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The University of Wisconsin-Stevens Point

DEVELOPMENT AND APPLICATION OF
BEHAVIORAL OBJECTIVES
FOR A
HIGH SCHOOL BAND CURRICULUM

A Seminar Paper
Submitted In Partial Fulfillment
Of Requirements For
The Master Of Music Education Degree

By

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The germ-idea for this paper came from the reorganization/rewrite section of an in-service project at Auburndale High School which began in the 1978-79 school year. This in-service project was the development, implementation, review, and reorganization of a matrix-based behavioral objective curriculum guide for each class offered at Auburndale.

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CHAPTER I

THE NEED FOR BEHAVIORAL OBJECTIVES

In recent years a need has been indicated for developing a manner of communicating goals and objectives in education. These goals and objectives provide a cohesive system of communication among educators regarding expectations of student achievement. The goals should be long range and give an overview of the material to be processed in the educational setting. Objectives should be more of a short term nature, and used as stepping-stones for achieving the long range goals. Just as the long range goals should be general and broad, the objectives should be carefully constructed and more specific than the general goals, yet not too restrictive or binding.

The objectives should be the enumeration of some type of desired, observable behavior from the students. These overt behaviors must be linked to the desired outcome of the long range goals, in that the sum of the objectives will lead to the total desired long range goals. In constructing the individual objectives, strict attention should be paid to keeping the objectives concise and clear. The content of each objective should contain exactly what is expected of the student involved in dealing with the objective as well as the

activities included in each objective. To facilitate the above two points, there should be constant effort and care taken to make use of correct and valid terminology in an attempt to clarify all points of each objective. Lastly, a great deal of caution should be employed to make sure each objective is soundly measurable and, therefore, can be evaluated.

After employing all the above areas of objective construction, these objectives must then be applied in a cogent manner in some form of outline or guide so they may be usable by educators in their individual educational settings with their individual student groups to achieve similar long range goals. These objectives and goals are to be put together for teacher-to-teacher communication, not as an outline or syllabus for the students. A syllabus or student goals outline is more easily developed from these objectives.

CHAPTER II

THE SCOPE OF AN OBJECTIVE-BASED CURRICULUM

In putting together the long range goals and behavioral objective portions of these goals, an outline should be employed to present these goals and objectives. Most schools label these outlines "A Curriculum Guide", or some similar title. The long range goals could be presented at the beginning of this curriculum guide under the heading of Philosophy. A better title would be Long Range Goals (see Appendix II). Here the expected long range goals of the particular class, in this case band, would be stated. These long range goals in instrumental music encompass the cognitive, psychomotor, and affective domains in an interwoven fabric of learning experiences. Muriel Gerhard has stated that these long range goals should include " ... the active acquisition of knowledge, development of psychomotor skills, use of cognitive processes, development of positive self-concept, activities in self-direction, growth of social effectiveness, and the development of positive attitudes and interests in learning."¹

¹Muriel Gerhard, Effective Teaching Strategies With The Behavioral Outcomes Approach (West Nyack, New York: Parker Publishing Co., 1971), p. 159

The acquisition of knowledge goal should include exposing students to more different kinds of music, learning to re-create and create music, and broadening the students' knowledge of all of the music available to them. The goal concerning development of psychomotor skills is approached through technique development and performance usage, as well as the listening and decision-making skills listed in the long range goals. Cognitive process must also pertain to recognition of musical terminology to accurately re-create and create music. In order to employ psychomotor skills and enter the affective domain, the cognitive skills of the individual student must be developed to a competent level.

In the re-creative aspect of performance the individual student has the opportunity to develop a positive concept of himself through use of knowledge gained. The self-direction of preparation for performance, plus the use of the skills other than instrumental technique are also relevant to the development of long range goals. The student, with guidance from the instructor, should develop the self-direction to apply himself to the desired outcome at hand. The student will also be able to evaluate himself as well, for in music performance the response to what is asked is almost immediate.

The content of social effectiveness has to do with human relations, an area where aesthetics can be most solidly applied. This is the domain of meaning and feeling and of what music does for mankind. This area also includes the working together of individuals in small, medium, and large

groups for a common goal--the making of music.

With the listing of these desired long range goals, there is a sense of relevancy given to music education. The goals are tools to give the students a substantive purpose, and if the goals are more specifically defined by the behavioral objectives, they should develop a positive attitude and interest in learning. The students will have more clearly defined goals, and will be able to achieve their chosen levels with more consistency, because the instructor will be able to present to the student an objective-based outline of the course of study.

The more specific objectives can also be labeled short term goals, with a great deal more specificity and substance to them than the general long range goals. In a curriculum guide, it is appropriate to include a section on scope and sequence to give a general indication of approximate time involved for the goals/objectives. This scope and sequence generally coincides with the unit division of goals/objectives and fits neatly into a matrix-based format as put forth by D. D. Cram.² An example is given in Appendix III. This large time division is most conducive to establishing and working toward long range goals with behavioral objectives as tools. In working with the matrix, we must be sure to adequately present the information in an ordered manner so that positive

²D. D. Cram, Designing Effective Instruction Workbook (San Rafael, California: General Programmed Teaching, 1970), p. 115-127

results come from using the matrix. The matrix form must include time allocation for each long range goal, as listed in the scope and sequence. The specific, desired behavioral objective, along with sub-objectives, should then follow with content and learning activities also listed. A space for evaluation procedure must be included to provide for this important area of each objective. Also listed for reference and clarity would be resources employed to utilize the objectives, equipment involved in the objective process, and any consumable supplies used in the objective. These items have been assembled in an easy-to-follow format as suggested by D. D. Cram.³

The individual objectives themselves should specify observable behavior the student will use to demonstrate what he has learned. The objectives should also specify any conditions under which the student is expected to operate.

Leonhard and House, in their Foundations and Principles of Music Education, have stated eight principles of objectives that will help clarify and codify any objectives postulated by music educators. Those principles are as follows:

1. Objectives should reflect the aims of democratic society
2. Objectives should relate to actual social circumstances
3. Objectives should promote desirable social change
4. Objectives should lead to the fulfillment of human needs

³Ibid, p. 115-127

5. Objectives should permit the utmost development of individual capacity
6. Objectives should be consistent with one another
7. Objectives should be attainable by the means available
8. Objectives should be readily interpretable into the program⁴

These principles should help in the final judgment of the validity of our objectives.

⁴Charles Leonhard and Robert House, Foundations and Principles of Music Education, second edition (New York: McGraw-Hill, Inc., 1977), p. 194-198

CHAPTER III

DEFINING AND CONSTRUCTING GOALS AND OBJECTIVES

After establishing the sequence of an objective-based curriculum, the actual construction of the objectives--the working parts of the matrix--must be carefully considered. The matrix employed here has been extrapolated for use from "Designing Effective Instruction Workbook", by D. D. Cram.¹ This matrix form is arranged in an ordered progression beginning with:

1. Time allotted
2. Specific objectives/sub-objectives
3. Content of the objectives/sub-objectives
4. Learning activities involved in achieving the objectives
5. Evaluation procedures employed in the evaluation process
6. Resources (equipment and supplies enumerated to help set the conditions of the objectives)

For an example of the matrix that is to be used, see Appendix I.

Once the long range goals have been established, the more specific objectives must employ the following guidelines:

¹D. D. Cram, Designing Effective Instruction Workbook (San Rafael, California: General Programmed Teaching, 1970), p. 115-127

1. Be developed in a concise manner
2. Use correct, clear terminology
3. Clarify what is to be expected of the students
4. Be measurable in a valid manner

Once the matrix formula for constructing and expressing behavioral objectives has been set, the writer must stay within those guidelines and consistently apply them to his task. H. M. Harmes states that if these limits and rules are disregarded, the communication of the objectives will be obliterated and result in confusion for everyone.² Along with the use of a consistent set of rules for objective writing, each objective must have the following:

1. A behavioral verb detailing observable action
2. Any condition within which the behavior will occur
3. The anticipated level of success

The behavioral verb is the most essential part of the stated objective. The stated objective must clearly communicate what the student is to do to attain the desired objective. We are able to classify action verbs into observable and non-observable lists for comparison. The following list, included here for reference, was compiled by R. E. Radocy and R. H. Zeigler.³

²H. M. Harmes, Developing Technique in Instructional Objectives in Music, compiled by J. David Boyle (Vienna, Virginia: Music Educators National Conference, 1974), p. 155

³R. E. Radocy and R. H. Zeigler, Essentials for Writing Instructional Objectives in Instrumental Objectives in Music, compiled by J. David Boyle (Vienna, Virginia: Music Educators National Conference, 1974), p. 151-152

Non-observable

be aware of
 understand
 appreciate
 like
 dislike
 conceptualize
 know
 perceive
 develop
 sense

Observable

play
 sing
 write
 notate
 verbalize
 label
 describe
 name
 classify
 identify

The action verb in an objective must be measurable in a valid, concrete manner to insure that all parties involved in the objective will be communicating from a common base. In the action verb section of the objective, the communication should be as effective and efficient as possible. It should also be of great importance to communicate action on the part of the learner. This is enhanced by not using such phrases as "will be able to" ahead of the action verb. The action verb used indicates that the learner will perform listed functions and the phrase "will be able" only blurs the conciseness of the objective.

The next area of concern is the conditions under which the activity will take place. These conditions are what actually focus the objective on its purpose. In the matrix system, the area labeled Learning Activities is the appropriate place to indicate any conditions pertaining to the operation of the objectives. One must be extremely careful to avoid the trap of defining the conditions too strictly so that the objective becomes merely a test item. The conditions should help define performance of the activity, not limit the objective

to a narrow scope. Along with these conditions, the expected level of success should be indicated, but, as with the conditions, certain pitfalls must be avoided. The most glaring trap is to place a time limit upon the achievement of an objective. Taking into consideration the uniqueness of the individual student, the best we can do is to set long range time divisions to coincide with the unit divisions of the long range goals. It is also facetious to assign class standards, as there will be a certain amount of failure in each class group. The goal should be to guide all students to a higher level of achievement. Not all students will reach the higher levels of achievement. In instrumental music there can be specific standards in instrumental technique, yet when dealing with the abstract qualities of the musical art the statement of achievement levels can be more general in order to make this area realistic for all students. The Learning Activities section will also include any activities used in the class to work toward achievement of the listed objectives.

The Content area of the matrix is included to indicate the specific content of the listed objectives used in reaching the long term goals. The content of the objective is what is taught to the student through employment of the learning activities. This area of the matrix should be brief and succinct. Wordiness does not have a place in behavioral objective construction and, least of all, in the content area. A list of the ideas and concepts is all that is needed

to enlighten the reader as to the purpose of the learning activities in achieving the objective. The constructor of the objectives must always be wary of using misleading terms and ambiguous statements in the building of objectives. Once these terms creep in, especially in the objectives and the content area, the material becomes clouded and unclear, and unusable because of ambiguity and murkiness.

The Evaluation section should contain a listing of the methods to be used in the evaluation of the student. The actual tools for evaluation are then left to the discretion of the music educator. As previously stated, these objectives and their parts are to help guide the teacher to guide the student. The objectives should not restrict the teacher. Several methods which are available to the teacher include:

1. Concert performance
2. Sectional rehearsals
3. Recordings
4. Auditions

Along with these, private lessons are considered foremost as Richard Colwell has stated:

Private lessons given by the instructor are probably the most common and reliable method for evaluating individual performance skill. The elements of the private lesson should be kept in mind be the public school teacher, because the one-to-one relationship of teacher and student produces effective results, some of which can be achieved in group situations if the teacher uses the proper methods. Evaluation of the

private lesson is subjective, but this is balanced by the quantity of evaluation made.⁴

The use of demonstrations and peer evaluation should not be discounted. The students enjoy and profit from these types of experiences. The skilled teacher will not let himself become bridled to one method of evaluation, but rather make use of as many different methods as he can in a creative manner.

Materials to be listed under Resources, Equipment, and Supplies should include any items that will be used in the teaching process to approach the goals. The list should include all equipment provided by the school district, that which will be provided by the student, and any consumable supplies to be purchased by the student. To save time and space these items need not be repeated for each individual objective, but rather for each unit or large time division.

⁴Richard Colwell, The Evaluation of Music Teaching and Learning (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1970), p. 110

CHAPTER IV

APPLYING GOALS AND OBJECTIVES TO A MATRIX BASE

All of the material presented in the previous chapter is now ready to be applied to construction of the matrix for behavioral objectives. It must be kept in mind that this particular curriculum guide is for a grade 9-12 band--one group of instrumental students in these grade levels. It is also important to make sure that the long range goals and short term objectives will be relative to one another. Another point to be considered is that the objectives are more specific than the long range goals, yet the objectives are to be made even more specific in the daily lesson plan filed by the instructor. The lesson plan is the place where the specific tools for teaching are to be spelled out by the individual instructor.

This brings up the problem of where the long range goals come from. Leonhard and House have observed:

As a general principle, objectives should be formulated by those individuals or groups which will be directly concerned with their application. That is, society and the teaching profession established the broad social objectives. Specific

goals should be determined locally for each educational institution, ...¹

Broad goals have been established by the state Department of Public Instruction and the state Supervisor of Music Education. It is up to the individual instructor to formulate and employ specific objectives for his particular situation, using whatever tools he has at his disposal. Care must be exercised to see that the goals and objectives set by the instructor are relevant to the broad goals that have been established.

Following is a matrix-based curriculum guide set up for operation of a high school band for one school year.

¹Charles Leonhard and Robert W. House, Foundations and Principles of Music Education, second edition, (New York: McGraw-Hill, Inc., 1972), p. 182-183

UNIT: I. Marching Band

TIME ALLOCATION	OBJECTIVES	CONTENT	LEARNING ACTIVITIES
8-9 Weeks	<p>The student will:</p> <ol style="list-style-type: none"> 1. Demonstrate competency in marching and maneuvering <ol style="list-style-type: none"> 1.1 Measuring and keeping 8 steps to every 5 yards (22½" step) 1.2 Performing movements and maneuvers, as designated by the instructor, on the football field or in a parade with a minimum of errors 	<p>Guiding and spacing of individual marchers and squads</p> <p style="text-align: center;">Marching and Maneuvering</p> <ol style="list-style-type: none"> 1. At ease 2. Attention 3. Forward march 4. Halt 5. 2 hand carry 6. Instrument up/down 7. About face 8. Left face 9. Right face 10. Rear march 11. 270 degree turns 12. Bows 	<p>Practice individual and group marching skills</p> <p>Combine marching and maneuvering movements to produce a football half-time show</p> <p>Work on correct skill response to both verbal instructions and instructions written into the music by the instructor and students</p>

COURSE: Band

EVALUATION PROCEDURE	RESOURCES	EQUIPMENT	SUPPLIES
Instructor observation and evaluation of designated marching movements and maneuvers during rehearsals and performances	Marching band field drill charts as developed by the instructor	Yard line markers Spacing sticks	

UNIT: I. Marching Band

TIME ALLOCATION	OBJECTIVES	CONTENT	LEARNING ACTIVITIES
8-9 Weeks	<p>The student will:</p> <p>2. Perform, in a musical manner, various styles of marching band music with a minimum of errors</p> <p>2.1 Play his instrument with a pleasing sound and in tune, with standards set by the instructor</p> <p>2.2 Play his instrument with competent, fluent technical skills with standards set by the instructor</p> <p>2.3 Play individual parts rhythmically correct as designated by the instructor</p>	<p>Musicianship</p> <p>Tone quality Intonation</p> <p>Articulation Technique</p> <p>Articulation Note reading Rhythmic perception</p>	<p>Rehearsal of materials Warm-ups for correct sound production and flexibility of embouchure</p> <p>Listening to recordings of artists on the various instruments</p> <p>Rehearsal of materials Technical exercises Technique drills</p> <p>Warm-ups for rhythmic improvement</p>

COURSE: Band

EVALUATION PROCEDURE	RESOURCES	EQUIPMENT	SUPPLIES
<p>Instructor observation and evaluation of the selected music for marching band in rehearsal and performance</p>	<p>Marching band musical arrangements Warm-up drill books Tape recordings Records</p>	<p>Student owned instruments <u>School owned:</u> Marching Percussion Marching Sousaphones Marching French Horns Saxes-- Tenor Baritone Clarinets-- Alto Bass Baritone Horn Piccolo Tape decks Record player</p>	<p>Students purchase Reeds Oil</p>

UNIT: I. Marching Band

TIME ALLOCATION	OBJECTIVES	CONTENT	LEARNING ACTIVITIES
8-9 Weeks	<p>The student will:</p> <p>2.4 Balance individual parts within the full ensemble as directed by the instructor</p> <p>2.5 Play musical instruments while marching and maneuvering with music and movements set by the instructor with a minimum of errors</p>	<p>Aural skills Balance Contrasts Blend</p> <p>Co-ordination of marching and playing skills</p> <p>Musical phrasing Musical effect</p>	<p>Rehearsal of materials</p> <p>Rehearsal of marching and playing of music simultaneously</p>

COURSE: Band

EVALUATION PROCEDURE	RESOURCES	EQUIPMENT	SUPPLIES
<p>Instructor observation and evaluation of the selected music for marching band in rehearsal and performance</p> <p>Instructor evaluation of private lessons</p>	<p>Marching band musical arrangements</p> <p>Warm-up drill books</p> <p>Tape recordings</p> <p>Records</p>	<p>Student owned instruments</p> <p><u>School owned:</u></p> <p>Marching Percussion</p> <p>Marching Sousaphones</p> <p>Marching French Horns</p> <p>Saxes--</p> <p> Tenor</p> <p> Baritone</p> <p>Clarinets--</p> <p> Alto</p> <p> Bass</p> <p>Baritone Horn</p> <p>Piccolo</p> <p>Tape decks</p> <p>Record player</p>	<p>Students purchase</p> <p>Reeds</p> <p>Oil</p>

UNIT: II. Fall/Winter Concert Work

TIME ALLOCATION	OBJECTIVES	CONTENT	LEARNING ACTIVITIES
6-7 Weeks	<p>The student will:</p> <ol style="list-style-type: none"> 1. Produce a refined, characteristic sound throughout the normal range of his instrument 1.1 Notate and play at least one octave of any major scale (ascending and descending), as requested by the instructor, with no errors 1.2 Play in tune (within 15 "cents" of pitch as calibrated and registered on a stroboscopic tuner) in all registers of the instrument individually and in ensemble 	<p>Tone production skills Breathing Embouchure Technique Aural perception skills</p> <p>Scale development-- Intervals Altered tones Notation skills</p> <p>Aural perception skills Tuning intervals Tuning chords Tuning individual notes Intonation adjustment skills Cognitive skills</p>	<p>Listening to artist recordings</p> <p>Playing warm-ups-- Chorales Scale studies Rhythmic studies Lesson book material practice Rehearse concert material</p> <p>Writing patterns of half and whole steps</p> <p>Practicing individual scales</p> <p>Playing, listening to, and adjusting various notes, intervals, and chords</p> <p>Use of adjustment devices on instruments to adjust intonation</p> <p>Practice of intonation skills</p>

UNIT: II. Fall/Winter Concert Work

TIME ALLOCATION	OBJECTIVES	CONTENT	LEARNING ACTIVITIES
6-7 Weeks	<p>The student will:</p> <p>2. Demonstrate competency in rhythmic skills on his instrument with a minimum of errors</p> <p>2.1 Perform precise attacks on all notes</p> <p>2.2 Perform correct duration of all notes</p> <p>2.3 Perform concise, clean releases of all notes</p> <p>3. Demonstrate a technical ability level equal to the difficulty level of the music employed</p> <p>3.1 Articulate all note values from whole notes at a moderate tempo set by the instructor with a minimum of errors</p>	<p>Precision</p> <p>Articulation skills</p> <p>Note values--</p> <p>Dotted notes</p> <p>Tied notes</p> <p>Expression marks in the music</p> <p>Cognitive skills</p> <p>Technique--</p> <p>Tone quality</p> <p>Intonation</p> <p>Articulation</p> <p>Phrasing</p> <p>Interpretation</p> <p>Cognitive skills</p>	<p>Play exercises from rhythmic studies book</p> <p>Rehearsal of music from various periods, styles, representatives of holiday music (both sacred and secular)</p> <p>Rehearsal of concert material</p> <p>Private lessons</p> <p>Practice sessions</p>

UNIT: II. Fall/Winter Concert Work

TIME ALLOCATION	OBJECTIVES	CONTENT	LEARNING ACTIVITIES
6-7 Weeks	<p>The student will:</p> <p>3.2 Recognize and use terms denoting articulations such as:</p> <p><u>Wind Players</u> tongue, slur, legato, staccato, double tongue, triple tongue, marcato accent</p> <p><u>Percussion</u> roll, flam, ruff, drag, crash, accent, long roll, paradiddles, ratamacue, double drag, muffle</p> <p>With a minimum of errors</p>	<p>Musicianship Phrasing Articulation Interpretation Control</p> <p>Technical aspect of tonguing and percussion playing</p> <p>Cognitive skills Motor skills</p>	<p>Interpret articulation markings</p> <p>Make use of reference material to find the definition of any terms not currently in their vocabulary</p> <p>Play/rehearse concert music using various articulation terms</p> <p>Practice lesson methods material</p> <p>Listening to recordings of examples</p>

COURSE: Band

EVALUATION PROCEDURE	RESOURCES	EQUIPMENT	SUPPLIES
Instructor/student discussion Student demonstration Written test designed by the instructor	Wall charts <u>Harvard Dictionary of Music</u> Teacher-made handout sheets Concert music Lesson methods material Recordings	As listed on page 23	As listed on page 23

UNIT: II. Fall/Winter Concert Work

TIME ALLOCATION	OBJECTIVES	CONTENT	LEARNING ACTIVITIES
6-7 Weeks	<p>The student will:</p> <p>3.3 Recognize and use terms denoting dynamics such as:</p> <p>piano, pianissimo, forte, fortissimo, mezzo, accent, crescendo, decrescendo</p> <p>With a minimum of errors</p> <p>3.4 Recognize and use terms denoting tempo markings such as:</p> <p>largo, adagio, larghetto, con moto, andante, moderate, meno mosso, allegro, prestissimo, presto</p>	<p>Musician'ship Interpretation Contrast</p> <p>Aural skills</p> <p>Cognitive skills</p> <p>Musician'ship Interpretation Contrast Relativity of tempi Changes of tempo</p> <p>Cognitive skills</p>	<p>Interpret dynamic markings</p> <p>Compare volume levels and associate levels with labels</p> <p>Play/rehearse concert music to achieve the various dynamic levels</p> <p>Listening to recordings of examples</p> <p>Play/rehearse concert music and warm-up materials of different tempi</p> <p>Practice of lesson method material (individual and group student demonstrations)</p> <p>Listening to recordings of examples</p>

COURSE: Band

EVALUATION PROCEDURE	RESOURCES	EQUIPMENT	SUPPLIES
<p>Student demonstrations-- Individual and ensemble Group discussion Written test designed by the instructor</p>	<p>Wall charts <u>Harvard Dictionary of Music</u> Teacher-made handout sheets Concert music Lesson methods material recordings</p>	<p>As listed on page 23</p>	<p>As listed on page 23</p>
<p>Instructor/student discussion Comparison of recorded examples</p>	<p>Wall charts <u>Harvard Dictionary of Music</u> Lesson methods material Concert music</p>	<p>As listed on page 23</p>	<p>As listed on page 23</p>

UNIT: II. Fall/Winter Concert Work

TIME ALLOCATION	OBJECTIVES	CONTENT	LEARNING ACTIVITIES
6-7 Weeks	<p>The student will:</p> <p>4. Identify the different musical periods and musical styles with a minimum of errors</p> <p>4.1 Name at least 3 of the given characteristics of each musical period</p> <p>4.2 Identify at least 4 composers from each musical period</p> <p>4.3 Classify compositional styles and forms of the musical periods</p> <p>5. Perform selected music with a minimum of errors, with expression and conveyance of the feeling and meaning of the music</p>	<p>Music history Stylistic evolution Compositional technique Limitations of the instruments How the elements of music interact Musical form Sonata-Allegro Rondo Theme & Variations Dance Binary Ternary</p> <p>Musicianship Interpretation Musical experiences Stylistic technique Aesthetic meaning and feeling</p>	<p>Playing hymns, orchestral transcriptions, various march styles, classic band pieces, popular arrangements for band</p> <p>Discussion of differences in styles and composers within the styles</p> <p>Listening to examples of: Thematic usage Key relationship Instrumental usage Length</p> <p>Preparation of musical material Selection of an appropriate program</p>

COURSE: Band

EVALUATION PROCEDURE	RESOURCES	EQUIPMENT	SUPPLIES
Group discussion Teacher-made written test Instructor observation of students during lessons and rehearsals Oral and written reports	Concert music Music history text/ notes Teacher-made handout sheets Films Recordings	As listed on page 23 A-V movie projector and screen	As listed on page 23
Instructor/student evaluation of rehearsals and performances	Concert music	As listed on page 23	As listed on page 23

UNIT: III. Mid-Winter/Pops Concert Work

TIME ALLOCATION	OBJECTIVES	CONTENT	LEARNING ACTIVITIES
10-12 Weeks	<p>The student will:</p> <ol style="list-style-type: none"> 1. Continue to refine the characteristic tone of his instrument <ol style="list-style-type: none"> 1.1 Review and expansion of Unit II, Objectives 1., 2., and 3. on pages 22, 24, 26, and 28 2. Interpret music selections of a contemporary nature <ol style="list-style-type: none"> 2.1 Continuation of Unit II, Objective 4. on page 30 	<p>Musicianship Tone quality Consistency Co-ordination of motor skills</p> <p>Musicianship Interpetive skills Comparison of styles and composers of the 20th century and popular music</p>	<p>Play warm-ups from chorale collections, scale studies, rhythmic studies</p> <p>Rehearsal of musical material of all difficulty levels</p> <p>Private lessons on progressively difficult material</p> <p>Listening to artist recordings</p> <p>Rehearsal of and listening to popular style music such as rock, Broadway, folk, jazz, easy listening, and country/western</p>

COURSE: Band

EVALUATION PROCEDURE	RESOURCES	EQUIPMENT	SUPPLIES
<p>Instructor observation of students in private lessons and group rehearsals</p> <p>Group discussion</p> <p>Instructor evaluation of individual and group playing</p> <p>Oral and written reports</p>	<p>As listed in Unit II, on pages 23, 25, 27, and 29</p> <p>Concert band arrangements of contemporary music</p>	<p>As listed on page 23</p>	<p>As listed on page 23</p>

UNIT: III. Mid-Winter/Pops Concert Work

TIME ALLOCATION	OBJECTIVES	CONTENT	LEARNING ACTIVITIES
10-12 Weeks	<p>The student will:</p> <p>3. Demonstrate competency in the creative aspect of music with the tool-skills he has at his disposal</p> <p>3.1 Produce an original musical composition of the students own making</p> <p>4. Identify the music of this century</p> <p>4.1 Name the various idioms employed with a minimum of errors</p> <p>4.2 Name the various musical styles with a minimum of errors</p> <p>4.3 Name the various composers from a given list, with a minimum of errors</p>	<p>Melody Harmony Rhythm Pitch Interval Phrasing Notation Orchestration Instrumentation Theme Motive Thematic development Idiomatic comparison Compositional technique Stylistic differences Examples of composers of this century</p>	<p>Writing melodies, harmonies, and rhythms</p> <p>Using pitch notate to create intervals & chords</p> <p>Play created musical ideas</p> <p>Listening to original student compositions</p> <p>Listening to examples of contemporary music</p> <p>Playing examples of contemporary music to recreate and create music of contemporary composers</p>

COURSE: Band

EVALUATION PROCEDURE	RESOURCES	EQUIPMENT	SUPPLIES
Group discussion Tape recording and evaluation of student compositions Instructor evaluation of student performance of original works	As listed on pages 25, 27, and 29	As listed on page 23	As listed on page 23 Music paper
Group discussion Teacher-made tests Instructor evaluation of played examples Oral and written reports	Teacher-made handout sheets Recordings Musical arrangements	As listed on page 23	As listed on page 23

UNIT: III. Mid-Winter/Pops Concert Work--Solo/Ensemble

TIME ALLOCATION	OBJECTIVES	CONTENT	LEARNING ACTIVITIES
6-8 Weeks	<p>The student will:</p> <p>5. Perform technically and interpretively their particular part in a solo or ensemble with a minimum of errors</p>	<p>Interpretation Decision-making skills Recreation of music Aesthetic meaning and feeling Detail discrimination Artistic development Listening skills Musicianship</p>	<p>Work on technical and interpretation skills Listening to artist recordings Practice musical selection Performance for an adjudicator at solo/ensemble</p>

COURSE: Band

EVALUATION PROCEDURE	RESOURCES	EQUIPMENT	SUPPLIES
Instructor evaluation in private lessons and ensemble rehearsals Taped recordings of practice sessions	As listed on page 31	As listed on page 23	As listed on page 23 Student purchase solo/ensemble music

UNIT: IV. Spring Festival Concert Work

TIME ALLOCATION	OBJECTIVES	CONTENT	LEARNING ACTIVITIES
4-6 Weeks	<p>The student will:</p> <ol style="list-style-type: none"> 1. Continue to refine the characteristic tone of his instrument <ol style="list-style-type: none"> 1.1 Review and expansion of Unit II, Objectives 1., 2., and 3. on pages 22, 24, 26, and 28 2. Identify the various musical forms as they are employed in band literature, with a minimum of errors <ol style="list-style-type: none"> 2.1 Describe these forms 2.2 Play material utilizing various forms 	<p>Musicianship Tone quality Consistency</p> <p>Co-ordination of motor skills</p> <p>As listed in Unit II, Objective 4. on page 30</p>	<p>Play warm-ups from chorale collections, scale studies and rhythmic studies</p> <p>Rehearsal of band literature</p> <p>Listening to examples of band literature</p> <p>Attending concerts</p>

COURSE: Band

EVALUATION PROCEDURE	RESOURCES	EQUIPMENT	SUPPLIES
<p>Instructor evaluation of private lessons and group rehearsals</p> <p>Written and oral reports</p> <p>Teacher-made tests</p> <p>Written and oral reviews of concerts</p> <p>Instructor/student evaluation of group rehearsals</p>	<p>As listed on pages 23, 25, 27, and 29</p> <p>Local concert programs</p> <p>Recordings</p> <p>Band literature</p>	<p>As listed on page 23</p>	<p>As listed on page 23</p>

UNIT: IV. Spring Festival Concert Work

TIME ALLOCATION	OBJECTIVES	CONTENT	LEARNING ACTIVITIES
4-6 Weeks	<p>The student will:</p> <p>3. Classify and play the warm-up, required, and selected musical selections for the group festival with a minimum of errors</p> <p>3.1 Write a comparison of different musical styles</p> <p>3.2 Play music of different styles with a minimum of errors</p> <p>3.3 Refine and expand Unit II, Objectives 2. and 3. on pages 24, 26, and 28</p>	<p>Musicianship Performance skills Listening skills Technical skills</p> <p>Discrimination skills Cognitive skills</p> <p>Musicianship Motor skills Aesthetic meaning and feeling Precision Expression markings Phrasing Interpretation Listening skills</p>	<p>Listening to examples of styles in band literature Rehearsal of band literature</p> <p>Listening to examples of styles in band literature Rehearsals of band literature Performance of band literature</p>

COURSE: Band

EVALUATION PROCEDURE	RESOURCES	EQUIPMENT	SUPPLIES
Instructor evaluation of rehearsals and lessons Written and oral reports Group discussion	As listed in Unit II on pages 25, 27, 29, and 31	As listed in Unit II on page 23	As listed in Unit II on page 23

UNIT: V. Spring Concert/Graduation/Marching Review for Early Summer Parades

TIME ALLOCATION	OBJECTIVES	CONTENT	LEARNING ACTIVITIES
4-6 Weeks	<p>The student will:</p> <ol style="list-style-type: none"> 1. Refine and demonstrate competency in musical skills developed during the school year with a minimum of errors <ol style="list-style-type: none"> 1.1 Review and expansion of Unit II, Objectives 1., 2., 3., 4., and 5. on pages 22, 24, 26, 28, and 30 1.2 Review and expansion of Unit III, Objective 3. on page 34 2. Review and demonstrate competency in marching skills with a minimum of errors <ol style="list-style-type: none"> 2.1 Review and expansion of Unit I, Objective 1.2 (Parade) and 2.5 on pages 16 and 20 	<p>Independent musicianship Listening skills Motor skills Cognitive skills</p> <p>As listed on page 34</p> <p>As listed on pages 16 and 20</p>	<p>As listed on pages 22, 24, 26, 28, and 30</p> <p>As listed on page 34</p> <p>Rehearsal of parade marching by rank, file, and entire group</p> <p>Musical rehearsals of marching music</p>

COURSE: Band

EVALUATION PROCEDURE	RESOURCES	EQUIPMENT	SUPPLIES
As listed on pages 23, 25, 27, 29, and 31	As listed on pages 23, 25, 27, and 31	As listed on pages 23 and 31	As listed on page 23
As listed on pages 17 and 21	As listed on page 19	As listed on page 19	As listed on page 19

APPENDIX I
BLANK MATRIX FORM

UNIT:

TIME ALLOCATION	OBJECTIVES	CONTENT	LEARNING ACTIVITIES

COURSE:

EVALUATION PROCEDURE	RESOURCES	EQUIPMENT	SUPPLIES

APPENDIX II

PHILOSOPHY/LONG RANGE GOALS

Instrumental music is offered in the schools to broaden the students' exposure to the fine arts, especially stressing musical experience to produce personal growth, pleasure, and satisfaction; to meet students' needs, individually, in creativity; and to develop students' musical and aesthetic concepts with regard to musical comprehension, creativity, interpretation, and discrimination.

With proper instruction, an instrumental student will be successfully able to discriminately re-create, and interpret existing music and also create new and original music for and by himself. The student will develop a technique and perform on his chosen musical instrument with a level of competency determined by the teacher and the student, with ample opportunities for musical performance.

The student will also become a more discriminate consumer of music, and broaden his knowledge of all music. This process includes listening skills and decision-making abilities as applied to available musical material.

The student will, at the same time, become versed in the musical "language" of notation and gain competence in music theory.

APPENDIX III

SCOPE AND SEQUENCE

- I. Marching band
- II. Fall/Winter concert work
- III. Mid-Winter/Pops concert--Solo/Ensemble work
- IV. Spring festival concert work
- V. Spring concert/Graduation/Early Summer marching
- VI. Lessons throughout the year

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