental.
ARTICULATION	
The student will demonstrate the use of basic articulations, such as staccato,	To accomplish this objective, the student must be made aware of

Performance Objectives	Comments
legato, slur, and unmarked.	contrasting styles and markings. It is recommended that this material be presented in an organized manner.
PERCUSSION	
1. The percussion student will demonstrate on the snare drum various rudiments (open and closed).	The percussion student should be made aware that the study of the rudiments as a basis of technique is fundamental.
2. The percussion student will demonstrate ability to perform on the other basic percussion instruments.	Such instruments as bass drum, cymbals, triangle, tambourine, woodblock, tympani, and melodic percussion instruments should be included.
MUSICALITY	
The student will demonstrate by performing with musical understanding, as determined by the literature being studied at his/her particular stage of musical development.	To accomplish this objective, the student will: a. Perform melodic material with proper phrasing. b. Perform melodic material at three different tempos.

Performance Objectives	Comments
	c. Perform melodic material at three different dynamic levels. d. Perform melodic material with two different styles of articulation (i.e., legato and staccato). e. Perform melodic material with rhythmic accuracy.
ENSEMBLE SKILLS	
1. The student will demonstrate the ability to tune his/her instrument to a beatless unison with like instruments.	To accomplish this objective, the student should be able to move from an out-of-tune pitch with many beats (either sharp or flat) to a tone with few and then no beats. Emphasis should be placed on the adjustment of the mechanical devices of the instrument. (i.e., slides, mouthpieces, hands, etc.)
2. The student will demonstrate his/her ability to participate successfully in	To accomplish this objective the student will:

Performance Objectives	Comments
an ensemble of homogenous or heterogeneous groupings.	a. Recognize when two players are playing the same or different pitches. b. Recognize when he/she is playing the same pitch or a different pitch when playing with others in an ensemble situation.
BALANCE AND BLEND	
The student will demonstrate the ability to control the quality and volume of his/her tone, in combination with students on like instruments, as determined by the material being studied.	To accomplish this objective the student should demonstrate the ability to hear his/her sound in combination with sounds of like instruments.
RESPONSE TO CONDUCTOR	
The student will demonstrate understanding of the role of the teacher/conductor in guiding and directing the ensemble.	To accomplish this objective the student will perform the music under consideration at various tempos, volume levels, and styles, as indicated by the conductor's gestures.

Performance Objectives	Comments
AFFECTIVE DOMAIN The student will demonstrate his/her appreciation of the value of participation in music classes/activities.	"Valuing" may be evidenced by observing student: a. Rearranging his/her schedule to accommodate special music functions. b. Bringing his/her instrument to school consistently. c. Electing music activities when given a choice between several activities. d. Seeking extra information about music through books, magazines, and records.

Intermediate Band

At the end of the intermediate cycle, the student will demonstrate the following:

Performance Objectives	Comments
RHYTHM The student will demonstrate by counting and performing, in addition to the skills acquired in the previous cycle, more complex rhythmic patterns including compound meter.	To accomplish this objective, the sequence originating in the beginning cycle, should continue as follows: a. Perform rhythmic notation involving whole, half, quarter, and eighth notes and rests plus dotted half and dotted quarter notes in base four, cut time, and base eight meter. b. Perform rhythmic notation which involves three subdivisions of the beat/count. c. Perform rhythmic notation involving all of the above rhythms and the sixteenth note and rest in base 4 and base 8 meter. d. Perform rhythmic notation

Performance Objectives	Comments
	involving all of the above plus the dotted eighth note in base 4 and base 8 meter. The list of meters should be expanded to include 6/8, 9/8, and 12/8.
TONE QUALITY	
The student, in addition to previous skills acquired, will demonstrate the continued development of the characteristic tone quality of his/her instrument, as determined by the literature being studied.	To accomplish this objective, the student should study the standard literature characteristic of his/her instrument, including solo material.
TECHNIQUE	
1. The student will demonstrate the continued development of the chromatic and major scales.	The organized plan of scale development should expand to include all major scales, with expanding ranges and increasing tempos.
2. The student will perform from memory various minor scales one octave, ascending and descending, in eighth notes at	The harmonic and melodic forms of the minor scales are recommended.

Performance Objectives	Comments
an approximate tempo of ♩ = 60.	
FLEXIBILITY	
The student, in addition to skills acquired in the previous cycle, will perform lip slurs in the brasses and corresponding finger slurs in the woodwinds through three harmonics.	
ARTICULATION	
The student, in addition to skills acquired in the previous cycle, will perform such markings as accents, tenuto, and marcato, as determined by the literature being studied.	
PERCUSSION	
The percussion student, in addition to skills acquired in the previous cycle, will demonstrate advanced rudiments and expanded study of traps and advanced tuning and techniques for the tympani.	To accomplish this objective, the student should study the standard band literature and solo and small ensemble literature for percussion instruments.

Performance Objectives	Comments
MUSICALITY The student, in addition to expanding skills acquired in previous cycle, will demonstrate the ability to perform with musical understanding, as determined by the literature being studied at the intermediate level.	To accomplish this objective, the student will: a. Perform melodic material with proper attention to breath control as it relates to the phrase; dynamic shading as relates to melodic contour of the phrase; tempo variation as dictated by the phrase. b. Perform a melody or primary line, harmonic accompaniment to the melody, bass line, and rhythmic background. c. Perform at all dynamic levels throughout the range of the literature being studied with the characteristic sound of the instrument. d. Identify and perform

Performance Objectives	Comments
	contrasting and repeated musical material within a melody; perform material using different dynamic levels to repeated material, perform material using different stylistic elements to repeated or contrasting material.
	e. Recognize and identify music of vertical or chordal structure, as opposed to music of contrapuntal or linear structure.
ENSEMBLE SKILLS	
1. The student, in addition to skills acquired in the previous cycle, will demonstrate the tuning of beatless octaves, fourths, and fifths.	To accomplish this objective, the student should demonstrate the use of the embouchure in tuning these intervals.
2. The student will demonstrate knowledge of, and the ability to correct, the inherent tuning characteristics of his/	To accomplish this objective, the student will use the strobe or other mechanical tuning device,

Performance Objectives	Comments
her instrument.	and demonstrate the skill to tune within a small ensemble.
SIGHT READING	
The student will perform at sight various musical selections within the skills of the beginning cycle.	To accomplish this objective, the student should recognize that the ability to read music independently is fundamental to the basic technique.
AFFECTIVE DOMAIN	
The student will demonstrate the further development and acceptance of the value of participating in music classes or activities.	"Valuing" may be evidenced by observing students: a. Purchasing his/her own instrument where feasible and possible. b. Requesting music by specific types, styles of composers. c. Attending musical functions on his/her own. d. Showing disappointment when music classes are cancelled.

Advanced Band

At the end of the advanced cycle, the student will demonstrate the following:

Performance Objectives	Comments
RHYTHM	
The student will demonstrate, in addition to the skills acquired in previous cycles, the ability to count and perform literature using complex meters.	To accomplish this objective, the list of meters should be expanded to include all examples within literature being studied.
TONE QUALITY	
1. The student will demonstrate, in addition to the skills acquired in previous cycles, control of the tone throughout the practical range of the instrument as dictated by the literature being studied.	
2. The student will demonstrate the method for producing a vibrato on the instrument, where appropriate.	
TECHNIQUE	
1. The student, in addition to the skills acquired in previous cycles, will perform from memory all major and minor scales and arpeggios in eighth notes at	Other forms of scale studies, such as scales in thirds, may be introduced at this level.

Performance Objectives	Comments
an approximate tempo of ♩ = 120.	
2. The student will perform from memory the chromatic scale for the practical range of the instrument, ascending and descending, in eighth notes at an approximate tempo of ♩ = 120.	
FLEXIBILITY	
The student will perform, in addition to the skills acquired in the previous cycles, lip slurs on brass instruments and corresponding finger slurs on woodwinds through the practical range of the instrument, and with increasing tempos.	
ARTICULATION	
The student will demonstrate, in addition to the skills acquired in the previous cycles, the more advanced and subtle articulations, as dictated by the literature being studied.	

Performance Objectives	Comments
PERCUSSION	
The percussion student will demonstrate, in addition to the skills acquired in previous cycles, the development of the more advanced percussion techniques, as dictated by the literature being studied.	The realization of this objective should demonstrate the complete development of the student percussionist.
MUSICALITY	
The student will demonstrate, in addition to the skills acquired in previous cycles, his/her ability to combine all of the musical elements to create an artistic effect.	To accomplish this objective, the student will use the various elements of music (melody, harmony, rhythm, tempo, timbre, dynamics, style, form, and texture) in performing with insight and understanding. The real measure of musicality can be evaluated only by its effect on an audience. The performer must have enough control of the technical aspects of performing to let the musical aspects be apparent.

Performance Objectives	Comments
ENSEMBLE SKILLS	
1. The student will demonstrate, in addition to the skills acquired in previous cycles, the ability to tune all intervals as dictated by the literature being performed.	To accomplish this objective, the student will demonstrate tuning in the various styles of music being performed with different instruments.
2. The student will demonstrate the skill of performing satisfactorily in a school band or wind ensemble.	To accomplish this objective, the following sequence is suggested: a. Follow the directions of a conductor while performing in an ensemble. b. Apply the proper dynamic level to his/her playing in accordance with music at any given time. c. Apply the proper tone quality in accordance with the music.
AFFECTIVE DOMAIN	
The student will demonstrate evidence of finding satisfaction and enjoyment in	Evidence of this might be observed by:

Performance Objectives	Comments
his/her musical participation and demonstrate preference for certain activities, experiences, and/or exposures based on his/her own value criteria.	a. Arranging school schedule to insure participation in music classes. b. Willingly serving as a helper and assistant. c. Showing pride over an upcoming concert due to his feelings that he has something worthy of sharing with an audience. d. Showing interest in the program, even after graduation.

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C H O I R

Guidelines for Support

Junior High and Middle School Choral Music

Performance Objectives

GUIDELINES FOR SUPPORT

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Ultimately the quality of an instructional program is determined by what actually takes place between the student and the teacher and between the student and his learning environment. No set of quantitative specifications for staff, equipment, or facilities can ensure a quality program. Excellent results are sometimes achieved under adverse conditions, while excellent conditions sometimes produce disappointing results. Yet an adequate staff and satisfactory facilities and equipment so increase the likelihood of excellence that the establishment of such standards becomes a necessary and proper function of a professional organization.

It is certainly to be hoped that the overwhelming majority of school districts will insist on a standard higher than the basic program. This level often will not be satisfactory for the district that aspires to excellence. Each district should develop a plan to ensure orderly, systematic progress by which each school that has not yet achieved the basic program may do so.

Standards for Curriculum

The course offerings in the vocal music curriculum are determined by the needs and desires of the students, and decisions relative to this curriculum are based upon the philosophical foundations of the local school system. The vocal music program must not only challenge the musically talented but also must provide experiences for all students at a level of maturity consistent with their ability.

1. Beginning and intermediate choral instruction is available in the junior high or middle school to any student desiring such instruction.

2. At least one non-performance-emphasis class (general music, music appreciation, etc.) is offered at each grade level in the junior high or middle school.

3. Mixed chorus is offered in the high school. Additional choral ensembles--differentiated by the experience, ability, or degree of interest of the members--are offered as enrollment increases.

4. At least one alternative performing organization (for example, swing choir, madrigals, small ensembles) is available to students as interest and enrollment increases.

5. Though the major emphasis in each course is performing, experiences in organizing and/or describing music are occasionally included.

6. Academic credit is offered for all music courses on the same basis as for other courses meeting for the same amount of time.

Standards for Scheduling

Scheduling practices vary widely depending upon a multitude of factors. These standards are intended to apply in any of a variety of learning situations, and the specifications in this section refer to time during the regular school day.

From time to time, vocal music teachers may work with groups of various sizes, including extremely large groups. Although certain types of learning can take place in large groups, others cannot. It is important that the schedule provide for instruction in small groups when necessary to facilitate the sequential growth of the student in musical understanding.

It is recommended that performing organizations and other single-section courses be scheduled so as not to conflict with each other, insofar as possible, in order to provide each student with the widest range of curricular offerings. If, for example, advanced choir meets at the same time as another course that is required in the student's program or that is a desirable elective for him, and of which there is only one section, he is forced to make a choice that might have been avoided by more careful planning.

1. Choral performance-emphasis classes in the junior high or middle school meet at least three times per week for a total of 150 minutes per week. Actually, a daily (5-day) program is preferred, and this is the most widely used schedule.

2. Choral performance-emphasis classes at the high school level meet daily for a total of not less than 250 minutes per week.

3. Organization-emphasis (theory) and description-emphasis (music appreciation) courses in the high school and junior high or middle school meet

as frequently and for as many minutes as comparable elective offerings in other subject-matter fields.

Standards for Staff

No single factor is more vital to the development and maintenance of a quality vocal music program than a competent staff of adequate size. Long-range and short-range plans for staffing should be based on the objectives of the program and on the present and projected student population in the school district. Also, the unique character and distinctive needs of instructional programs in music require the services of administrative personnel trained in music.

1. The music teaching staff is sufficient to provide vocal experiences at least three times a week throughout the school year, in groups of comparable age, vocal maturity, and experience, to any student desiring such instruction in the junior high or middle school.

2. The music teaching staff is sufficient at the high school level to offer at least one daily choral music experience to any student desiring such instruction.

3. Each vocal music teacher has at least 45 minutes daily, excluding travel time, for preparation and evaluation.

4. The hiring of a full-time music administrator is recommended, when the teaching staff of the school district includes 15 or more music teachers.

Standards for Physical Facilities

The physical facilities required for an instructional program are determined by the nature and scope of the curriculum, which in turn is based upon the philosophical foundations underlying the program. It is recommended that each school contain facilities designed expressly for vocal music instruction. It is important that the music staff be involved from the early stages in the planning of new facilities.

1. Each high school and junior high or middle school contains a choral music rehearsal room, with a recommended minimum size of 1200 square feet (40' x 30') and a minimum ceiling height of 12 feet.

2. Each choral music facility contains sufficient secured storage space to store the necessary equipment, robes, instructional material, and choral music library.

3. Each choral music facility is sufficiently isolated acoustically that external sounds do not disturb music classes, and that rehearsals do not disturb persons in adjacent areas.

4. Each high school and junior high or middle school contains office space for each music teacher in the school.

5. Each choral music facility contains at least 32 square feet of chalkboard and at least 24 square feet of corkboard.

Standards for Materials and Equipment

It is recommended that each school district provide the materials and equipment required to achieve the objectives of its vocal music program and that these materials and equipment be of good quality It is also recommended that an adequate budget be provided for the maintenance, repair, and eventual replacement of materials and equipment.

1. Each junior high or middle school provides a current basal series for each classroom where general music is taught. Each student is provided with a copy of the text, and the accompanying recordings and teacher's books are also provided.

2. A beginning vocal techniques instruction book is provided for each student enrolled in the beginning choir class.

3. Each high school and junior high or middle school contains a library of choral music for large and small ensembles and for beginning, intermediate, and advanced levels of instruction. The library contains a wide variety of music, and at least three titles for each student enrolled in each of the respective types of ensembles is a recommended minimum collection. The vocal music library should increase in size by at least 5 percent annually.

4. Each room in the high school and junior high or middle school where vocal music instruction takes place contains a good quality piano, tuned at least twice annually.

5. Each performing choral ensemble has convenient access to a set of portable choral risers.

6. Each room in the high school and junior high or middle school where music instruction takes place contains good quality sound reproduction equipment.

7. A budget is provided for the special supplies and equipment needed in the teaching of vocal music. Consumable and nonconsumable supplies are available to each vocal music teacher.

8. The school district provides an annual budget for the repair and maintenance of instruments and equipment equal to at least 4 percent of the current replacement value of the total inventory of equipment.

9. The school district maintains a fund for the replacement of school-owned equipment, and contributes annually to this fund an amount equal to at least 10 percent of the total inventory of equipment.

JUNIOR HIGH OR MIDDLE SCHOOL CHORAL MUSIC

The junior high or middle school choral music program is the effective link between the elementary classroom music experience and the specialized choral activities of the high school. It must provide the means by which both continuing and terminal students become discriminating, creative listeners or participants in future musical ensembles. It accomplishes this goal through . . .

* developing the voice within the physiological limitations of adolescence.

* mastering certain skills which lead to a fuller understanding and more intelligent interpretation of the musical score.

* offering a systematic means of acquiring self-discipline.

* providing a basis for developing aesthetic judgment through association with the finest music literature of all style periods.

* offering the kinds of guidance which help students make sound judgments regarding their future musical life.

* giving the gifted student enriched musical opportunity and experience.

* inviting students to think, to act creatively, and to experiment on many different levels.

Through the singing activity, the student acquires controlled emotional experiences, desirable social attitudes, and the skills and concepts of rhythm, notation, creativity, and listening. If participation by all is to be achieved, pupils must find personal satisfaction in the singing activity. This satisfaction depends upon a comfortable psychological climate created by the teacher. The junior high school students may be best served in separate chorus classes for boys and girls.

The adolescent boy, for example, experiences a definite voice change, and therefore, needs special attention as he continues to sing through this period of change. Care must be taken to assist the boys, during the period of change, to adjust and control their singing voices so that musical progress can be made without damage to the vocal organs. The teacher is challenged to provide materials and experiences which will take the boys comfortably and musically through these changes. Successful .. _ ing of this problem usually eliminates those emotional and disciplinary difficulties which often arise in the boys' sections.

These problems can be successfully treated in the mixed chorus, but better participation and less emotional stress will be experienced in the boys' chorus. The separate class will provide an environment more conducive to the on-going process of voice checking through the years of change. In the beginning the boys may place themselves where they feel their voices belong on the basis of singing and discussion. A regular systematic voice check should be arranged to ascertain the validity of the boys' decision.

The girls' chorus, at the junior high level, offers female students an opportunity to sing and to experiment with their developing voices. The girls develop the ability to sing two, three, and perhaps four-part,

treble music with accuracy and clarity. Skills in tone production, diction, and sight-reading can be stressed in this class.

SECONDARY MUSIC EDUCATION

CHOIR

Performance Objectives

Beginning Chorus
(Non-Selective Chorus)

At the end of the beginning cycle, the student will demonstrate the following:

Performance Objectives	Comments
RHYTHM	
1. The student will write or orally describe the following rhythmic symbols, in terms of their relative duration in 2/4, 3/4, 4/4, and 6/8 meter: notes: rests:	The student will count, tap, clap, and/or sing non-syncopated patterns involving at least three kinds of notes and rests, and be no longer than four measures.
2. The student will describe the time signature in terms of the functions of the upper and lower numbers.	At the beginning level, this objective should be limited to simple meters, as listed in the objective above.
3. The student will describe the function of the dot, as to its effect on the time value of the dotted quarter and dotted half notes.	The concept of the dot and its effect on any note should be emphasized. Individual notes should not be taught in isolation.
4. When given written examples of two different rhythmic phrases, the student will choose the correct phrase upon hearing the examples played at least twice by the teacher.	For this objective, a rhythmic phrase should use at least three kinds of notes and/or rests, and be no longer than four measures.

Performance Objectives	Comments
5. The student will write short rhythmic patterns involving at least three different notes or rests.	The teacher should see that the students understand the concept of the "complete measure."
6. The student will demonstrate understanding of the concept of the beat by writing the beat numbers under given short rhythmic patterns.	
MELODY	
1. Given short aural and/or written melodic examples, the student will identify the direction the melody moves.	The melody moves: up, down, or stays the same.
2. Given short aural melodic examples, the student will identify the tonal center or "Do."	
3. Given written examples of the grand staff, the student will identify the names of the lines and spaces of the treble and bass clefs.	If the beginning level is taught in classes such as "girls' chorus," "boys' chorus," this objective might be limited to the clef used by the particular voices.
4. Given a visual representation of the	

Performance Objectives	Comments
piano keyboard, the student will identify the letter names of the white and black keys.	
5. Given a visual representation of the piano keyboard, the student will identify the whole and half steps on the white keys.	
6. Given short written melodic examples, the student will identify each interval as either a step or a skip.	
7. Given a starting pitch, the student will sing by sight ascending intervals from the given pitch of a major third, perfect fourth, and perfect fifth.	Students can accomplish this objective by singing in groups of four students or less.
8. Given a starting pitch, the student will sing by sight short examples of stepwise pitch movement, using solfeggio, letter names, or numbers.	At least three different pitches would be an appropriate minimum. To achieve this objective, the students could sing in groups of four or less. The range of the examples should not exceed a fifth.

Performance Objectives	Comments
HARMONY	
1. The student will demonstrate ability to sing his/her part in a two-part round or canon.	
2. The student will complete vocally a three-part major chord by supplying the missing tone when any other two tones are given.	
3. The student will explain, either aurally or written, the concept of the "key signature," and tell how the correct major key is determined by the key signature.	
4. The student will sing his/her part to short homophonic two-part examples, using words or neutral syllables.	Examples of four measures in length will be adequate for this objective at this level.
VOCAL PRODUCTION	
1. The student will demonstrate acceptable posture while singing, both sitting and standing.	To achieve this objective, the student should be introduced to correct body alignment while

Performance Objectives	Comments
	sitting or standing.
2. The student will demonstrate freedom of the jaw, lips, tongue, and larynx while singing.	Evoke the initial yawning sensation.
3. The student will demonstrate good breath management.	Encourage natural in-take and expelling of air through relaxing and contracting of diaphramatic muscles.
4. When given a pitch source, the student will demonstrate ability to match that pitch.	Match several pitches within a comfortable vocal range.
5. The student will demonstrate ability to attack and release tones within a comfortable vocal range.	Staccato and legato singing of simple melodic exercises.
INTERPRETIVE ELEMENTS	
1. The student will define given dynamic markings.	Some dynamic markings which would be appropriate are: p, mp, pp, f, mf, ff
2. The student will demonstrate dynamic	

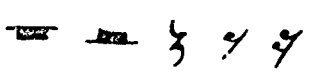
Performance Objectives	Comments
control by changing from loud to soft or soft to loud within a short melodic example.	
3. The student will define given tempo markings.	Some tempo markings which would be appropriate are: allegro — ritardando lento — fermata accelerando — moderato
4. The student will sing a short melodic example involving at least one tempo change.	The tempo change should be limited to the markings listed above.
5. The student will define given articulation markings.	Some articulation markings which would be appropriate are: legato — slur marcato — staccato
6. When given a starting pitch, the student will sing his/her part to a simple example of two, three, or four-part music, combining knowledge of rhythm, pitch, dynamics, tempo, and articulation.	Singing in groups of four students or less could satisfy this objective.

Beginning Chorus
(Non-Selective Chorus)

Performance Objectives	Comments
7. The student will demonstrate knowledge of elementary elements of form in music.	Begin with simple a. question/answer phrases b. similar and contrasting phrases c. repeated material d. period structure

Intermediate Chorus

At the end of the intermediate cycle, the student will demonstrate the following:

Performance Objectives	Comments
RHYTHM	
1. The student will write or orally describe the following rhythmic symbols in terms of their relative duration in any simple or compound meter: notes: rests: 	This objective is an expansion of the first objective under Rhythm in the Beginning Level.
2. The student will describe the time signature in compound meter, in terms of the function of the upper and lower numbers.	Attention should be given to the beat/count relationship in compound meter (i.e., the dotted quarter note in 6/8 meter gets 3 counts but only 1 beat.)
3. The student will sing and/or count short rhythmic patterns involving dotted quarter and dotted eighth notes.	
4. The student will sing and/or count short rhythmic patterns involving syncopated rhythms.	
5. The student will write short rhythmic patterns involving at least five	See Objective #5, Rhythm, Beginning Level.

Performance Objectives	Comments
different notes including syncopation and dotted notes.	
MELODY	
1. The student will identify by sight and sound any major or perfect interval ascending from the tonic within an octave.	
2. The student will sing any major or perfect interval ascending from the tonic within an octave range.	
3. Given a starting pitch, the student will sing by sight a short phrase composed of steps, including at least one example of major second, major third, perfect fourth, perfect fifth, and octave.	
4. The student will demonstrate in performance an understanding of the elements of pitch notation.	
HARMONY	
1. The student will sing his/her part in a chord progression, using neutral	Students should be able to sing a part in I-IV-V-I, I-V-I, IV-V-I,

Performance Objectives	Comments
syllables or words.	and similar progressions.
2. The student will identify major, minor, and diminished triads by ear.	
3. The student will demonstrate his/her ability to change the chord quality by altering his part in a given chord.	Major to minor, minor to major, minor to diminished, etc.
4. The student will sing a sight his/her part in examples of two, three, or four part music.	The selections used for assessment should be of easy to medium difficulty.
5. The student will demonstrate in performance an understanding of the basic elements of harmony.	The elements which should be considered minimal are all major keys, major and minor chord qualities, and minor keys.
VOCAL PRODUCTION	
1. The student will demonstrate while singing the production of pure vowel sounds.	Give attention to diphthongs.
2. The student will demonstrate while singing the execution of articulate initial and final consonants.	

Performance Objectives	Comments
3. The student will demonstrate individual singing skills.	The following criteria should be considered: a. straight posture b. deep breath c. open mouth d. free tone e. good diction and obvious attention paid to sound, balance, and intonation.
INTERPRETIVE ELEMENTS	
1. The student will demonstrate while singing the ability to apply the following dynamic markings: pp, p, mp, mf, f, ff, crescendo, decrescendo.	
2. The student will demonstrate while singing the ability to apply the following relative tempo markings: largo, andante, allegro, accelerando, and rallentando.	
3. The student will demonstrate while singing the ability to apply the following	

Performance Objectives	Comments
articulation markings: legato, marcato, slur, and staccato.	
4. The student will demonstrate while singing the ability to apply various repeat signs.	D.S., D.C., coda, etc.
5. The student will identify by ear and perform in small or large groups simple literature representative of a variety of styles and idioms.	Variety is defined as music drawn from different cultures, historical epochs, and/or cultural purposes such as pop, art, show, ceremonial, and folk.

Advanced Chorus

At the end of the advanced cycle, the student will demonstrate the following:

Performance Objectives	Comments
RHYTHM	
1. The student will demonstrate in performance an understanding of more complex note and rest patterns, as represented in the literature studied.	The student should demonstrate facility with all of the standard note and rest patterns.
2. The student will demonstrate in performance an understanding of asymetrical meter, and the ability to change meter within a composition.	5/4, 7/4, 3/4 to 4/4, 2/2 to 3/4, etc.
MELODY	
1. The student will demonstrate in performance an understanding of major, minor, and perfect intervals.	
2. The student will demonstrate in performance an understanding of more complex elements of pitch notation, as represented in the literature studied.	Chromaticism
HARMONY	
1. The student will demonstrate in	Chromaticism, polytonal, atonal, etc.

Performance Objectives	Comments
performance an understanding of the more complex elements of harmony, as represented in the literature studied.	
2. Given several aural examples of chords, the student will identify those that are triads and those that are seventh-chords.	
SINGING SKILLS	
1. Given the "key note," the student will sing at sight the starting pitch for his/her assigned part in a choral composition.	
2. Upon completion of group instruction and rehearsal of a composition of the difficulty of a Bach chorale, the student will demonstrate the ability to hold his/her part by singing in a quartet or trio.	An acceptable level of proficiency should be demonstrated through the following musical factors: a. tone (beauty and blend) b. intonation c. diction (clarity of consonants and purity of vowels) d. interpretation (expression, phrasing, style and tempo)

Performance Objectives	Comments
	e. musical effect (artistry, fluency, and vitality)
3. Given the key note and an indication of tempo, the student will sing at sight in a quartet or trio his/her part in an unfamiliar composition of the difficulty of a standard hymn.	
MUSICAL JUDGMENT	
The student will evaluate subjectively and objectively recorded examples and live performances of their singing and that of other groups.	The evaluation should be concerned mainly with rhythm, pitch, harmony, interpretation, and singing skills. Two possible methods are essay questions and checklist form.
MUSICAL RESPONSIVENESS	
The student will demonstrate an increased responsiveness to and tolerance of many kinds of music.	Some possible indicators are: a. sensitive performing b. willing attitude c. written and verbal comments showing a depth and level of sophistication in awareness, understanding,

Performance Objectives	Comments
	and tolerance of many kinds of music.

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O R C H E S T R A

Guidelines for Support

Performance Objectives

GUIDELINES FOR SUPPORT

These "Guidelines for Support" are based on, and often are quotations from, material in The School Music Program: Description and Standards, developed by the National Commission on Instruction of the Music Educators National Conference in conjunction with the National Council of State Supervisors of Music. Appreciation is expressed to MENC for permission to quote from their 1974 publication.

Ultimately the quality of an instructional program is determined by what actually takes place between the student and the teacher and between the student and his learning environment. No set of quantitative specifications for staff, equipment, or facilities can ensure a quality program. Excellent results are sometimes achieved under adverse conditions, while excellent conditions sometimes produce disappointing results. Yet an adequate staff and satisfactory facilities and equipment so increase the likelihood of excellence that the establishment of such standards becomes a necessary and proper function of a professional organization.

It is certainly to be hoped that the overwhelming majority of school districts will insist on a standard higher than the basic program. This level often will not be satisfactory for the district that aspires to excellence. Each district should develop a plan to ensure orderly, systematic progress by which each school that has not yet achieved the basic program may do so.

Standards for Curriculum

Course offerings in music education are determined by the needs and desires of the students and community served by the school. To include orchestra within the music course offerings recognizes the cultural and artistic value of one of the oldest types of musical ensemble.

1. Beginning instruction on string instruments is offered in the elementary school in grade four or higher.

2. Orchestra or string orchestra is offered in the junior high or middle school and the high school.

3. Experience in small ensembles is available in the junior high or middle school and the high school to any student desiring such experience.

4. Academic credit is offered for performance-emphasis courses on the same basis as for other courses meeting for the same amount of time.

Standards for Scheduling

Scheduling practices vary widely depending upon a multitude of factors. These standards are intended to apply in any of a variety of learning situations, and the specifications in this section refers to time during the regular school day.

Music teachers usually work with groups of various sizes, including extremely large groups. Although certain types of learning can take place in large groups, others cannot. It is important that the schedule provide for instruction in small groups when necessary to facilitate the sequential growth of the student in musical learning.

It is recommended that performing organizations and other single-section courses be scheduled so as not to conflict with each other, insofar as possible, in order to provide each student with the widest range of curricular offerings.

1. String instrument classes in the elementary school meet at least three times weekly for a total of not less than 120 minutes.

2. Orchestra or string orchestra classes in the junior high or middle school meet at least three times weekly for a total of 150 minutes per week. Actually, a daily (5-day) program is preferred, and this is the most widely used schedule.

3. Orchestra or string orchestra classes at the high school level meet daily for a total of not less than 250 minutes per week.

Standards for Staff

No single factor is more vital to the development and maintenance of a quality orchestra program than a competent staff of adequate size. Every effort should be made to secure certified string instrument specialists with violin, viola, cello, or string bass as their principal instruments.

1. The music teaching staff is sufficient to provide beginning class instruction on the basic orchestra instruments at least three times weekly in the elementary school.

2. The music teaching staff is sufficient to provide beginning and intermediate class instruction on the basic orchestra instruments at least three times weekly in the junior high or middle school.

3. The music teaching staff is sufficient to provide at least one orchestra and/or string orchestra class daily in the high school.

4. Each music teacher has at least 45 minutes daily, excluding travel time, for preparation and evaluation.

5. The hiring of a full-time music administrator is recommended when the teaching staff of the school district includes 15 or more music teachers.

Standards for Physical Facilities

The physical facilities required for an instructional program are determined by the nature and scope of the curriculum, which in turn is based upon the philosophical foundations underlying the program. It is expected that each school will contain facilities designed expressly for musical instruction. It is important that the music staff be involved from the early stages in the planning of new facilities.

1. There is a facility for teaching instrumental music in each elementary school, with sufficient secured storage space to store the necessary instruments, equipment, and instructional materials.

2. Each junior high or middle school and high school contains a music rehearsal facility of at least 2000 square feet of floor space. It is recommended that the ceiling of the rehearsal room be at least 14 feet high.

3. Each junior high or middle school and high school contains sufficient secured storage space to store the necessary instruments, equipment, and instructional materials.

4. The music facility of the junior high or middle school and the high school is sufficiently isolated acoustically that external sounds do not disturb students rehearsing and that rehearsals do not disturb persons in adjacent areas.

5. Each music classroom and rehearsal facility contains at least 48 square feet of chalkboard and at least 32 square feet of corkboard.

6. The music facility should have easy access to the auditorium stage.

Standards for Materials and Equipment

It is recommended that each school district provide the materials and equipment required to achieve the objectives of its orchestra program and that these materials and equipment be of good quality. It is also recommended that an adequate budget be provided for the maintenance, repair, and eventual replacement of materials and equipment. The intent of these standards is that every teacher and student shall have convenient access to the materials and equipment needed.

1. Beginning and intermediate instruction books are provided for students enrolled in instrumental music classes at the elementary and secondary level.

2. A library of large and small ensemble music for beginning, intermediate, and advanced instrumental groups, as well as supplementary technique material, exists in each secondary school. An acceptable minimum library would be at least five titles for each student enrolled in each of the respective types of ensembles.

3. Each secondary school has the following instruments in sufficient quantity to accommodate the largest group taught: three-quarter-size and/or full-size violins; one-half-size, three-quarter-size, and/or full-size violas; one-half-size, three-quarter-size, and/or full-size cellos; and one-half-size, three-quarter-size, and/or full-size string basses.

4. Each secondary school has the following equipment in sufficient quantity to accommodate the largest group taught: heavy-duty music stands, conductor's stand and podium, and appropriate tuning devices.

5. Consumable and nonconsumable supplies are available to each music teacher. A budget is provided for the special supplies and equipment needed in the teaching of music.

6. The school district provides an annual budget for the repair and maintenance of instruments and equipment equal to at least 5 percent of the current replacement value of the total inventory of instruments and equipment.

7. The school district provides an annual budget for the replacement of school-owned instruments and equipment equal to at least 10 percent of the current replacement value of the total inventory of instruments and equipment.

SECONDARY MUSIC EDUCATION

ORCHESTRA

Performance Objectives

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Beginning Strings

At the end of the beginning cycle, the student will demonstrate the following:

Performance Objectives	Comments
INSTRUMENTS	
1. The student will name and identify the parts of his/her instrument.	To complete this, names of the strings should be introduced.
2. The student will demonstrate acceptable care and handling of the instrument.	Some necessary procedures include: a. adjusting the bow b. rosining the bow c. carrying the instrument when not in the case d. cleaning the instrument and bow e. replacing the instrument in the case
POSTURE	
The student will demonstrate acceptable posture required while sitting, standing, playing, or resting.	
a. Violin and Viola - Hold the instrument with the left shoulder and neck muscles without the use of the left hand.	This promotes good left hand technique, i.e. promotes straight wrist and is beneficial to the ease of shifting and the technique of vibrato.

Performance Objectives	Comments
b. Cello and Bass - Hold the instrument in such a manner that the left arm is free to move and the right arm is not hindered.	
LEFT HAND TECHNIQUE	
1. The student will demonstrate acceptable left hand position in the development of:	
a. Violin and Viola - Finger patterns using first, high second, and third fingers in first position.	
b. Cello - Finger patterns using first, third, and fourth fingers in first position.	
c. Bass - Finger patterns using first and fourth fingers in first and half position.	
2. The student will play from memory the following scales using the finger patterns listed above:	
a. Violin - G, D, A	
b. Viola - C, G, D	

Performance Objectives	Comments
c. Cello - C, G, D d. Bass - D, F, Bb	
BOWING TECHNIQUE	
1. The student will demonstrate an acceptable bow grip while bowing.	
2. The student will bow parallel to the bridge.	
3. The student will demonstrate legato, simple staccato, and pizzicato bowing techniques.	With legato bowing, two note slurs may be introduced.
TIMBRE	
The student will demonstrate a sound characteristic of his/her instrument using the following dynamic levels: piano, mezzoforte, and forte.	
MUSIC READING	
1. The student will demonstrate knowledge of the rhythmic values of paired eighth notes, quarter notes, half notes, whole notes, dotted half notes, and quarter,	To accomplish this, it is recommended that the student: clap, bow, and count rhythmic notation in base 4 meter.

Performance Objectives	Comments
half, and whole rests in simple combinations.	
2. The student will demonstrate and explain knowledge of 2/4, 3/4, and 4/4 meters.	
3. The student will identify, by name, all notes on the staff and those notes on ledger lines which are played in first position.	
LISTENING	
The student will demonstrate pitch discrimination by identifying a pitch as higher, lower, or the same relative to a given pitch.	Further evidence of this may be observed when the student: a. Adjusts his fingers to correct intonation. b. Hears and identifies the octave interval. c. Distinguishes between half and whole step intervals.
PERFORMANCE	
The student will perform in public at least once during the school year.	In addition, the teacher is encouraged to provide further

Performance Objectives	Comments
	performance activities in a variety of solo and ensemble experiences.

TERMS

1. The student will demonstrate a working knowledge of the following musical terms, directions, and symbols:

   a. Tempo

   (1) Allegro
   (2) Andante
   (3) Moderato
   (4) Ritard

   b. Directions

   (1) Arco
   (2) Legato
   (3) Pizzicato
   (4) Staccato

   c. Dynamics

   (1) Forte
   (2) Mezzo-forte
   (3) Piano
   (4) Diminuendo
   (5) Decrescendo
   (6) Crescendo

   d. Symbols

   (1) ⌐¬
   (2) V
   (3) <
   (4) >
   (5) ||: :||
   (6) ♯
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Performance Objectives

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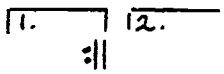
(20) 

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e. Miscellaneous

(1) Bar line
(2) Clef
(3) Double Bar
(4) Key Signature
(5) Ledger Line
(6) Measure
(7) Meter
(8) Octave
(9) Rhythm
(10) Scale
(11) Slur
(12) Tempo
(13) Tie
(14) Time Signature

Comments

Intermediate Strings

At the end of the intermediate cycle, the student will demorstrate each of the following:

Performance Objectives	Comments
INSTRUMENTS	
1. The student will demonstrate the ability to change strings.	Some students will need special assistance in adjusting Caspari Pegs and cleaning synthetic bow hair.
2. The student will adjust the chin rest.	
3. The student will adjust the bridge.	
LEFT HAND TECHNIQUE	
1. The student will demonstrate the following finger patterns: a. Violin and Viola - Finger patterns using lowered first, second, and fourth fingers, and extended third finger. b. Cello - Finger patterns using lowered first, natural second, and extended fourth fingers. c. Bass - Finger patterns using the second finger.	

Performance Objectives	Comments
2. The student will demonstrate the following shifting techniques: a. Violin and Viola - To and from third position on each string using first, second, and third fingers. b. Cello - To and from second and third position on each string using all fingers. c. Bass - To and from second and second and a half position on the G and D strings.	
3. Violin, viola, and cello students will demonstrate double stops, using one open string and fingers on adjacent string, and double stops using two open strings.	
4. The student will play scales in one octave from memory in the following keys: F, Bb, Eb, C, A, E, am, gm, and chromatic.	All forms of the minor scale are recommended. With bass students, fourth position may be introduced.
5. The student will demonstrate vibrato.	

Performance Objectives	Comments
BOWING TECHNIQUE 1. The student will demonstrate the following techniques: a. Slurs - two, three and four notes to a bow b. Mixed Bow Patterns c. String Crossing - separate and slurred d. Detached - slur e. Marcato f. Martele g. Detache h. Beginning Spiccato i. Tremelo 2. The student will demonstrate use of the bow which produces the following dynamic levels: a. Fortissimo b. Forte-piano c. Sforzando d. Mezzo-piano e. Pianissimo	

Performance Objectives	Comments
TIMBRE	
The student will demonstrate a sound characteristic to his/her instrument at fortissimo, forte-piano, sforzando, mezzo-piano, and pianissimo dynamic levels.	
MUSIC READING	
1. The student will demonstrate knowledge of rhythmic values of eighth notes, sixteenth notes, dotted quarter notes, dotted eighth notes, triplets, and eighth and sixteenth rests in simple combinations.	To accomplish this, it is recommended that students clap, bow, and count these rhythmic combinations. Syncopated rhythms may be introduced.
2. The student will explain and demonstrate knowledge of 2/4, 3/4, 4/4, 3/8, 6/8 meters.	Previously introduced meters are included so that combinations of new rhythmic values will be used. Groups and individuals performing a broader scope of music may need meters.
3. The student will identify by name, all	

Performance Objectives	Comments
notes on the staff, and those on ledger lines which are required to complete the intermediate cycle.	
LISTENING	
1. The student will demonstrate pitch discrimination by identifying aurally the octave, whole steps, half steps, leading tone, and major and minor tonalities.	
2. The student will tune from given pitches.	
PERFORMANCE	
The student will perform in public at least twice during the school year.	Participation in music festivals and competitions is strongly encouraged as a part of public performance.
TERMS	
The student will demonstrate a working knowledge of the following musical terms and symbols.	

Performance Objectives

a. Tempo

(1) Adagio
(2) Allegretto
(3) Andantino
(4) Largo
(5) Presto
(6) A Tempo
(7) Accelerando
(8) Rallentando

b. Direction

(1) Coda
(2) Con Sordino
(3) Da Capo
(4) Del Segno
(5) Divisi
(6) Fine'
(7) Senza Sordino
(8) Poco

c. Dynamics

(1) Forte-piano
(2) Fortissimo
(3) Mezzo-piano
(4) Pianissimo
(5) Sforzando

d. Symbols

(1) |%|
(2) D.S. 𝄋 ⊕
(3) D.C.
(4) fp
(5) fff
(6) mp
(7) ppp
(8) sfz
(9) 𝄽

e. Miscellaneous

(1) Leading Tone

Comments

Advanced Strings

At the end of the advanced cycle, the student will demonstrate each of the following:

Performance Objectives	Comments
LEFT HAND TECHNIQUE	
1. The student will demonstrate a working knowledge of positions from half to fourth position.	Thumb position for cellos may be introduced at this level as a part of continuing left hand development.
2. The student will play multiple stops using two fingered notes.	
3. The student will play the following scales in two octaves (where practical), ascending and descending, from memory: F, Bb, Eb, Ab, C, G, D, A, E, dm, gm, cm, fm, am, em, bm	Arpeggios and further major and minor scales may be practiced to advantage at this level, but do not fall within the scope of minimal standards.
4. The student will exhibit a consistent vibrato, contributing to a mature, musical sound.	
BOWING TECHNIQUE	
1. The student will demonstrate the following techniques: a. Slurs - six and eight notes to a bow.	

Performance Objectives	Comments
b. Mixed Bowing Patterns c. Colle' d. Ricochet e. Continued Spiccato f. Col Legno g. Sul Ponticello h. Sul Tasto i. Loure' j. Slurred Staccato	
2. The student will demonstrate bow technique appropriate to all dynamic levels and in moving from one level to another.	
MUSIC READING	
1. The student will demonstrate knowledge of alternate clefs used in music for his/her instrument. a. Viola - treble clef to the extent of fourth position on the A string. b. Cello - tenor clef to the extent of fourth position on the A string.	
2. The student will demonstrate knowledge of the rhythmic values of thirty-second	To accomplish this, it is recommended the students clap, bow, and

Performance Objectives	Comments
notes, dotted sixteenth notes, dotted whole notes, and the corresponding rests in simple combinations with other note values.	count these rhythmic combinations.
3. The student will demonstrate knowledge of the following meters: 2/4, 4/4, 5/4, 6/4, 7/4, 5/8, 7/8, 9/8, 12/8	Uncommon meters are mentioned in order that the student be made aware of changing time signatures, however, the repertoire at this level may not call for the use of these meters.
LISTENING	
1. The student will tune the instrument from a given A-440.	
2. The student will demonstrate an awareness of parts other than his own, and their contribution to the composition.	
3. The student will describe a piece of music in terms of melody, rhythm, tonality, timbre, style, and dynamics.	

Performance Objectives	Comments
PERFORMANCE The student will perform in public at least twice during the school year.	Participation in music festivals and competitions is strongly encouraged as a part of public performance.
TERMS 1. The student will demonstrate a working knowledge of the following musical terms and symbols. a. Tempo (1) Ad libitum (2) Alla marcia (3) Allargando (4) Animato (5) Con moto (6) Grave (7) Lento (8) Meno mosso (9) Morendo (10) Piu mosso (11) Rubato (12) Stringendo (13) Tenuto (14) Vivace (15) Vivo b. Directions (1) Agitato (2) Cantabile (3) Con brio (4) Con grazia (5) Con spirito (6) Dolce	

Performance Objectives	Comments

(7) Energico
(8) Expressivo
(9) Gracioso
(10) Leggiero
(11) L'istesso
(12) Maestoso
(13) Non troppo
(14) Pesante
(15) Religioso
(16) Reste
(17) Scherzando
(18) Sempre
(19) Sostenuto
(20) Tranquillo
(21) Tutti

c. Symbols

(1)
(2)
(3)
(4)
(5)
(6)
(7)
(8)
(9)

d. Miscellaneous

(1) Cadenza
(2) Obligato
(3) Trill
(4) Mordant
(5) Appogiatura

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