

Honors Band

Performance Groups

Course #: MU 85

Course Name: Honors Band

Prerequisites: Teacher recommendation/audition

Honors Band is an advanced performance ensemble for the serious band student. Advanced instrumental techniques, including a wide range of musical styles and forms will be studied. This ensemble will prepare and perform concerts each semester, some of which may be other than during school hours. Special concert attire may be worn. Placement is by teacher recommendation/audition.

Grade Level: 10-12

Level of Difficulty: High

of Credits: 2 Sem. – 1 Credit

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

INSTRUMENTAL MUSIC SKILLS

Strand 1: Create

- **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 85- Suggested Teaching Timeline

First Semester

	August	September	October	November	December
Rhythm and Meter (Identify and Perform)	Review counting system (1e+a) Review double/triple meters, asymmetrical meters	Rhythm counting worksheets	Sightreading advanced rhythms on instrument, clapping, speaking	_____→	_____→
Ensemble Skills and Intonation Pitch, scales, and rudiments (Perform/ Demonstrate understanding)	“Pyramid of Sound” Chorale Studies Breathing exercises Chromatic – full range Review all major scales from memory	Review all natural minor scales from memory Altering embouchure or syllables (ta, ti, etc)	Full range major scales (C, F, Bb, Eb, Ab, Db) from memory Regional/All State music preparation Pitch tendencies	Full range major scales (G, D, A, E, B, Gb) from memory Regional/All State music preparation	Regional/All State music preparation
Percussion only (Demonstrate)	Mallet/stick selection Rudimental exercises Timpani tuning Mallet scales	Proper tech. on aux instruments Tuning and cleaning drums	4 mallet techniques (Stevens, Burton) Block chords	_____→	_____→
Music Fundamentals (Identify and label)	All tempo markings (allegro, etc.) Musical forms	All repeat signs 1 st and 2 nd endings D.C. al fine/coda D.S. al fine/coda	Melody, harmony, and countermelody Major and minor key signatures	Tempo/style markings as needed from literature	_____→
Dynamics (Identify and Demonstrate)	pp, p, mp, mf, f, ff Pyramid of Sound – within sections and instrument families	sfp, fp, and variations	Relative dynamics based on roles (melody, accomp, etc)	_____→	_____→
Articulation (Identify and Demonstrate)	Tenuto, staccato, marcato, marcatissimo	Proper attacks, tapered releases	Proper attention to slurred vs. tongued passages	_____→	_____→
Improvisation and Composition					

MU 85- Suggested Teaching Timeline

<i>Second Semester</i>					
	January	February	March	April	May
Rhythm and Meter (Identify and Perform)	Review counting system (1e+a) Review double/triple meters, asymmetrical meters	Sightreading advanced rhythms on instrument, clapping, speaking	—————→		
Ensemble Skills and Intonation	Advanced Breathing Exercises (Breathing Gym) Review Major Scales	Pitch tendencies	—————→		
Percussion only (Demonstrate)	Review 4 mallet techniques, rolls, double stops	Perc. Ensemble (enrichment)	—————→		
Music Fundamentals (Identify and label)	Major and minor chords Diminished and augmented chords	Adding descriptive style/tempo markings when few or none exist	Extended chords (7 th chords, 9 th , 13 th , etc.) Altered chords	—————→	
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)	Attack and release Adding articulations to music based on style	—————→			
Improvisation and Composition			Improvisation exercises (enrichment)	Compose and write out simple melodies within boundaries	—————→

Students will demonstrate proficiency by:			
Priority Performance Objective	Linking Performance Objective	Vocabulary	Notes/Resources
<p>S1C2-PO 416 Consistently performing together as an ensemble (e.g., tempo, intonation, balance, blend, expression, and sensitivity).</p>	<p>PO 403 Playing solo and ensemble literature on grade level 5-6 on a scale of 1-6.</p> <p>PO 409 Performing solo literature from memory at the appropriate level.</p> <p>PO 410 Playing notated music at grade level 5-6 on a scale of 1-6.</p> <p>PO 412 Transposing repertoire at sight accurately and expressively (e.g., reading different clefs, trumpet in D played on a Bb instrument).</p> <p>PO 413 Playing a varied repertoire from different genres at appropriate level from within and outside the standard repertoire (e.g., international, transcription, new works).</p> <p>PO 415 Playing independent parts while others play contrasting parts within an ensemble at grade level 5-6 on a scale of 1-6.</p> <p>PO 417 Playing by rote in tempo with appropriate expression.</p>	<ul style="list-style-type: none"> • Expressive • Genre <ul style="list-style-type: none"> Traditional Military Popular Folk • Interval • Melodic Patterns • Intervallic • Synchronized 	

Students will demonstrate proficiency by:

Priority Performance Objective	Linking Performance Objective	Vocabulary	Notes/Resources
<p>S1C2-PO 408 Playing expressively, on pitch, in rhythm, with appropriate articulation, dynamics, phrasing, finesse, and tempo</p>	<p>PO 404 Identifying and playing individually and with others all note and rest values as encountered in the repertoire.</p> <p>PO 405 Playing all major/minor and selected modal scale structures, throughout the practical range of the instrument.</p> <p>PO 411 Playing repertoire accurately and with good breath control, tone quality, and technique at grade level 5-6 on a scale of 1-6.</p> <p>PO 414 Conduct an ensemble with appropriate gestures, tempo, expression, and cueing.</p> <p>PO 420 Adjusting appropriately to inherent intonation and timbre tendencies of their own instrument.</p> <p>PO 421 Recognizing intonation to pitch tendencies within the ensemble and tonal context.</p>	<ul style="list-style-type: none"> • Major Scale • Octave • Music symbols • Embouchure • Tone • Intonation • Technique • Steady Beat 	

Honors Band

Performance Groups

Students will demonstrate proficiency by:			
Priority Performance Objective	Linking Performance Objective	Vocabulary	Notes/Resources
<p>S1C3-PO 401 Playing complex improvised melodies within an appropriate harmonic structure, with expression, for a minimum of 24 measures over chord progression.</p>	<p>PO 402 Playing melodic and rhythmic improvised accompaniments for a minimum of 24 measures within teacher specified guidelines.</p>	<ul style="list-style-type: none"> Improvisation 	<p><i>Enrichment:</i> PO 401 and 402</p>
<p>S1C4-PO 403 Arranging or transcribing a musical work for small or large ensemble, or solo with accompaniment.</p>	<p>PO 402 Composing a musical work for small or large ensemble, or solo with accompaniment.</p>	<ul style="list-style-type: none"> Transpose Arrange Transcribe Compose 	<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>
<p>S1C5-PO 408 Synthesizing characteristics of musical structure and form into performance practice.</p>			
<p>S2C1-PO 410 Analyzing how the basic elements of all arts disciplines can be used to express similar events, emotion, scenes, or ideas (e.g., sound in music, movement in dance, images in art, words in poetry.)</p>	<p>PO 402 Transcribing music from one medium to another (e.g., one instrument to another, one ensemble to another.)</p> <p>PO 407 Analyzing and correcting one's own physical mechanics essential to playing/singing within the repertoire.</p>	<ul style="list-style-type: none"> Repertoire Relationship 	

Honors Band

Performance Groups

Students will demonstrate proficiency by:			
Priority Performance Objective	Linking Performance Objective	Vocabulary	Notes/Resources
<p>S2C1-PO 410 (cont.)</p>	<p>PO 408 Manipulating the physical properties of voice/instrument to create a spectrum of sounds and effects (e.g., timbre/color, flutter tonguing, bending pitch).</p>		
<p>S2C2-PO 406 Naming the contributions of significant composers and performers specific to the music they play/sing.</p>	<p>PO 401 Applying the developmental and historical characteristics of instrumental/vocal music to performance practice.</p>		
<p>S2C3-PO 401 Expressing personal reactions to musical experiences, and identifying which musical aspects evoke these reactions.</p>			
<p>S3C1-PO 405 Analyzing and articulating the quality of their performances and the performances of others.</p>	<p>PO 402 Evaluating musical experiences orally and in writing with appropriate critique and terminology.</p>	<ul style="list-style-type: none"> • Harmony • Texture 	