

## Band/Percussion

## Performance Groups

Course #: MU 82

Course Name: Band/Percussion

Prerequisites: Placement by teacher recommendation/audition

MU 82 is a performance-oriented class, which covers the fundamentals of percussion performance from reading rhythms and notes, to the various techniques involved in playing timpani, bass drum, snare drum and keyboard instruments. Students in this class will perform the percussion parts needed for Marching Band, Concert Band and Orchestra. These performances may be at times other than during the school day. Special concert attire may be worn. Placement is by teacher recommendation/audition.

Grade Level: 10-12

Level of Difficulty: Average - High

# of Credits: 1 - 2 Sem. – ½ - 1 Credit

The following Instrumental Music Performance Objectives are integrated throughout the entire course:

### INSTRUMENTAL MUSIC SKILLS

#### Strand 1: Create

- **Concept 1:** Singing, alone and with others, music from various genres and diverse cultures.
- **Concept 2:** Playing instruments, alone and with others, music from various genres and diverse cultures.
- **Concept 3:** Improvising rhythms, melodies, variations, and accompaniments.
- **Concept 4:** Composing and arranging music.
- **Concept 5:** Reading and notating music.

#### Strand 2: Relate

- **Concept 1:** Understanding the relationships among music, the arts, and other disciplines outside the arts.
- **Concept 2:** Understanding music in relation to history and culture.
- **Concept 3:** Understanding music in relation to self and universal themes.

#### Strand 3: Evaluate

- **Concept 1:** Listening to, analyzing, and describing music.
- **Concept 2:** Evaluating music and music performances.

The following Language, Math, and Historical Performance Objectives may be used throughout the course:

### LANGUAGE ARTS CONNECTION

#### Reading

**S1, S2, S3 Vocabulary** Acquire and use new vocabulary in relevant contexts to identify the intended meaning of unfamiliar words and identify the meaning and pronunciations of words by using a variety of reference aids.

**S1, S2, S3 Comprehension Strategies** Employ strategies to comprehend music terminology using prior knowledge, text features, and reading techniques.

**Writing**

**S3C2 Expository** Expository writing includes non-fiction writing that describes, explains, informs, or summarizes the ideas and content. The writing supports a thesis based on research, observation and/or experience.

**S2C3 Persuasive** Persuasive writing is used for the purpose of influencing the reader. The author presents an issue and expresses an opinion in order to convince an audience to agree with the opinion or to take a particular action.

**MATH CONNECTION**

**S1C1 Number Sense** Understand and apply numbers, ways of representing numbers, the relationships among numbers and different number systems.

**S3C1 Patterns** Identify patterns and apply pattern recognition to reason mathematically.

**S3C4 Analysis of Change** Analyze change in a variable over time and in various contexts.

**HISTORY AND CULTURAL CONNECTIONS**

\*\* History and cultural connections to the music will be determined by the repertoire selected for the class by the teacher.

*For example:*

- *Specific historical or cultural influences on the composer.*
- *Background information of the composer or arranger.*

**MU 82- Suggested Teaching Timeline**

*First Semester*

	<b>August</b>	<b>September</b>	<b>October</b>	<b>November</b>	<b>December</b>
Rhythm and Meter (Identify and Perform)	Review counting system (1e+a) Triplet quarter and half notes Alla breve (cut-time) 6/8 counting Syncopations	Asymmetrical meters depending on literature (5/8, 7/8, etc.) Advanced rhythms (teach through rudiments)	_____→		_____→
Ensemble Skills Pitch, scales, and rudiments (Perform/ Demonstrate understanding)	Playing posture Major Scales (F, Bb, Eb, Ab) from memory – 2 octaves Chromatic – 2 octaves	Major Scales (C, G, D, A) from memory – 2 octaves Tuning with and without tuner (timpani) Intervals	Major Scales (E, B, Gb, Db) from memory - 2 octaves	All Major Scales from memory – 2 octave All Major Chords (root, 3 <sup>rd</sup> , and 5 <sup>th</sup> )	_____→
Percussion Techniques (Demonstrate)	Mallet/stick selection Begin Rudimental Drumming Techniques (40 International Rudiments) – do about 3-5 each week	Tune timpani Proper tech. on aux instruments Mallet scales – same as winds	Tuning and cleaning drums Rudimental studies for snare drum	Introduce 4 mallet techniques (Stevens, Burton) Block chords	All Major Scales from memory – 1 octave All Major Chords (root, 3 <sup>rd</sup> , 5 <sup>th</sup> , and root 8va) – 4 mallets
Music Fundamentals (Identify and label)	Tempo Markings, All repeat signs, 1 <sup>st</sup> and 2 <sup>nd</sup> endings, D.C. al fine/coda, D.S. al fine/coda	Melody, harmony, and countermelody Tempo/style markings as needed from literature	All Major key signatures	_____→	_____→
Dynamics (Identify and Demonstrate)	pp, p, mp, mf, f, ff sfp, fp, and variations	Relative dynamics based on roles (melody, accomp,)	_____→	_____→	_____→
Articulation (Identify and Demonstrate)	Tenuto, staccato, marcato, marcatissimo	Mallet and drum stickings and technique	_____→	_____→	_____→

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<i>Second Semester</i>					
	<b>January</b>	<b>February</b>	<b>March</b>	<b>April</b>	<b>May</b>
Rhythm and Meter (Identify and Perform)	Review counting system (1e+a)	—————→			
Ensemble Skills and Intonation	Review Major Scales	Natural Minor Scales (C, F, Bb, Eb) from memory – 2 octaves	Natural Minor Scales (G, D, A, E) from memory – 1 octaves	Natural Minor Scales (Ab, Db, Gb, B) from memory – 2 octaves	All Major and Minor Scales from memory – 2 octaves
Percussion only (Demonstrate)	Review 4 mallet techniques, rolls, double stops Review 40 rudiments	Minor Scales  Perc. Ensemble (enrichment)	Perc. Ensemble (enrichment)	Perc. Ensemble (enrichment)	Perc. Ensemble (enrichment)
Music Fundamentals (Identify and label)	Minor Key signatures Review bass clef reading for timpani, low marimba	—————→			
Dynamics (Identify and Demonstrate)	pp, p, mp, mf, f, ff (while still maintaining balance and blend)	Adding dynamics to music when few exist	—————→		
Articulation (Identify and Demonstrate)	Adding stickings to music based on style	—————→			
Improvisation and Composition	—————→		Improvisation exercises (enrichment)	Compose and write out simple melodies within boundaries	—————→

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Students will demonstrate proficiency by:			
Priority Performance Objective	Linking Performance Objective	Vocabulary	Notes/Resources
<p><b>S1C1-PO 201</b> Singing their own instrumental parts within an ensemble.</p>	<p><b>PO 202</b> Singing their own instrumental parts in tune with appropriate articulation, phrasing and dynamics.</p> <p><b>PO 203</b> Singing rhythmic patterns of different meters.</p> <p><b>PO 204</b> Singing their own instrumental parts with good posture and with proper breath support.</p>	<ul style="list-style-type: none"> <li>• Articulation</li> <li>• Phrasing</li> <li>• Dynamics</li> <li>• Meter</li> <li>• Rhythm</li> <li>• Posture</li> <li>• Support</li> </ul>	
<p><b>S1C2-PO 216</b> Playing together as an ensemble (e.g., tempo, intonation, balance and blend).</p>	<p><b>PO 203</b> Playing solo and ensemble literature on grade level 2-3 on a scale of 1-6.</p> <p><b>PO 209</b> Playing exercise from memory at appropriate level.</p> <p><b>PO 210</b> Playing notated music at grade level 2-3 on a scale of 1-6.</p> <p><b>PO 212</b> Sight-reading repertoire accurately and expressively at one level below performance level.</p>	<ul style="list-style-type: none"> <li>• Expressive</li> <li>• Genre                             <ul style="list-style-type: none"> <li>Traditional</li> <li>Military</li> <li>Popular</li> <li>Folk</li> </ul> </li> <li>• Interval</li> <li>• Melodic Patterns</li> <li>• Intervallic</li> <li>• Synchronized</li> </ul>	

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Students will demonstrate proficiency by:			
Priority Performance Objective	Linking Performance Objective	Vocabulary	Notes/Resources
<p><b>S1C2-PO 216 (cont.)</b></p>	<p><b>PO 213</b> Playing a varied repertoire from different genres at appropriate level (e.g., traditional, military, popular, folk).</p> <p><b>PO 215</b> Playing independent parts while others play contrasting parts within an ensemble at grade level 2-3 on a scale of 1-6.</p> <p><b>PO 217</b> Playing by rote short rhythmic and/or melodic patterns in tempo.</p> <p><b>PO 218</b> Moving in a synchronized manner with music (e.g., hand clapping, foot tapping, marching).</p>		
<p><b>S1C2-PO 208</b> Playing, on pitch, in rhythm, with appropriate articulation, dynamics, and tempo.</p>	<p><b>PO 204</b> Identifying and playing individually and with others the following note and rest values while maintaining a steady beat: whole, half, quarter, eighth, dotted half, dotted quarter and sixteenth as well as other note and rest values encountered in the repertoire.</p>	<ul style="list-style-type: none"> <li>• Major Scale</li> <li>• Octave</li> <li>• Music symbols</li> <li>• Embouchure</li> <li>• Tone</li> <li>• Intonation</li> <li>• Technique</li> <li>• Steady Beat</li> </ul>	

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Priority Performance Objective	Linking Performance Objective	Vocabulary	Notes/Resources
<p><b>S1C2-PO 208 (cont.)</b></p>	<p><b>PO 205</b> Playing the Concert Ab, C, G, and D major scales one octave and a chromatic scale in the appropriate range.</p> <p><b>PO 206</b> Identifying and playing articulations and symbols as they occur in the repertoire.</p> <p><b>PO 207</b> Demonstrating how factors such as stick/mallet placement influences the intonation and tone quality and their instrument.</p> <p><b>PO 211</b> Playing repertoire accurately and with good tone quality, and technique at grade level 2-5 on a scale of 1-6.</p> <p><b>PO 214</b> Responding to basic conductor's cues (e.g., phrasing and expression).</p> <p><b>PO 219</b> Additionally for percussionists: playing the appropriate percussion rudiments appropriate to the repertoire encountered.</p>		



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<b>S1C2-PO 208 (cont.)</b>	<p><b>PO 220</b> Tuning their own instrument using a tuner or other pitch reference.</p> <p><b>PO 221</b> Recognizing intonation within the ensemble.</p>		
<b>S1C3-PO 201</b> Playing improvised melodies within an appropriate harmonic structure for a minimum of 8 measures over an accompaniment within teacher specified guidelines.	<b>PO 202</b> Playing melodic and rhythmic improvised accompaniments for a minimum of 8 measures within teacher specified guidelines.	<ul style="list-style-type: none"> <li>Improvisation</li> </ul>	<i>Enrichment:</i> <b>PO 201 and PO 202</b>
<b>S1C4-PO 201</b> Manipulating compositional elements of music (e.g., dynamics, tone color, tempo) to change the style and experience of the music.	<p><b>PO 202</b> Creating short compositions for their own instrument or others, a minimum of 4 measures within teacher specified guidelines.</p> <p><b>PO 203</b> Transposing/arranging/transcribing music within teacher specified guidelines.</p>	<ul style="list-style-type: none"> <li>Composition</li> <li>Tone color</li> <li>Transpose</li> <li>Arrange</li> <li>Transcribe</li> </ul>	<p>Example: Give students a theme and ask them to compose a variation on the theme. Introduce concepts such as augmentation and diminution to create simple variations.</p>
<b>S1C5-PO 208</b> Describing and playing simple musical forms as encountered in the repertoire.	<b>PO 201</b> Identifying the key of other instruments within the ensemble in relation to concert pitch.	<ul style="list-style-type: none"> <li>Key Signature</li> <li>Concert pitch</li> <li>Accidentals</li> <li>Step</li> <li>Skip</li> </ul>	

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Priority Performance Objective	Linking Performance Objective	Vocabulary	Notes/Resources
<p><b>S1C5-PO 208</b> (cont.)</p>	<p><b>PO 204</b> Playing expressively, on pitch and in rhythm, dynamic, phrasing, tempo markings, encountered in the repertoire.</p> <p><b>PO 206</b> Identifying intervals encountered in the repertoire.</p> <p><b>PO 207</b> Recognizing and playing key signatures and accidentals in the repertoire.</p>	<ul style="list-style-type: none"> <li>• Leap</li> <li>• Repeated</li> <li>• Form</li> </ul>	
<p><b>S1C5-PO 203</b> Explaining and applying the terms encountered in the repertoire.</p>	<p><b>PO 202</b> Explaining the difference between simple/compound and duple/triple.</p> <p><b>PO 205</b> Using appropriate terminology to describe and explain music encountered in the repertoire.</p>	<ul style="list-style-type: none"> <li>• Time Signature</li> </ul>	
<p><b>S2C1-PO 205</b> Recognizing the connections between music and other content areas as encountered in the repertoire.</p>	<p><b>PO 201</b> Explaining the relationship between music and various functions/events (e.g., specific to content area).</p>	<ul style="list-style-type: none"> <li>• Repertoire</li> <li>• Relationship</li> </ul>	

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<p><b>S2C1-PO 205 (cont.)</b></p>	<p><b>PO 202</b> Identifying how music can be transcribed from one music medium to another (e.g., one instrument to another, one ensemble to another).</p> <p><b>PO 203</b> Recognizing composers' motivations for creating the music being performed by the students.</p> <p><b>PO 204</b> Explaining and applying the relationship between rhythm and mathematics as it occurs in the repertoire.</p> <p><b>PO 207</b> Describing and applying the physical factors essential to playing/singing within the repertoire (e.g., posture, breathing, fingerings).</p> <p><b>PO 208</b> Analyzing and applying the effect the voice/instrument's physical properties has on its sound as student skill level increases.</p> <p><b>PO 209</b> Recognizing acoustic properties as they affect the performers and the performance space.</p>	<ul style="list-style-type: none"> <li>• Analyze</li> <li>• Acoustic</li> </ul>	

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<p><b>S2C1-PO 205</b> (cont.)</p>	<p><b>PO 210</b> Comparing how the basic elements of two or more arts disciplines can be used to express similar events, emotions, scenes, or ideas (e.g., sound in music, movement in dance, images in art, words in poetry).</p>		
<p><b>S2C2-PO 202</b> Identifying and comparing a varied repertoire of music from diverse genres and musical styles.</p>	<p><b>PO 201</b> Recognizing the origins and development of instrumental/vocal music.</p> <p><b>PO 203</b> Playing/singing a varied repertoire of music utilizing appropriate stylistic elements reflective of history and culture.</p> <p><b>PO 204</b> Applying appropriate audience behavior in the context and style of music being performed.</p> <p><b>PO 205</b> Identifying and discussing the composers of the works being sung/played.</p> <p><b>PO 206</b> Identifying various roles of music in daily experiences.</p>		

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<p><b>S2C2-PO 202</b> (cont.)</p>	<p><b>PO 207</b> Explaining and applying the musical characteristics that make a piece of music appropriate for a specific event or function.</p> <p><b>PO 208</b> Identifying and discussing the roles/careers musicians play in various societies.</p>		
<p><b>S2C3-PO 203</b> Describing the various ways that music conveys universal themes (e.g., contrast, conflict, emotion).</p>	<p><b>PO 201</b> Describing their preference for specific musical works and styles.</p> <p><b>PO 202</b> Discussing the roles and impact music plays in their lives and the lives of others.</p> <p><b>PO 204</b> Identifying, explaining, and distinguishing music preferences (I like it because.....) from music judgments (It is good because.....)</p>	<ul style="list-style-type: none"> <li>• Origins</li> <li>• Reflective</li> <li>• Evaluate</li> <li>• Describe</li> </ul>	
<p><b>S3C1-PO 212</b> Listening to musical examples with sustained attention.</p>	<p><b>PO 203</b> Identifying the sounds of the instruments/voices specific to their ensemble.</p>	<ul style="list-style-type: none"> <li>• Harmony</li> <li>• Texture</li> </ul>	

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<p><b>S3C1-PO 212 (cont.)</b></p>	<p><b>PO 204</b> Identifying instruments/voices by family/voice type.</p> <p><b>PO 209</b> Identifying their role (e.g., melody, harmony, accompaniment, foreground/background) within the texture of the ensemble.</p> <p><b>PO 210</b> Identifying whether an instrument/voice is in tune by listening to a pitch reference.</p>		
<p><b>S3C1- PO 201</b> Listening to music from various cultures and genres.</p>	<p><b>PO 202</b> Identifying the musical characteristics that make a piece of music appropriate for a specific event.</p> <p><b>PO 207</b> Identifying the elements of music in the repertoire.</p> <p><b>PO 211</b> Identifying the expressive qualities (e.g., dynamics, tempo, phrasing, vibrato) of music.</p>	<ul style="list-style-type: none"> <li>• Musical characteristics</li> <li>• Elements</li> <li>• Vibrato</li> </ul>	
<p><b>S3C1- PO 206</b> Using appropriate terminology to describe and explain music.</p>		<p>Terminology unique to repertoire selected by the teacher.</p>	

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<p><b>S3C2- PO 202</b> Using teacher specified criteria to evaluate a musical performance.</p>	<p><b>PO 201</b> Identifying the characteristics that evoke a temperament or mood in a piece of music.</p> <p><b>PO 203</b> Showing respect for personal work and the work of others through appropriate critique.</p> <p><b>PO 204</b> Evaluating the effect of audience and performers' behavior on the performance.</p> <p><b>PO 205</b> Reflecting on the experience(s) of their performance and the performance of others.</p>		