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 woodwind 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 woodwind 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. (hor/CK)
DIVISION OF INSTRUCTION
1971

DADE COUNTY PUBLIC SCHOOLS

AUTHORIZED COURSE OF INSTRUCTION FOR THE QUINNESSLER PROGRAM

INSTRUMENTAL TECHNIQUES, WOODWINDS
5642.32
5643.32

M.1

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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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Dade County Public Schools
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.
12. Given a staff-notated example, the pupil will select from a group provided, the proper sequence of letters to describe the form of the melody.

13. Given a familiar melody in staff-notation, the pupil will select the title from the list provided.

B. Performance

1. The pupil will properly assemble and disassemble a woodwind instrument of his choice, including preparation and adjustment of reed, if any.

2. The pupil will play from memory a chromatic scale for a range of two octaves, with characteristic timbre, at a speed of at least two tones per second.

3. The pupil will play from memory, the following major scales: C, F, Bb, Eb, G, D, A.
   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. (include minor scales: a, d, f, e, b^b)

4. The pupil will perform from music simple melodies employing whole, half, quarter, and eighth note values, in time signatures of 4/4, 3/4, 2/4, 4/8, 6/8 and in any of at least three different key signatures.

5. The pupil will prepare a solo, non-memorized, from a selected list of Grade Two Level.

6. The pupil will perform with a trio or quartet. Music must be performed from a pre-selected list of Grade Two Level.
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.
1. Belwin Band Builder, Part I
2. Belwin Elementary Band Method
3. Belwin First Division Band Method, Part I
4. Easy Steps to Band
5. Note Spellers for All Instruments

B. Introduction of Rhythms

1. Give rhythmic dictation
   a. Teacher claps rhythm $\left\{ \begin{array}{ccc} \| & \| & \| \\ \| & \| & \| \\ \| & \| & \| \end{array} \right\}$
   b. Pupils clap same rhythm
   c. Pupils write same rhythm

2. Visual recognition of basic metric patterns
   a. Groups of twos and threes
   b. Duple or triple meter

3. Aural recognition of rhythmic motives in current repertoire

C. Ear training

1. Recognize aurally
   a. Major triad intervals
   b. Minor triad scale patterns
   c. Major and minor mode

2. Sing what you hear
3. Write what you hear

D. Individual Development

To provide additional training for the individual pupil.

Section IX lists resources valuable to the pupils' development.
L. Listening Development

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

F. Solo and Ensemble Development

Pupils will be assigned solos and ensembles according to ability grouping, which 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
IX. RESOURCES FOR TEACHERS


Kuhn, Wolfgang E. "Instrumental Music", Boston, Allyn and Bacon, Inc. 1962.


Bassoon
Clarinet
Flute
Oboe


**Saxophone**


**General References**


**Encyclopedias and Dictionaries**


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 ensemble 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.