ABSTRACT

This quimemster course of easy-to-medium difficulty is recommended for pupils who have had band or have demonstrated satisfactory proficiency on an instrument. Emphasis for both musicianship and performance is placed on intonation, phrasing, sight-reading, and instrumental technical facility, as well as responsibility of the individual to the total group. Opportunities are given for performance in concert. Course content stresses the development of performance skills in logistics, tone, pitch, articulation, interpretation, rhythm, chromatic scales, major scales and chords, forms, and musical vocabulary. Pupils will also acquire a broad picture of the major periods in music history and become familiar with the major forms, stylistic characteristics, and major composers of each period. Course procedures, strategies, and suggested learning activities are arranged in weekly periods, with every piece of music selected for specific musical purposes. Resources for students and teachers, and a selected music list is included. (SJM)
AUTHORIZED COURSE OF INSTRUCTION FOR THE QUINMESTER PROGRAM

BAND II

COURSE NUMBER: 5623.50

MUSIC
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Written by
Dennis L. Silkebakken
for the
DIVISION OF INSTRUCTION
DADE COUNTY PUBLIC SCHOOLS
Miami, Florida
1971
I. COURSE TITLE
Band II

II. COURSE NUMBER
5623.50

III. COURSE DESCRIPTION
Instruction in performance of standard band literature of easy-to-medium difficulty. Emphasis is placed on intonation, phrasing, sight-reading, technical facility on the instrument, as well as responsibility of the individual to the total group. Opportunities are given for performance in concert. This program is for pupils who have had Band, Junior or who can demonstrate proficiency on an instrument that is satisfactory to the instructor.

IV. COURSE ENROLLMENT GUIDELINES
A. Musicianship
   1. The pupil will determine the basic metric pattern of selected played examples.
   2. The pupil will count and clap the rhythm from a written example. (Whole notes, half notes, quarter notes, eighth notes, sixteenth notes, all rests, dotted notes and triplet figures.)
   3. The pupil will discover the principle rhythmic motive which is used repeatedly in a composition and select it from a number of written alternatives.
4. The pupil will take rhythmic dictation. (Eight bars - including all combinations listed above.) All examples will be in common time and cut time.

5. The pupil will relate a familiar melody to the appropriate scale.

6. The pupil will select the appropriate graphic representation of a melody from a number of written alternatives.

7. The pupil will select the correct written melody after hearing it played.

8. The pupil will be able to identify chord tones and the following nonharmonic tones by eye and by ear; passing tones, neighboring tones, appoggiaturas, suspensions, and anticipation.

9. The pupil will be able to identify the following cadences by eye and by ear; authentic, half, plagal, deceptive.

10. The pupil will be able to spell all the triads in the following Major keys: C, F, G, B flat, A, A flat, and E. He will also be able to spell the primary triads in the following Major keys: D flat, G flat, B, and F sharp.

11. The pupil will know the key signatures of all Major and minor keys.

12. The pupil will be able to sing the root, third or fifth when the instructor plays a triad on the piano (Major, minor, diminished, and augmented triads to be used)

13. The pupil will be able to identify all intervals by eye and by ear.
14. The pupil will acquire a basic knowledge of the following musical forms:
   a. Fugue
   b. Sonata allegro

15. The pupil will acquire a basic knowledge of the musical characteristics of the Romantic Period. Assessment is to include recognition of selected compositions from a list provided.

B. Performance

1. The pupil will demonstrate the correct breathing procedure used in wind instrument playing.

2. The pupil will sustain a tone for 45 seconds (30 seconds for basses and flutes)

3. The pupil will demonstrate the proper playing position for his particular instrument.

4. The pupil will demonstrate the proper embouchure for his particular instrument.

5. The pupil will play from memory the following major scales and the three forms of their relative minor scales; C, F, B flat, D, E flat, A, A flat, D flat, E and B, two octaves up and down at MM quarter note equals 160.

6. The pupil will play arpeggio exercises in each of the above keys at MM quarter note equals 160.

7. The pupil will play a chromatic scale the full standard range of his instrument up and down in eighth notes at MM quarter note equals 160.
8. The pupil will play two octave scales (Major and minor) in eighth notes at MM quarter equals 160. Each of the following types of articulation are to be used:
   a. Natural attack
   b. Slur 2, staccato 2
   c. Staccato 2, slur 2
   d. Slur 3, staccato 1
   e. Staccato 1, slur 3
   f. Slur 4, staccato 4
   g. Staccato 1, slur 2, staccato 1
   h. Slur 2, staccato 1, slur 3, staccato 2.

9. The student will perform by clapping, counting, and playing, any rhythmic pattern found in the Rothman Rhythm Book. All exercises will be in common time and cut time.

10. The pupil will transpose simple melodies down one step and up one step.

VI. COURSE CONTENT

A. Development of Performance Skills

   These fundamentals are stressed continuously until they are mastered, then continue to develop concurrently with musical concept development.

1. Logistics: Care and cleaning of the instrument.

2. Tone:
   a. Posture and instrument position
   b. Breath support and control of air stream
c. Proper embouchure development
d. Achieving the characteristic sound of the instrument
e. Listening to live and recorded examples.

3. Pitch:
a. Tuning the instrument
b. Inherent intonation deficiencies (Acoustical problems)
c. Ear training and careful listening habits
d. Alternate fingerings

4. Articulation:
a. Proper use of the tongue (placement, shape, combination with air stream)
b. Slurring
c. Staccato
d. Marcato
e. Legato

5. Interpretation:
a. Phrasing
b. Accents (written and unwritten)
c. Spacing
d. Dynamics
e. Style
f. Historical considerations

6. Literature
Pupils will acquire a broad picture of the Major periods in music history and become familiar with the major forms, stylistic characteristics, and major composers of each period.
7. Rhythmic drills:
   a. Counting systems: feet tapping, clapping.
   b. Subdivision of the beat, tapping of subdivisions.
   c. Rhythmic sightreading

8. Chromatic scale:
   Pupils will develop skill in performing, notating, and hearing chromatic passages and scales.

9. Major scales and chords:
   Pupils will develop skill in notation, hearing and performing major scales and chord patterns.

10. Minor scales and chords:
    Pupils will develop skill in hearing and performing the three forms of the minor scales and minor chords.

11. Forms:
    Pupils will continue to develop skill in identification of:
    a. Motives
    b. Phrases
    c. Cadences
    d. Two-part form
    e. Three-part form
    f. Standard march form
    g. Ostinato form
    h. Passacaglia form
    i. Fugue form
    j. Sonata form
12. Musical Vocabulary:
   Pupils will enlarge their musical vocabularies and improve
   pronunciation of foreign words and phrases.

VII. COURSE PROCEDURES, STRATEGIES, AND SUGGESTED LEARNING ACTIVITIES
   These are to be suggestions for the use of the teacher, not to
   be considered mandatory. Some are given in section VI. Every
   piece of music used should be selected for specific musical
   purposes, which should be explained in the teacher's guide.

FIRST WEEK
   A. Review the proper posture and playing positions of all
      instruments.
   B. Rhythmic Training
      Rothman Rhythm Studies pp. 61-63
      2. Rhythmic Dictation. Exercises taken from rhythm book
         and current literature.
   C. Ensemble Drill Book Sec. 2 No. 12
      (E flat Major and c minor scales) All scales and accompanying
      arpeggios to be memorized.
   D. Ensemble Drill Book Sec. 5 No. 12
      (E flat Major arpeggio exercises)
   E. Lazarus-Concone Nos. 14-15
      a. Staccato and slurred eighth notes and 16th notes
      b. Accent, staccato and slur
   F. Introduction to the music of the Romantic period
      1. Similarities in current musical practices.
      2. Recordings and live performances.
SECOND WEEK

A. Rhythmic training

1. Rothman Rhythm Studies pp. 64-66

B. Scales and arpeggios

1. Ensemble Drill Book Sec. 8 Form 1 and 2
   Scale exercises in E flat - use different articulations
2. Ensemble Drill Book Sec. 3 No. 6
   Chromatic Exercises beginning on E flat.

C. Lazarus-Concone Nos. 16-17

1. Dotted 8ths followed by 16th, staccato and slurred
2. Dotted 8ths followed by 16th, accent, staccato and slur.

D. Ear Training

   * Sightsinging Complete *

Unit 1: Melodies containing no leaps- scale patterns

Nos. 1-3. Use following procedure:

a. Use scale numbers, syllables, or letter names
b. Use scale numbers, syllables or letter names while tapping the meter with the hand.
c. Use scale numbers, syllables, or letter names while conducting with the hand and arm.
THIRD WEEK
A. Rhythmic Training
   1. Rothman Rhythm Studies pp. 67-69
B. Scales and arpeggios
   1. Review of E flat Major and all minor scales from memory.
   2. Ensemble Drill Book Sec. 2 No. 5
      (D Major and b minor Scales)
   3. Ensemble Drill Book Sec. 5 No. 5
      (D Major Arpeggio Exercises)
C. Lazarus-Concone Nos. 18-19
   1. Accent, staccato, slur and syncopation
   2. The appoggiatura or long grace note.
D. Ear Training
   1. Sightsinging Complete
      Unit I: Nos. 4-6
E. Introduction to Sonata Allegro Form
F. Continuation of the Study of Romantic Music

FOURTH WEEK
A. Rhythmic Training
   1. Rothman Rhythm Studies pp. 70-72
B. Scales and Arpeggios
   1. Ensemble Drill Book Sec. 8 form 3 and 4
      (Scale exercises in D Major. Use different articulations)
   2. Ensemble Drill Book Sec. 3 No. 5
      (Chromatic Exercises beginning on D)
C. Lazarus-Concone Nos. 20-21
   1. The acciaccatura, or short grace note
   2. The appoggiatura and acciaccatura
D. Ear Training
   1. Review aural recognition of the following intervals:
      (Major 3rd, minor 3rd, Perfect 5th, perfect 4th, octaves
       and unisons)
   2. Sightsinging Complete
      Unit 1: Nos. 7-9
E. Continuation of the study of Sonata Allegro Form
F. Continuation of the study of Romantic Music.

FIFTH WEEK
A. Rhythmic Training
   1. Rothman Rhythm Studies pp. 73-75
   2. Rhythmic Dictation: exercises taken from rhythm book and current
      literature.
B. Scales and Arpeggios
   1. Review of E flat Major and relative minor scales
   2. Review of D Major and relative minor scales
   3. Ensemble Drill Book Sec. 2 No. 11
      A flat Major and F minor scales
4. **Ensemble Drill Book** Sec. 5 No. 11
   A flat Major arpeggio exercises

C. Lazarus-Concone Nos. 22-23
1. The trill or shake (long)
2. The trill or shake (long and short)

D. Ear Training
1. Practice singing intervals in diminished chords,
   Major and minor sevenths included.
2. **Sightsinging Complete**
   Unit 11: Melodies containing easy skips. Nos. 1-5

E. Continuation of the study of Sonata Allegro Form

F. Continuation of the study of Romantic Music

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**SIXTH WEEK**

A. Rhythmic Training
1. **Rothman Rhythm Studies**
   Review of all materials from the beginning of the
   book, this time count everything in **Cut time** pp. 1-5.
2. Rhythmic Dictation: concentration on examples in
   cut time.

B. Scales and arpeggios
1. **Ensemble Drill Book** Sec. 8 form 5 and 6
   Scale exercises in A flat using different articulations
2. **Ensemble Drill Book** Sec. 3 No. 11
   (Chromatic exercises beginning on A flat)

C. Lazarus-Concone Nos. 24-25
(The grupetto or turn)
D. Ear Training
1. Review singing intervals in diminished chords
2. Practice singing intervals in augmented chords
3. Sightsinging Complete Nos. 6-10

E. Continuation of the study of sonata allegro form

F. Continuation of the study of Romantic Music

SEVENTH WEEK

A. Rhythmic Training
1. Rothman Rhythm Studies
   pp. 6-10: Cut time
2. Rhythmic Dictation: concentration on examples in cut time.

B. Scales and Arpeggios
1. Review
   a. E flat Major and relative minors
   b. D Major and relative minors
   c. A flat Major and relative minors
2. Ensemble Drill Book Sec. 2 No. 6
   A Major and F sharp minor scales
3. Ensemble Drill Book Sec. 5 No. 6
   A Major arpeggio exercises

C. 29 Schantz Studies No. 1 and 2
   Study of style and interpretation
   1. Commodo
   2. Marziale
D. Ear Training

1. Review singing intervals in augmented chords.
2. Sightsinging Complete Nos. 11-14
   including two voice exercises

E. Continuation of the study of Sonata Allegro Form

F. Continuation of the study of the Romantic Period.

EIGHTH WEEK

A. Rhythmic Training

1. Rothman Rhythm Studies pp. 11-15: Cut time.
2. Rhythmic Dictation: concentration on examples in cut time.

B. Scales and arpeggios

1. Ensemble Drill Book Sec. 8 forms 7 and 8
   Scale exercises in A flat using different articulations.
2. Ensemble Drill Book Sec. 3 No. 6
   Chromatic exercises beginning on A flat

C. 29 Schantl Studies No. 3 and 4

   Study of style and interpretation
   1. Adagio molto
   2. Allegro Moderato

D. Ear Training

1. Review writing and singing all intervals
2. Sightsinging Complete
   Unit 1 part C: emphasis on scale steps
   1, 3, and 5. Nos. 1-5.
NINTH WEEK

A. Rhythmic Training
   1. Review of rhythm study sheets 60-75
   2. Review of Cut time (pp. 1-10)
   3. Review of rhythmic dictation

B. Scales and arpeggios
   1. Memory check on all scales and arpeggios studied this quinmester.
   2. Selected review from Ensemble Drill Book
      a. Chromatic Studies
      b. Articulation Studies

C. Review of Lazarus-Concone Studies

D. Ear Training
   1. Review of all intervals and chords studied
   2. Selected review from Sightsinging Complete

E. Review of Sonata Allegro Forms

F. Assessment

VIII. RESOURCES FOR STUDENTS

2. Rhythm Studies by Jeel Rothman - JR Publications
3. Lazarus-Concone Studies, Selected and arranged by Harold W. Rusch-Belwin.
4. **Sightsinging Complete** by Bruce Benward - W.C. Brown.

5. **29 Schantl Studies** Selected and arranged by E. P. Magnell - Belwin.

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**IX. RESOURCES FOR TEACHERS**

1. **Ensemble Drill** by Ramond Fussell

2. **Rhythm Studies** by Jeel Rothman

3. **Lazarus-Concone Studies** selected and arranged by Harold W. Rusch.

4. **Sightsinging Complete** by Bruce Benward.

5. **29 Schantl Studies** Selected and arranged by Elmer P. Magnell.


7. **Instrumental Music** by Wolfgang E. Kuhn, Allyn and Bacon.

8. **The High School Band Director's Handbook** by Clyde Duvall, Prentice Hall.


SELECTED MUSIC LIST

1. German Dance
   Beethoven - Gordon
   G. Schirmer

2. Two Chopin Preludes
   Chopin - Tolmage
   Staff

3. Hansel and Gretel
   Humperdink - Erickson
   Belwin

4. Minuette, Sym. No. 29
   Mozart - Tolmage
   Staff

5. The Impressario Overture
   Mozart - Barnes
   Ludwig

6. Prelude and Processional
   Saint-Saens - Elkus
   Marks

7. Symphony in B flat
   (mo. 1 or 4)
   Fauchet - Gillette
   Whitmark

8. Sonatina, Op. 36, No. 1
   Clementi - Isaac
   Fisher

9. Egmont Overture
   Beethoven
   Band H

10. Die Meistersinger, exerpts
    Wagner - Osterling
    Ludwig

11. Military Overture
    Mendelssohn

12. Hymn of Brotherhood
    Beethoven - Tolmage
    Staff

13. Polovetsian Dance
    Borodin - Gardner
    Staff

14. Onward, Ye Peoples
    Sibelius - Goldman
    Galaxy

15. New World Symphony, Largo
    Dvorak - Hawkins
    Robbins

16. Symphony No. 2, Finale
    Tchaikovsky - Erickson
    EMB

X. Assessment

A. Teacher observation

B. Teacher contrived written tests

C. Teacher evaluation of performance, including sightsinging and playing
   of intervals and rhythms.

D. Pupil self-evaluation.