

**Geneva CUSD 304**  
**Content-Area Curriculum Frameworks**  
**Grades 6-12**  
**Music – Wind Symphony**

<b><i>Mission Statement</i></b>	<p>The mission of the Geneva CUSD 304 K-12 music education curriculum is to guide all students toward the development of a lifelong personal relationship with music, by giving every student the opportunity to develop his or her individual skills, talents, and knowledge of music to the fullest potential, through a variety of appropriate listening, performance, creative, evaluative, and learning experiences.</p> <p><b><i>Instrumental Music Education (Band) should:</i></b></p> <ol style="list-style-type: none"> <li>1. Provide exercises and opportunities that develop the technical and physical skills necessary to progress on each instrument.</li> <li>2. Provide musical experiences that promote aesthetic growth and expressive skills.</li> <li>3. Provide exposure to music literature that spans a wide variety of historical periods and cultures.</li> <li>4. Encourage students to make informed decisions and to take creative “risks” in the development of a musical performance.</li> <li>5. Offer a wide range of educational opportunities that will accommodate for each individual’s level of development and growth potential.</li> <li>6. Provide opportunities for public performance.</li> <li>7. Provide regular feedback regarding the development of both the ensemble and the individual student.</li> <li>8. Provide opportunities for the students to interact with others that will promote team and leadership skills.</li> <li>9. Provide experiences that make connections with knowledge from other content areas.</li> <li>10. Allow the students to examine beauty and express the human experience through music.</li> </ol> <p><b><i>Learner Outcomes (adapted from the Nine National Standards for Music Education):</i></b></p> <ol style="list-style-type: none"> <li>1. <b>Sing simple melodies and exercises.</b> To demonstrate an understanding of various musical concepts (pitch, rhythm, phrasing, etc.) through vocal performance, then applying what has been learned back into instrumental performance.</li> </ol>
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- 2. Perform on instruments, alone and with others, a varied repertoire of music.** To demonstrate the physical, technical, and expressive skills necessary to produce a quality musical performance, whether in a solo or ensemble setting, and through variety of literature that reflects many different styles of music.
- 3. Improvise music within specified guidelines.** Demonstrate the ability to spontaneously perform original musical material (within a set of pre-determined parameters), demonstrating an understanding of proper musical form and structure, as well as technical mastery on one's instrument.
- 4. Compose and arrange musical material within specified guidelines.** To demonstrate the ability to produce original, written musical material (within a set of pre-determined parameters), demonstrating an understanding of proper musical form and structure.
- 5. Read and notate music.** To demonstrate the ability to recognize, interpret and recreate the notation symbols found in music, and to write/use those symbols in a musically appropriate manner.
- 6. Listen to, analyze, and describe a musical performance.** To demonstrate the ability - through aural observation - to detect, interpret, and comment upon the musical components that comprise a musical performance.
- 7. Evaluate compositions and music performances.** To demonstrate the ability to make well-informed, substantive comments regarding the musical elements of a written composition or performance, which may include educated suggestions for improvement.
- 8. Understand basic relationships between music, the other arts, and content areas outside of the arts.** To demonstrate the ability to make meaningful connections between elements of music and concepts from other areas of study, ultimately using these connections to draw more meaning from the music and to improve a performance.
- 9. Understand music in relation to history and culture.** To explore how music both reflects and affects the human experience, and how it may do so in the future.

<p><b><i>Course Sequence</i></b> (Grades 6-12)</p>	<ul style="list-style-type: none"><li>• 6h Grade Band</li><li>• 7<sup>th</sup> Grade band</li><li>• 8<sup>th</sup> Grade Band</li><li>• Percussion Methods (Grades 9-12)</li><li>• Concert Band (Grades 9-12)</li><li>• Symphonic Band (Grades 9-12)</li><li>• Wind Symphony (Grades 9-12)</li></ul>
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## *Course Framework*

<p><b>Course Title</b></p> <p><b>Grade Level</b></p> <p><b>Semesters (1-2-3-4)</b></p> <p><b>Prerequisite</b></p>	<p><b>Wind Symphony</b></p> <p>9, 10, 11, 12</p> <p>2</p> <p>Prior experience in band and an audition. Participation in this ensemble may be granted to individuals with a musical background (but no prior band experience) by special permission from the director.</p>
<p><b>Course Description</b></p>	<p>This advanced level course will be designed for the abilities and development of the most accomplished wind and percussion students. Smaller in size than either Concert Band or Symphonic Band, this ensemble will place only 1-2 players on each part, thereby demanding a higher level of responsibility and performance from each individual member. Course material will be designed to advance the student's existing skills and expose them to advanced musical literature and theories. Units for this ensemble will include marching band (in conjunction with Symphonic Band members), concert band, and pep band. Students in this course will also have the opportunity to participate in jazz band, "pit" orchestra/band, chamber ensembles, and various music festivals and events (see section IX). Enrollment in this course will be based upon an audition and personnel needs with consideration given towards prior experience, individual growth, personal initiative, and leadership ability.</p>
<p><b>District-approved Materials and/or Resources</b></p>	<ul style="list-style-type: none"> <li>• Various concert band pieces selected from our music library or new material purchased through a sheet music retailer.</li> <li>• "Symphonic Warm-Ups for Band," by Claude T. Smith</li> <li>• "Symphonic Band Clinic," by Robert W. Smith</li> <li>• "Lip Benders," by Fred C. Ebbs, ed. by Ray E. Kramer</li> <li>• "Rhythm Panels"</li> <li>• "Rhythm Vocabulary Charts: Books I and II," by Ed Sueta</li> <li>• "Waveless Tuning Process/Function Chorales," by S. Melillo</li> <li>• Selected exercises compiled from various sources.</li> <li>• Teacher-designed exercises to compliment unit of study.</li> </ul>

## *Unit Frameworks*

<p><b>Unit of Study: major topics</b></p>	<p><b>Concert/Performance Preparation -</b> <i>Literature is selected to provide the basis for study of the following topics:</i></p> <ul style="list-style-type: none"> <li>• Principal sensory, formal, technical, and expressive elements of music</li> <li>• Processes and tools required to produce music.</li> <li>• Demonstration of basic skills necessary to participate in the creation and/or performance of music</li> <li>• Identify significant works from major historical periods and how they reflect societies, cultures, and civilizations, past and present</li> </ul>	<p>Resources that will support instruction:</p> <ul style="list-style-type: none"> <li>• Various concert band pieces (Gr. 4-6) from our music library or new material purchased through a sheet music retailer.</li> <li>• “Symphonic Warm-Ups for Band,” by Claude T. Smith</li> <li>• "Symphonic Band Clinic," by Robert W. Smith</li> <li>• "Lip Benders," by Fred C. Ebbs, ed. by Ray E. Kramer</li> <li>• "Rhythm Panels"</li> <li>• "Rhythm Vocabulary Charts: Books I and II," by Ed Sueta</li> <li>• "Waveless Tuning Process/Function Chorales," by S. Melillo</li> <li>• Selected exercises compiled from various sources.</li> <li>• Teacher-designed exercises to compliment unit of study.</li> </ul>
<p><b>Illinois Learning Standards, Benchmarks, National Standards Assessment Frameworks, or other standards that will be taught in this unit</b></p>	<p><b>National Standards for Music Education:</b></p> <ol style="list-style-type: none"> <li>1. Singing, alone and with others, a varied repertoire of music.</li> <li>2. Performing on instruments, alone and with others, a varied repertoire of music.</li> <li>3. Improvising melodies, variations, and accompaniments.</li> <li>4. Composing and arranging music within specified guidelines.</li> <li>5. Reading and notating music.</li> <li>6. Listening to, analyzing, and describing music.</li> <li>7. Evaluating music and music performances.</li> <li>8. Understand relationships between music, the other arts, and disciplines outside the arts.</li> <li>9. Understanding music in relation to history and culture.</li> </ol>	
<p><b>Objectives</b></p> <ul style="list-style-type: none"> <li>○ Conceptual</li> <li>○ Factual</li> <li>○ Procedural</li> </ul>	<p><b>Note: Numbers following each objective refer to the National Standard(s) to be addressed.</b></p> <p><b><i>Principal sensory, formal, technical, and expressive elements of music. Indicators may include the following:</i></b></p> <ul style="list-style-type: none"> <li>○ Identifying rhythmic patterns in a variety of different meters (sensory) 5</li> <li>○ Identifying key signatures/structures (sensory) 5</li> <li>○ Identifying contrasting forms – motive, sequence, etc. (sensory) 6, 7</li> <li>○ Identify dynamics and articulations (sensory) 5</li> </ul>	

- Recognize a mature, well-supported tone on an instrument (sensory) 6, 7
- Recognize good intonation (sensory) 6, 7
- Recognize appropriate balance within an ensemble (formal) 6, 7
- Identify scales and rudiments correctly (formal) 5
- Recognize appropriate blend within an ensemble (formal) 6, 7
- Identify basic musical forms such as ABA, fugue, etc. (formal) 6, 7
- Identify contrasting musical styles (formal) 6, 7
- Identify changing meters within a piece (formal) 5, 6, 7
- Recognize technical mastery on one's instrument. This may include fingerings, articulations, sticking combinations, etc. (technical) 6, 7
- Identify the materials and properties that affect/produce good tone; i.e., reed strength and quality, proper embouchure, breath support, instrument condition, mallet type, etc. (technical) 6, 7
- Identify expressive devices used in musical performance, such as dynamics (sensory-expressive) 5, 6, 7
- Demonstrate a working knowledge of common musical terms (sensory-formal-technical-expressive) 5

***Processes and tools required to produce music. Indicators used may include the following:***

- Demonstrate mastery of traditional musical notation through performance 2, 5, 8
- Identify how the various sections in an ensemble work together to produce a quality performance, and then imitate those techniques in our own performances 2, 6, 7
- Recognize how the conductor communicates musical ideas to the performers 6, 7, 8
- Identify the skills that must be developed in order to successfully perform a given piece (technical, expressive, etc.) 5, 6, 7
- Identify and employ preparation/practice skills necessary in the development of various musical skills 2, 5, 6, 7
- Critically discuss one's own potential as a performer and set realistic goals for improvement 6, 7

***Demonstration of basic skills necessary to participate in the creation and/or performance of music. Indicators used may include the following:***

- Play with appropriate posture and breath support 2, 6, 7
- Play independently from musical notation observing pitch, rhythm, and expressive markings 2, 5, 6, 7
- Perform independently (maintain one's own part) in music that contains several different melodic, harmonic, and rhythmic elements occurring simultaneously (cannons, rounds, etc.) 2, 5, 6, 7
- Perform from music indicating understanding of form directives (D.C., D.S., coda, etc.) 2, 5
- Perform basic musical forms such as ABA, fugue, etc. 2, 5

	<ul style="list-style-type: none"> <li>○ Perform contrasting forms – motive, sequence, etc. 2, 5</li> <li>○ Play with appropriate balance within an ensemble 2, 6, 7</li> <li>○ Play scales and rudiments correctly and independently 2, 5</li> <li>○ Play with appropriate blend within an ensemble 2, 6, 7</li> <li>○ Perform contrasting musical styles 2, 5, 6, 7, 9</li> <li>○ Perform changing meters within a piece 2, 5</li> <li>○ Demonstrate technical mastery on one’s instrument. This may include fingerings articulations, sticking combinations, etc. 2, 5</li> <li>○ Play with a mature, well-supported tone on an instrument 2, 6, 7</li> <li>○ Successfully manipulate the materials and properties that affect/produce good tone; i.e. reed strength and quality, proper embouchure, breathe support, instrument condition, mallet type, etc. 2, 6, 7</li> <li>○ Demonstrate a working knowledge of common musical terms through performance. 2, 5, 6, 7</li> <li>○ Develop individual confidence in performing settings 2, 6, 7</li> <li>○ Demonstrate a knowledge of basic tuning/intonation principles by vocally matching pitches generated by instruments or electronic media 1</li> <li>○ Creating original musical motives based upon tonal and melodic material found within a musical composition 2, 3, 4, 5, 6, 7</li> </ul> <p><b><i>Identify significant works from major historical periods and how they reflect societies, cultures, and civilizations, past and present. Indicators used may include the following:</i></b></p> <ul style="list-style-type: none"> <li>○ Describe important information about the composer of a selection used in a performance 8, 9</li> <li>○ Compare and contrast the stylistic characteristics of different selections from different musical periods 6, 7, 8, 9</li> <li>○ Critically discuss different selections used in a performance and their significance in musical history 6, 7, 8, 9</li> </ul>		
<p><b>Assessments</b></p>	<table border="1"> <tr> <td data-bbox="415 1325 967 1839"> <p>Performance Tasks:</p> <ol style="list-style-type: none"> <li>1. Individual playing exams (live and/or videotaped) on material from concert literature and related materials (scales, rhythms, etc.)</li> <li>2. Written quizzes, tests, and exercises on material from concert literature and related materials (scales, rhythms, etc.)</li> <li>3. Group performance (in rehearsal and at concert)</li> </ol> </td> <td data-bbox="967 1325 1511 1839"> <p>Other Evidence:</p> <ol style="list-style-type: none"> <li>1. Verbal responses and discussion.</li> <li>2. Visual observation of students in rehearsal setting.</li> <li>3. Aural observation of students in rehearsal setting.</li> </ol> </td> </tr> </table>	<p>Performance Tasks:</p> <ol style="list-style-type: none"> <li>1. Individual playing exams (live and/or videotaped) on material from concert literature and related materials (scales, rhythms, etc.)</li> <li>2. Written quizzes, tests, and exercises on material from concert literature and related materials (scales, rhythms, etc.)</li> <li>3. Group performance (in rehearsal and at concert)</li> </ol>	<p>Other Evidence:</p> <ol style="list-style-type: none"> <li>1. Verbal responses and discussion.</li> <li>2. Visual observation of students in rehearsal setting.</li> <li>3. Aural observation of students in rehearsal setting.</li> </ol>
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