

Teaching Comprehensive
Musicianship
while
Developing Great Ensembles

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Curriculum Alignment Chart

Middle School Level

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Wk	key	theory	assessment	rhythm	music	event	period
1	F	pretest		quarters			Baroque
2	Bb	1,2		halves,wholes			
3	Eb	3,4		eighths			
4	review	5,6	playing test 1	notes/rests	March		
5	Ab	7,8	theory test 1	dotted quarter	Chorale/Song style		
6	C	9,10		review	Overture		
7	G	11,12		sixteenths	Tone Poem/Suite		
8	review	13,14	playing test 2	dotted eighths	Novelty	Concert #1	
9	D	15, review	theory test 2	triplets			
10	A	17,18		syncopation			Classical
11	E	19		2/2			
12	review	20,21		6/8	When Johnny Comes M		
13	sightread	22,23	playing test 3	9/8	March	All-County Auditions	
14	B	24, 25	theory test 3	12/8	Chorale/Song style		
15	Db	26,27		meter comparison	Overture		
16	C#	28,29		review	Tone Poem/Suite		
17	review	review	playing test 4	slides	Novelty	Concert #2	
18	Gb		theory test 4	rhythm sheets			
19	F#	30,31		slides			Romantic
20	chromatic	32,33		rhythm sheets			
21	review	34,35		slides			
22	F	36	playing test 5	rhythm sheets	March	Solos & Ensembles	
23	Bb	review	theory test 5	slides	Chorale/Song style		
24	Eb			rhythm sheets	Overture	CATS Testing	
25	review	37,38		slides	Tone Poem/Suite		
26	Ab	39,40	playing test 6	rhythm sheets	Novelty	Concert #3	
27	C	41,42	theory test 6	slides			
28	G	43,44		rhythm sheets			Contemporary
29	review	45,46		slides			
30	sightread	47,48		rhythm sheets		Band Festival	
31		49,50	playing test 7	slides	March		
32		51,52	theory test 7	rhythm sheets	Chorale/Song style		
33		53,54		slides	Overture		
34		55,56		rhythm sheets	Tone Poem/Suite		
35		57,58	playing test 8		Novelty	Concert #4	
36		59,60	theory test 8				

Monday/Wednesday - Rhythm Slides & sheets, Tuesday/Thursday - Theory, Friday - more music
 Select music that incorporates concepts you are teaching such as cut/time, 6/8, syncopation, styles

Description of Elements in the Curriculum Alignment Chart

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Week - evaluate the school, county, district, and KMEA calendars

Key - utilize method books such as TIPPS, 3-D, I Recommend, Smith Warmups, and many others. Key of the week should include scales, chord studies, scales in thirds, arpeggios and broken chord studies, technical studies in each key, and chorales in each key. This is a daily study that should take approximately 15 minutes.

Theory - this chart is based on the theory workbooks of Carolyn Francis, Innovative Learning Designs. A site-license is available for purchase which allows you to make copies for your students at a specific school. Theory books are used twice a week, usually on Tuesday and Thursday. The amount of time can vary but should be able to be accomplished in approximately 10 minutes. Theory books are kept in the classroom.

Rhythm - most method books have rhythm studies that can be incorporated or you can design your own. Rhythm slides are available from Dr. Sue Creasap, Morehead State University, Morehead, Kentucky, Rhythm studies are used twice a week, usually on Monday and Wednesday. Slide projector is setup prior to the beginning of class.

Theory Assessment - a pretest and posttest are available from Innovative Learning Designs. The remaining theory tests are taken from the review pages of the workbook. Theory assessment should be given at least once (and preferably twice) a grading period. A normal assessment should take approximately 15 minutes.

Playing Assessment - this can take many forms. If you are team-teaching, students can be assessed in live performance by pulling them out of the regular class. Short playing tests can be given during the class period (can create a high stress situation and is not an efficient use of time). Playing exams can also be administered on cassette tape outside of class time.

Music Selection - instead of teaching the concepts that are presented by random music choices, consider choosing music from the standard repertoire that teaches the concepts you are planning to present. This helps student achievement by presenting music in the appropriate sequence. Sources for selecting young band music include:

Teaching Music through Performance in Band, Volumes I and II - compiled and edited by Richard Miles. GIA Publications.

Standard Repertoire for Young Band - compiled by Douglas Akey, 601 West Bradford Court, Gilbert, Arizona 85233; (602) 899-5703; dougakey@aol.com.

Best Music for Young Band: A Selective Guide to the Young Band/Young Wind Ensemble Repertoire - edited by Bob Margolis. Manhattan Beach Music.

Time - at the middle school level it is appropriate to spend 40-50% of the instructional time on fundamental training, 50%-60% on music and performance preparation. At the high school level 30% on fundamentals is appropriate. This may diminish in higher grades.

Curriculum Alignment Chart
High School Level
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Weeks	Keys	Rhythms	Projects	Assessments	Repertoire	Events
1	C	Rhythm Rulz I	Counting Method		Overture	
2	F		Understanding Intonation		Chorale Style	
3	Bb	4/4	Techniques for Adjusting Pitch	Tuning chart	Concerto or Solo at least once a year	
4	Eb		Music Notation & Time Signatures		Tone Poem	
5	Review	2/4	Key Signatures & Accidentals		Suite or Symphony	
6	Ab		Scales	Playing Exam #1 Major Scales on recording		
7	Db	3/4	Expression, notegrouping & inflection			
8	Gb		Intervals			Concert #1
9	Cb	5/4	UNIT STUDY -Concert Piece		Overture	
10	Review	Rhythm Rulz II	Chords		Chorale Style	
11	G		Transposition		Concerto or Solo	
12	D	6/8	Acoustics	Exam on unit study	Tone Poem	Honor; All-State Auditions
13	A		Harmonic Overtone Series		Suite or Symphony	
14	9/8	9/8	Musical Instruments			
15	Review		Leadership	Playing exam #2; etude		
16	B	3/8	March Style			
17	F#		UNIT STUDY -Concert Piece			Concert #2
18	C#	5/8, 7/8	Glossary of Terms and Pronunciation Guide			
19	Review	Rhythm Rulz III	Tempo & Dynamics		Overture	
20	Chrom.		Style		Chorale Style	
21	Am	2/2	Terms	Exam on unit study	Concerto or Solo	
22	Em		Symbols		Tone Poem	Solos & Ensembles
23	Bm	3/2	Shorthand		Suite or Symphony	
24	F#m		Cadences	Playing exam #3; music excerpts		
25	C#m	4/2				
26	G#m		Jazz Styles			Concert #3
27	D#m		Sightreading			Music Festival
28	Review	Rhythm Rulz IV	UNIT STUDY -Concert Piece		Overture	
29	Dm		Conducting		Chorale Style	
30	Gm	dotted rhythms		Exam on unit study	Concerto or Solo	State Testing
31	Cm				Tone Poem	
32	Fm	rests			Suite or Symphony	
33	Bbm			Playing exam #4; etudes (audition)		
34	Ebm		Improvisation			
35	Abm		Composition			Concert #4
36	Review				Pomp and Circumstance	

Easy Steps to Designing a Curriculum

Curriculum design is best accomplished when considering the entire pyramid or feeder system. Work together with your colleagues and supervisors to develop an overall plan from beginning band/orchestra to graduation. Your team should agree on goals, literature, method books, concerts, and activities. As your program improves, you will need to reevaluate your curriculum.

1. Chart your school calendar. Include grading periods, holidays, testing.
2. Place concert, festival, audition, assessment, and other activity dates on the calendar.
3. Schedule assessments. (Always schedule in advance, never leave to chance.)
4. Determine your method book for each ensemble level or cyclical years with the same ensemble.
5. Organize the key studies by week.
6. Determine your sequence for teaching rhythms. Utilize rhythm sheets and slides.
7. Develop your projects.
8. Select music. At least select for the first grading period, if not for the entire year. Develop or utilize existing Unit Studies on one piece for each concert/grading period.
9. Attempt to sequence the presentation of all materials appropriately. Try to align each of the components so that there is cognitive, psychomotor, and affective learning for all concepts.
10. Post your plan so that students, student teachers, team teachers, parents, and administrators can readily understand your curriculum.

Plan to work and work your plan! Failing to plan means planning to fail!

How to Change the Curriculum for Students in Band/Orchestra for Several Years

1. Method book changes every year (or with different classes).
2. Individual playing exams are sequenced.
3. Scale parameters (number of octaves, tempo markings, articulations) are sequenced.
4. Musical repertoire is cyclical.
5. Vary project content.
6. Individualize projects by ability.

Keys

The method book you choose determines the key studies. Typically each key study contains:

- | | | |
|--------------------|----------------------|--------------------|
| 1. Scale | 4. Technique study | 7. Tuning exercise |
| 2. Scale in thirds | 5. Chord progression | |
| 3. Arpeggio | 6. Chorale | |

All exercises should be sung in solfege and/or numbers as well as played. Ear training should be a daily goal.

Rhythms

1. Often the method book will have rhythm studies that you can utilize.
2. You may choose rhythms from the music you are studying. (This approach is to be used only as a supplement. Generally, you must teach rhythms and review rhythms in a sequentially appropriate manner.)
3. Rhythm slides are available from Dr. Susan Creasap at Morehead State University and Southern Music Co.
4. Rhythm Rulz (computer projected) slides are available from Steven and Tara Moore. Generally, the slides are better than rhythm sheets for teaching rhythms. With the slides, as with flashcards, you determine how long the student looks at each rhythm. This encourages reading groups of notes as opposed to note by note. This is similar to encouraging students to read groups of words instead of syllable by syllable. Slides take more organization and preparedness by the teacher prior to class but they are well worth it.
5. Be consistent with the counting system. I have used more than one system simultaneously with positive results: regular counting and the down-up foot tap system. Both have merits and are complementary. Combine cognitive rhythm understanding with pure psychomotor repetition. Don't forget to show the application of the rhythms to the music the students are learning to help with the affective learning domain.
6. Review and review your review. 80 percent of learning takes place through review--so build it in!

Projects

1. Unit studies projects can be developed by the teacher or by utilizing existing resources:
Teaching Music through Performance in Band- Miles. Volume I, II, III.
Guides to Band Masterworks - Garofalo.
Use the methods outlined in *Blueprint for Band* to develop your own.
2. Many other projects can be developed using the following resource:
Rehearsal Handbook for Band and Orchestra Students - Robert Garofalo - A comprehensive book designed for secondary school band and orchestra students.
3. Expression, notegrouping and musical inflection concepts can use the following materials:
Express Yourself - J. Steven Moore.
Notegrouping: A Method for Achieving Expression and Style in Musical Performance - James Thurmond.
Kincaidiana, A Flute Players' Notebook - John C. Krell.
4. Leadership projects can use the following resources:
Kick it In! - Fran Kick.
Anything by Dr. Tim Lautzenheiser.
Stephen Covey materials.
5. Many additional project ideas are available by reading:
Teaching Musicianship in the High School Band - Joseph Labuta
Blueprint for Band - Robert Garofalo
6. Correlate the conducting unit with drum major tryouts. Drum Major candidates and students can conduct the band during chorales, national anthem, etc.

Assessments

1. Playing exams can be administered on audio cassette, video cassette, CD, or emailed to you as an MP3.
2. Students can record playing exams on their own time or during class time in a monitored practice room.
3. Playing exams done outside of class guarantee practice time! They also limit the embarrassment of playing individually in front of peers. Most importantly, they save valuable class time. All recorded exams **MUST BE EVALUATED!!!** Play some of the best in front of the class and reward creativity.
4. Written assessments can be derived from the projects or unit studies. More often than not, assessments are more for the teacher than the student. Many times we think we are teaching more than we are.
5. Not all students may earn a grade of "A" in band class. Remember that grades are "earned" and not "given." This can be a difficult adjustment when students and parents do not have an expectation of accountability in this elective course. Plan your grading requirements carefully and try to reward the many positive achievements by members of every ensemble. Communicate clearly to students, parents, and administrators your classroom and grading procedures. One interesting approach (suggested by Jack Yonce) is a policy that allows students to continue taking each exam until they succeed.
6. Scales and arpeggios should be a yearly exam. Vary the amount of octaves, articulation, and tempo requirements to differentiate the number of years in the program.
7. Musical excerpts derived from the concert or festival repertoire are an excellent method of improving the performance level of the literature as well as learning what your next music rehearsal will focus on!
8. I like to have one playing exam and one written exam or project per grading period.
9. Be sure to read Larry Blocher's Chapter on "The Assessment of Student Learning in Band" in *Teaching Music Through Performance in Band* Vol I.

Repertoire

Your repertoire is the most important aspect of your curriculum! The repertoire should allow students to learn about music while studying theory, style, and structure of the music.

1. Read Richard Miles' Chapter "Curricular Models Based on Literature Selection" in *Teaching Music Through Performance in Band*, Vol. I and Labuta's *Teaching Musicianship in the High School Band*.
2. Select music that will challenge your students, yet be ready to perform in 6-9 weeks.
3. Students should prepare the music outside of rehearsal time. Therefore reducing the amount of repetitive drill required during rehearsal.

Time on Tasks

Times vary depending on the number of sessions your ensemble meets weekly. These times are estimates based on 250 minutes of instruction per week.

Task	Percent	Minutes	
Key	20	50	(daily for 10 minutes, or every other day for 20 minutes)
Rhythms	8	20	(twice weekly for 10 minutes)
Projects	8	20	(twice weekly for 10 minutes)
Assessments	0	0	(outside class time or in place of rhythm or project time)
Repertoire	64	160	(When students have fundamentals, they need less time to learn each piece, Also it is important not to over-program.)

Marching Band

1. Comprehensive musicianship can be successfully incorporated into marching band activities. Comprehensive musicianship can be successfully taught without a marching program.
2. Good music is good music, indoors or outdoors--as is good music education.
3. The question is not whether or not marching band is competitive or non-competitive. The question is whether or not the students are performing with high quality and understanding; whether the program is developing the musician or not; and how much time the activity is taking.
4. Too often when directors say that "marching band is not our focus," the result is often bad tone, wasted time, disorganized rehearsals, and poor literature choices. As we have been taught by our leaders--excellence is a habit. It is not a sometime thing. If we choose to spend time in marching band, we should do it with quality.
5. Quality literature is the fast consideration. Consider doing a unit study guide on the marching band show.
6. If you have quality musicians, strong fundamentals, excellent attendance, and a positive attitude, much can be accomplished in two rehearsals a week for a total of 4-5 hours.
7. Many excellent marching band programs rehearse only after school hours and maintain a year long concert band program during the school day.
8. Again, the question is not competitive or non-competitive. Many competitive band programs practice too much, place too much emphasis on winning, and spend disproportionate amounts of money on the marching band. Similarly, many non-competitive bands don't place enough value on quality, perform poor literature, never achieve a high-level of excellence, and sometimes practice more often and longer than competitive bands in an attempt to perform a "different show every week." Bands with no marching programs must work hard to develop esprit d'corps, community support, leadership skills, and the many benefits of combining music with movement.
9. Marching band or no marching band, competitive or non-competitive--any of these approaches can be successful. There are many paths up the mountain. The important considerations are those of developing musical literacy with artistic and human values that will serve our students well for a lifetime. Likewise, professionally, we should work together as colleagues who share the same goals with mutual respect and consideration regardless of the educational approach we choose.
10. We teach people--not band, concert band, jazz band, or even music.

Outstanding Method Books for Ensembles

(in suggested sequence concurrent with Bach chorales)

- TIPPS for Band* - Nilo Hovey. Warner Brothers Music Pub. \$5.95 each part. \$14.95 score. This approach taught me how to teach tuning and listening skills to my bands. It is an unbeatable, easy approach to developing ensemble sound. The title of the book, "TIPPS," is an acronym for tone, intonation, phrasing, precision, and style. It is indispensable for developing tone, intonation, balance, and blend. It has some technical and rhythmical exercises in it, but not as challenging as *Foundations* or *Symphonic Warmups*. Appropriate for advanced 8th grade bands through high school. Rhythmic exercises will need to be supplemented. Every band student should go through these exercises early on to develop ensemble skills. I used this with my advanced middle school band and my third high school band.
- I Recommend* - Ployhar. Warner Brothers Music Pub. \$5.95 each part. \$12.95 piano/conductor. A complete fundamental book containing exercises and studies in all keys on lip slurs, chorales, major and minor scales, chromatics, arpeggios, interval studies, articulation, dynamics, rhythms, and rudiments. Extremely useful. Would be an excellent method book following *TIPPS* and preceding *Foundations* or *Symphonic Warmups*.
- Foundations for Superior Performance* - R. Williams. Neil A. Kjos Music Company. \$9.95 each part. \$29.95 score. A comprehensive method for developing most of the skills needed in ensembles. Very popular book with proven Texas methodologies. Appropriate for advanced middle school through high school. Had it been available, I would have used it with my second high school band.
- Symphonic Warmups for Band* - Claude T. Smith. Hal Leonard Corporation. \$4.95 each part. \$12.95 score. A comprehensive approach to teaching technique, tone, and style. Utilizes all keys and most meters. Organized into Scale Studies, Etudes, and Chorale Studies (chorales in all keys!). The etudes and rhythmic studies progressively become more difficult. I used this with my most advanced high school ensemble almost daily.
- Sixteen Chorales by J.S. Bach* - arr. by Mayhew Lake. Hal Leonard/Schirmer. \$3.95 each part. \$9.95 score. A must have for any band program. A classic used by collegiate and outstanding high schools for decades. Also available for orchestra.

Must Have Student Text-Workbooks for Ensembles

- Rehearsal Handbook for Band and Orchestra Students* - Robert Garofalo - A comprehensive book designed for secondary school band and orchestra students. Meredith Music Publications. \$8.95. (I usually purchase one for every two students and keep them in the rehearsal facility.)
- Music Reading & Theory Skills, A Sequential Method for Practice and Mastery.* - Carolyn Francis. Innovative Learning Designs. A comprehensive Music Literacy Curriculum Series in 4 volumes. Reproducible with purchase of a single-user lifetime copy license. Adoption package discounts for school districts. 1-800-232-6332. One of the single most important tools I ever used for developing individual musicianship and understanding. This method literally taught me how to teach theory and the elements of music. It is sequentially appropriate. I would not teach secondary school music without this method.

Must Read Books

- Blueprint for Band Teaching Comprehensive Musicianship Through Band Performance* - Robert Garofalo, Meredith Music Publications. \$24.95. Read this book first and often. Many terrific ideas. Can't believe it was written in the early 1970s!
- Teaching Musicianship in the High School Band*- Joseph A. Labuta - now available in a revised and updated edition. Meredith Music Publications. \$29.95. Read this book immediately after *Blueprint*. The original and still indispensable.
- Teaching Music through Performance in Band*- Miles. Volume I, II, III. . GIA Publications. Volume I \$38.50. Volume II \$39.50. Volume III \$49.50. Each volume has a correlated set of CD recordings available. \$39.50 each. These books help you to implement the ideas in *Blueprint for Band* and *Teaching Musicianship in the High School Band*. Many new ideas as well. An incredible resource for any teacher.

After You've Read the Must Read Books

Improving Intonation in Band and Orchestra Performance - Robert Garofalo. A comprehensive approach to teaching intonation. The tuning guides and intonation charts for each instrument may be reproduced for distribution to students. Meredith Music Publications. \$19.95.

Notegrouping: A Method for Achieving Expression and Style in Musical Performance - James Morgan Thurmond, Book. \$34.95. This book changes everything in terms of musical inflection and interpretation. Surpasses the Vandercook book on expression for modern note grouping.

Express Yourself - J. Steven Moore, Video and exercises. 1-888-BEADGCF. \$29. The companion method for introducing the notegrouping concepts to secondary school students.

Kincaidiana, A Flute Players' Notebook - John C. Krell, Book (May be hard to find!) This book may be out of print, but if you can find it in a library, it is worth investigating. Another way of understanding and teaching phrasing and notegrouping is presented. An excellent sister to *Notegrouping* by Thurmond.

Kick It In! Developing Self Motivation to Take the Lead - Fran Rick. A terrific handbook for students (and directors) on leadership. \$10 each or set of 10 for \$75. www.kickitin.com.

The New ASBDA Curriculum Guide - The American School Band Directors Association. A reference book for school band directors.

Good for Your Soul

The Joy of Inspired Teaching - Tim Lautzenheiser. \$21.95. If you haven't read it yet, run to the nearest store to get it. If you have read it, reread often.

The Art of Successful Teaching: A Blend of Content and Context - Tim Lautzenheiser. \$21.95. Read everything he writes and attend every workshop you can!

A source for purchasing music books if they are not available locally:
WestCoastMusicService.Com

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