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ABSTRACT

A course in introduction to music emphasizing modes and forms is presented. The approach used is a laboratory approach in which pupils will develop skill in playing wood-wind instruments, sing, listen to, read and compose music with emphasis on identification of elementary concepts of mode and form. Course objectives include: (1) pupil will select the title of a familiar melody heard from a list provided; (2) The student will identify the performing medium by ear from various choices; (3) Given a staff notated example, the pupil will indicate any pitch discrepancies in an example heard; (4) The pupil will properly assemble a wood-wind instrument of his choice, including preparation and adjustment of reed, if any; (5) The pupil will play from memory a chromatic scale for a range of two octaves; and (6) The pupil will play with characteristic timbre at a speed of at least two tones per second, scales of one octave, articulation to be determined by instructor. Course content focuses on development of performance skills.

(Author/CK)

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AUTHORIZED COURSE OF INSTRUCTION FOR THE **QUINMESTER PROGRAM**



Music: INSTRUMENTAL TECHNIQUES, WOODWINDS 5642.32
5643.32

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INSTRUMENTAL TECHNIQUES, WOODWINDS

COURSE NUMBER: 5642.32

5643.32

MUSIC

Written by Melvin Baker

for the

DIVISION OF INSTRUCTION
Dade County Public Schools
Miami, Florida
1971

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Miami, Florida 33132

Published by the Dade County School Board

I. COURSE TITLE

Instrumental Techniques, Woodwinds

II. COURSE NUMBER

5642.32 and 5643.32

III. COURSE DESCRIPTION

An introduction to music emphasizing modes and forms. A laboratory approach in which pupils will develop skill in playing woodwind instruments, sing, listen to, read and compose music with emphasis on identification of elementary concepts of mode and form.

IV. COURSE ENROLLMENT GUIDELINES

Pupil may have developed skills needed for specific courses prior to entering a middle, junior, or senior high school. If so, he should be placed in courses appropriate to his development. Consideration needs to be given to pupil's knowledge, performance skills, and motivation for study in determining appropriate placement for instruction.

Pupil will have displayed proficiency in level two music objectives prior to enrollment in this course.

V. COURSE OF STUDY OBJECTIVES

A. Musicianship

1. Pupil will select the title of a familiar melody heard from a list provided.

2. The pupil will identify the performing medium by ear from the following choices: violin, clarinet, piano, trumpet, flute, cello, trombone, recorder, oboe, saxophone, French horn, English horn, and bassoon.
3. Given a staff notated example, the pupil will indicate any pitch discrepancies in an example heard.
4. Given a staff containing a clef sign, meter signature, bar lines and the initial note, the pupil will complete the notation for pitch and duration from melodic dictation.
5. Given a staff-notated example, the pupil will indicate any rhythmic discrepancies in an example heard.
6. Given several samples of staff notation, the pupil will select the one matching an example heard.
7. The pupil will determine by ear an example as to major, minor, or chromatic mode.
8. The pupil will determine whether an example contains a complete cadence, an incomplete cadence, or no cadence.
9. Given a staff notated example, the pupil will indicate any pitch discrepancies in an example heard.
10. Given a familiar melody in staff-notation without a key signature and aided by hearing a performance of the melody exactly as notated, the student will select the needed key signature from a group provided.
11. After hearing a melody performed, the pupil will select from a group provided the proper sequence of letters to describe the form of the melody.

VI. COURSE CONTENT

A. Development of Performance Skills

(These will receive heavy concentration at first to build range and control sufficient to do other sections, then continue to develop concurrently with musical concept development.)

1. Review of staff notation reading skills

2. Logistics

Assembly of instrument

Care of instrument daily, monthly

3. Tone

Production

Embouchure

Breath control

4. Pitch

Fingerings

Tuning of instrument

Further embouchure and breath control development

5. Articulation

Slurring

Staccato

Marcato

Legato

6. Find missing key signatures

The pupil will develop awareness of the function of the key signature and skills in notating and playing to

achieve effects.

7. Major Scales

The pupil will develop skill in notating, hearing and performing major scale patterns.

8. Minor Scales

The pupil will develop skill in notating, hearing, and performing natural minor scales. The concept of major and minor relationships will be stressed.

9. Chromatic Scale

The pupil will develop skill in performing, notating and hearing passages and scales.

10. Pentatonic Mode

The pupil will be acquainted with the concept of pentatonic mode and its use in selected melodies.

11. Forms

Concurring with other sections, identify two and three-part forms in appropriate melodies.

VII. COURSE PROCEDURES, STRATEGIES, AND SUGGESTED LEARNING ACTIVITIES

The following outline provides a suggested pattern in the use of suggested resources for the establishment of the pupils instrumental development. (It is recommended that this course be considered as a two Quinmester course.)

A. Group Development

Through a combination of methods, the beginning student will be taught the initial objectives as stated in Section VI.

E. Listening Development

Recordings as listed in sections VIII and IX are valuable aids to pupils' realization of the potential of his instrument.

F. Solo and ensemble Development

Pupils will be assigned solos and ensembles according to ability grouping. Music is to be selected from acceptable graded music lists.

VIII. RESOURCES FOR PUPILS

Class Methods

Belwin Band Builder, Part I - Belwin

Belwin Elementary Band Method - Belwin

Belwin First Division Band Method, Part I - Belwin

Easy Steps to Band - Mills

Note Spellers for all instruments - Belwin

Individual Books and Methods

Clarinet

Universal Fundamental Method - Universal

Belwin Clarinet Method - Belwin

Rubank Elementary Method - Rubank

Bassoon

Elementary Method for Bassoon - Skornicka-Rubank

Elementary Method for Bassoon - Buck-Neil A. Kjos

A Tune a Day for Bassoon - Herfurth-Stuart

Oboe

Rubank Elementary Method - Hovey-Rubank

Basic Method for the Oboe - Carey-Carl Fischer

Gekeler Method, Book I - Belwin

Flute

Rubank Elementary Method - Peterson-Rubank

Universal Fundamental Method - Universal

A Tune a Day for Flutes (in two volumes) - Herfurth-Stuart,
Boston Music Company

Eck Method for Flute, Book I - Eck-Belwin

Saxophone

Universal Fundamental Method - Universal

Rubank Elementary Method - Rubank

Adventures in Saxophone Playing (Bodegraven) Vol I, Staff Music
Publishing Company

IX. RESOURCES FOR TEACHERS

Duvall, Clyde W. "The High School Band Director's Handbook",
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Hoffer, Charles R. "Teaching Music in the Secondary Schools",
Belmont, Calif. Wadsworth Publishing Company, Inc., 1964.

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Neidig, Kenneth. "The Band Director's Guide", Englewood Cliffs,
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School Band", West Nyack, New York, Parker Publishing Co.,
Inc., 1969.

Westphal, Frederick W. "Guide to Teaching Woodwinds", Dubuque,
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Bassoon

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Fox Bassoon Company, 1961.
- Palmer, Harold. "Bassoon Fundamentals." The Instrumentalist,
Vol 21, January, 1967, p. 50.
- Pence, Homer. "Teachers Guide to the Bassoon." Elkhart, Indiana,
H. & A. Selmer Inc.,

Clarinet

- Edy, W. "The Clarinet Embouchre." New York, Walter Jacobs Co.,
1927.
- McCathren, Donald. "Playing and Teaching the Clarinet Family."
San Antonia, Texas, Southern Music Company, 1959.
- Stein, Keith. "The Art of Clarinet Playing." Evanston, Illinois,
Summy-Birchard Co., 1958.
- Williaman, Robert. "The Clarinet and Clarinet Playing." New
York, Carl Fischer, Inc., 1949.

Flute

- LeJeune, Harriet Peacock. "A Flutist's Manual." Evanston,
Illinois. Summy-Birchard Co., 1964.
- Pellerite, James. "A Modern Guide to Fingerings for the Flute."
Bloomington, Indiana, Zale Publications, 1964.
- Waln, Ronald. "The Beginning Flutist." The Instrumentalist,
Vol 19, October 1964, P. 65.

Oboe

- Fitch, William D. "Transfer to the Oboe." The Instrumentalist,
Vol 17, December, 1962, p. 57.

Lehman, Paul R. "Teachers Guide to the Oboe." Elkhart, Indiana,
H. & A. Selmer, Inc., 1965.

Sprinkle, Robert and Ledet, David. "The Art of Oboe Playing."
Evanston, Illinois, Summy-Birchard Co., 1961.

Saxophone

Mule, Marcel. "The Saxophone." The Instrumentalist Vol 12,
April 1958, p. 30.

Teal, Larry. "The Art of Saxophone Playing." Evanston, Illinois,
Summy-Birchard Company, 1963.

Wain, George. "Saxophone Playing." The Instrumentalist, Vol 19,
March 1965, p. 76.

General References

Hendrickson, Clarence V. "Fingering Charts for Instrumentalist."
Carl Fischer, 1958.

Holz, Emil A. and Roger Jacobi. "Teaching Band Instruments to
Beginners." Prentice Hall, 1966.

Porter, Maurice M. "The Embouchre." Boosey & Hawkes, 1967.

Schanke, David. "The Music Arts." Vol I, Appleton, Wisconsin,
Music Arts Publishing Company, 1965.

Weerts, Richard. "The Effective Use of Practice Time with Im-
plications and Recommendations for the Instrumental Music
Student." The Instrumentalist, January, 1964.

Encyclopedias and Dictionaries

Apel, Willi. "Harvard Dictionary of Music." Harvard University
Press, 1945.

Baker, T. "Dictionary of Musical Terms." G. Schirmer, 1939.

Elsons Music Dictionary. Oliver Ditson Company, 1906.

Groves Dictionary of Music and Musicians. Macmillan Company,
1940.

Parkhurst and deBekker. "Encyclopedia of Music and Musicians."
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Pratt, W. S. "The New Encyclopedia of Music and Musicians."
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Thompson, Oscar. "The International Cyclopdia of Music and
Musicians." Dodd, Mead and Company, 1946.

Class Group Methods

Belwin Band Builder, Part I - Belwin

Belwin Elementary Band Method - Belwin

Belwin First Division Band Method, Part I - Belwin

Easy Steps to Band - Mills

Note Spellers for all instruments - Belwin

Lists of graded solos and exsemble music may be found in any
publishers catalogue. Also recommend:

Florida Bandmasters Association Music List

M.E.N.C. Graded Music Lists

National Band Association Music Lists

X. ASSESSMENT

Pupils will be assessed throughout the period of this course

by way of: Standardized Music Tests
 Self-designed Tests
 Teacher Observation
 Individual and group performance
 Student Interview
 Group Discussion.