

Ahern Middle School  
Foxborough Public Schools

# Band Handbook

## DIRECTORS

Mr. Ted Hagarty

Miss Jennifer Greenleaf

Mr. Donny Albro

# PREFACE

The **Ahern Middle School Band Program** is an integral part of life at the middle school grades. The Band Program is one of the largest, voluntary organizations in our entire school system, with members performing in numerous ensembles.

The primary goal of our Band Program is to provide a well-rounded musical education for every child. This education focuses on building a solid foundation of musical knowledge upon which artistic performances are built. In addition to providing a quality music education, the Band Program also recognizes the need to education the whole child. As band directors, we seek to develop the character and citizenship of each member of our band, assisting each child to attain his/her own personal best.

This "***Band Handbook***" has been written for the Ahern Middle School Band members and their families with the intent of providing information about the various phases and activities of the instrumental music program. This manual also contains a curriculum guide outlining the Band Program for grades 5-8.

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Dear Music Students, Staff, and Parents,

As I reflect on my 45 years of teaching music, I am energized by the joys and rewards of my chosen profession. What a noble occupation; *teaching music to children!* I am so proud that my life's work is so important to the lives of so many young people. What an honor! What a privilege! What a thrill! What a responsibility!

I believe that real learning is not a study about things, but rather an experience inside things. **Making music** is surely one of life's most real experiences!

I believe that self-expression and creativity are two of the most vital skills that education can foster. **Making music** can be one of life's most expressive and creative experiences.

Learning to make *personal judgments* that are rational and grounded in knowledge and preparation, are essential to mature adult thinking. **Making music** offers one the opportunity to practice to perform, while making hundreds of important decisions and musical judgments every minute!

Facts may be taught, but *meaning* is discovered. **Making music** helps us get in touch with our feelings, our culture, our human history, and our sense of purpose and belonging: *our self!*

Best of luck to all of the students, parents, and staff. What a special opportunity we have to experience the power of music!

Best wishes,

Stephen C. Massey

Music Director, Foxborough Public Schools

# The Massachusetts Music Curriculum

Core Concept- In music people express ideas and emotions that they cannot express in language alone. In order to understand the range and depth of the human imagination, one must have knowledge of the arts.

## Guiding Principles

- I. An effective music curriculum provides a sequential program of music instruction for all students beginning in preschool and continuing through high school.
- II. An effective music curriculum emphasizes development of students' skills and understanding of creating, performing, and responding.
- III. An effective music curriculum promotes knowledge and understanding of the historical and cultural contexts of the arts.
- IV. An effective music curriculum uses a variety of assessment methods to evaluate what students know and are able to do.
- V. An effective music curriculum provides opportunities for students to make connections among the arts, with other disciplines within the core curriculum and with arts resources in the community.

## Music Strands and Learning Standards

1. Singing- Students will sing, alone and with others a varied repertoire of music
2. Reading and notation-Students will read music written in standard notation
3. Playing instruments-students will play instruments, alone and with others, to perform a varied repertoire of music
4. Improvisation and Composition-Students will improvise, compose, and arrange music

5. Critical Response- Students will describe and analyze their own music, and the music of others using appropriate vocabulary and interpret the meanings of works citing structural elements and expressive qualities to justify their interpretations.

## The Arts in context: History and Criticism Strand

1. Purposes of the arts- students will describe the purposes for which works of music were and are created.

2. Roles of Artists in Communities- Students will describe the roles of artist, patrons, cultural organizations, and arts institutions in societies past and present.

3. Concepts of Style, Stylistic Influence, and Stylistic Change- Students will demonstrate their understanding of styles, stylistic influences, and stylistic change by identifying when and where works were created, and by analyzing characteristic features of art works from various historical periods, cultures, and genres.

4. Materials, Inventions and Technologies- Students will describe and analyze how performing artists have used materials, inventions, and technologies in their work.

5. Research in the Arts- Students will conduct research on topics in the arts by framing open ended research questions, and by identifying and using primary and secondary sources as evidence in their research papers.

6. Critical Approaches to the Arts- Students will identify approaches to arts history, criticism, and aesthetics in books, films, and multimedia; and interpret the meaning of artistic works by using a variety of these critical approaches.

## Connections Strand

**Interdisciplinary Connections**- Students will apply their knowledge of the arts to the study of English, Language Arts, Foreign Languages, Health, History and Social Science, Mathematics, and Science and Technology.

## MEET THE DIRECTORS

### **Mr. Ted Hagarty-Music Instructor, Middle School Level**

Mr. Ted Hagarty has worked as a music specialist teaching general music and instrumental music at the Ahern Middle School for thirty-two years. He graduated from Boston University with a Bachelors of Music in Education, and he received his Master's Degree in Music from the New England Conservatory of Music. Mr. Hagarty has studied clarinet with Edward Avedisian of the Boston Ballet and with Peter Hadcock of the Boston Symphony Orchestra. His experiences also include saxophone studies with Joe Viola, and conducting with Lee Chrisman and Frank Battisti. Mr. Hagarty conducts the 6<sup>th</sup> and 7<sup>th</sup> grade concert bands, and teaches instrumental music in grades 5-8. His performing groups have consistently received excellent and superior ratings at the State MICCA Festivals. He has introduced and developed an Electronic Music Lab at the Middle School. Mr. Hagarty teaches beginning Jazz Improvisation at the Summer Improvisation Camp held annually in June at the high school. Mr. Hagarty is the co-founder of the Foxboro Middle School Summer Instrumental Music Camp, and has served as a director for the past 27 years. He has been a recipient of the WCVB Great Expectations Teacher Award and the Norfolk County Teacher of the Year Award. He has been named to Who's Who of American teachers for the years 2004 and 2006. He has performed with several Massachusetts wind bands including the Metropolitan Wind Symphony, The Milford Concert Band, and the Southeastern Massachusetts Wind Ensemble. He has served as an adjudicator for the Southeast Mass. District Festivals, the Mass. All State Festivals, and has served as a Junior District Concert Band Chairman. He is presently a member of the Massachusetts Instrumental and Choral Conductors Association (MICCA) and Technology in Music Education (TIME).

### **Mr. Donny Albro, Music Instructor, K-4 Classroom Music-Taylor/ Middle School/ High School**

Donny Albro currently teaches K-12 music at the High School, Ahern Middle School, and the Taylor Elementary School. Donny is also the percussion coordinator for the Boston Youth Symphony Orchestras.

He received his Bachelors Degree in percussion performance from the Eastman School of Music and his Masters Degree from the University of Massachusetts at Amherst. While at Eastman Donny toured Japan, Taiwan, and the United States with the Eastman Wind Ensemble. Donny can also be heard playing on the album, *The Eastman Wind Ensemble at 50*, released on

Warner Bros. Records. While at UMass, Donny premiered two percussion duos including one by the Pulitzer Prize winning composer Lew Spratlin.

Donny has been teaching private percussion lessons throughout eastern Massachusetts for 10 years. In addition to his work as a teacher Donny plays professionally with orchestras such as the Boston Philharmonic, Rochester Philharmonic, Nashua Symphony, and the New Hampshire Symphony. Mr. Albro has been teaching in Foxboro for 3 years.

## **Miss Jennifer Greenleaf-Music Instructor/High School/Middle School**

Ms. Jenny Greenleaf is currently the director of the fifth grade band, sixth grade orchestra, and Jr. Jazz band at the Ahern Middle School, as well as the Foxboro High School Assistant Band director. Ms. Greenleaf was formerly the Music Director for the middle schools of Bridgewater-Raynham Regional School District and K-5 Music Director of the Carlton M. Vivieros Elementary School in Fall River, MA.

Jenny graduated *Magna Cum Laude* with a Bachelor's Degree in Music Education from Ithaca College. During her time there, Ms. Greenleaf was a member of the Concert Band, Symphonic Band, Wind Ensemble and Symphony Orchestra, as well as performing in many chamber ensembles around the city. She is still an active clarinet player performing with the Umass Dartmouth Wind Ensemble, the Marion Town Band, the Foxborough Community Band and the Tri-county Symphonic Band. She also teaches private clarinet and saxophone lessons.

Being a graduate of Foxboro Public Schools, Jenny is excited to be giving back her community, and is honored to be working with such a great music faculty.



## DESCRIPTION OF BEGINNING BAND PROGRAM

The Ahern Middle School Band Program offers students a hands-on experience that teaches the basic performance skills needed to play in school instrumental ensembles and complements the learning that takes place in the general music classroom. Participation in the band program develops musicianship, fosters creative thinking, and provides students with a means of self-expression.

The Band Program begins in the 5<sup>th</sup> grade. During the spring of the 4<sup>th</sup> grade, our instrumental music staff gives demonstrations of the band and orchestra instruments at each elementary school. After the demonstration, students are given a form asking them to choose an instrument they would like to play in band. Students are also asked to provide two alternate choices. The school band directors then meet with the students to review instrument choice. The alternate choices will be used if there is a physical reason why the first choice will not work for a student. It is the philosophy of the music department that success on a student's selected instrument will occur through clear instruction provided by the teacher and a supportive home environment for practicing. It is for these reasons, that switching instruments will only be allowed during the first month of the beginning band program and with the prior approval of the school band director. After this meeting, the students are given a second form outlining what they will need for their first lesson.

In early September, the music department offers a special "Instrument Rental Night" at the Ahern School. Parents may choose to attend Rental Night to rent an instrument from a local music vendor. However, this is not the only way to obtain an instrument. Parents may already own an instrument, or they may choose to contact an instrument vendor directly.

Band lessons and rehearsal begin immediately after Rental Night. Students receive instruction once a week in small groups for 30 minutes. They also participate in a weekly band rehearsal. 6<sup>th</sup>, 7<sup>th</sup> and 8<sup>th</sup> grade Band students may also choose to participate in the jazz or chamber ensembles which rehearse outside of the normal school day. A full listing of the ensembles offered at the Ahern Middle School may be found on the following pages of this handbook.

### AHERN MIDDLE SCHOOL ENSEMBLES

#### 6<sup>TH</sup>, 7<sup>TH</sup>, 8<sup>TH</sup> Grade Concert Bands

All band musicians perform in their grade level Concert Band. The Concert Bands introduce students to standard band literature. Performance in Concert Band focuses on the development of the basic techniques needed for performance on wind and percussion instruments. Skills learned in Concert Band provide the foundation for all other musical ensembles. Concert Band meets 3X per

cycle and performs in winter and spring concerts. In addition, all of the town's bands in grades 5 - 12 perform in "*Bandorama*" at the FHS Gym in March. Band students are also scheduled for a sectional class that meets once per cycle. Concert bands for students in grades 7 and 8 also perform in the Massachusetts Instrumental and choral conductor's Association (MICCA) Concert Band Festival each spring when/if the ensembles achieve the appropriate level of performance. The 8<sup>th</sup> grade concert band performs in a special February concert with the Foxboro High School Wind Ensemble at FHS.

### **Chamber Ensembles**

Chamber Ensembles are sometimes formed to introduce students to small ensemble literature, and to develop the skills needed for independent musicianship. Students in grades 6-8 may participate. An audition at the beginning of the year may be required for participation. Although the individual ensembles change from year to year depending on who participates, in the past, we have offered flute ensembles, clarinet ensembles, saxophone ensembles, brass ensembles, percussion ensembles, small jazz combos as well as mixed instrument ensembles. The chamber ensembles rehearse after school one day a week for 40 minutes. The students and director determine the rehearsal day and time. Performances may include the Annual Arts show, the Senior Center, school assemblies, and the spring concert.

### **Junior Jazz Band**

Junior Jazz Band, conducted by Mr. Murphy, teaches the basics of Jazz Improvisation, as well as giving the students an opportunity to perform jazz band repertoire from different style periods. Participation in this ensemble is available to 6<sup>th</sup>, 7<sup>th</sup>, and 8<sup>th</sup> grade students who participate in their grade level concert band. The Junior Jazz Band rehearses on Tuesdays from 2:30-4:30PM. The group performs at the annual spring FMA Jazz Fest at FHS with a guest artist, the MAJE Junior SE District Festival in May, and also winter and spring concerts with the 8<sup>th</sup> grade concert band.

### **Massachusetts Music Educators (MMEA) SE District Music Festival**

Wind and percussion students in grades 7 and 8 may audition in December for a spot in the SE District Concert Band, Jazz Band, or Orchestra. Students planning on auditioning for the District Festival will be evaluated by their school band director, prior to the SE District audition date, since only 20 band students from each school in the district are allowed to audition. Students accepted for the March festival participate in 3 rehearsals prior to a final concert performance to which family/friends are invited.

**MICCA Instrumental and Choral Conductors Assoc. Concert Festival** The goal of the Massachusetts Instrumental and Choral Conductors Association (MICCA) is to encourage and support high performance standards by High School, Middle School, and Elementary School

organizations. The MICCA Festivals encourage the improvement of a band/ensemble's musical standards by providing musical adjudication by highly qualified directors/musicians, as well as, affording students the opportunity to hear performances by other bands/ensembles and experience the presentation of a wide variety of music literature. Participating groups are evaluated on the merit of their performance in a non-competitive setting, and awards are presented based on a medals system. The Ahern 7<sup>th</sup> and 8<sup>th</sup> Grade Concert Bands usually attend the MICCA Festival Concert Festival which takes place in early April. Many Ahern bands have earned gold medals in the past, and been invited to perform at Symphony Hall in Boston as part of the MICCA Stars at Symphony Program.

**Summer Instrumental Music Camp**: Mr. Hagarty, director

**SIMC** is a 3 week morning summer camp program for Ahern School band and orchestra students. For a modest tuition, students can participate in an extensive and "fun" music camp program. See the Music Department web-site for additional information.

## CURRICULUM INFORMATION

### Band-Grade 5 – goals and objectives

#### Technique

##### Appropriate Posture

\*Sitting --at edge of seat, two feet on the floor with good posture and proper playing position

\*Standing--two feet on the floor-weight balanced, hip, waist, and Shoulders aligned with proper playing position

##### Appropriate Technique

\*Demonstrate proper breath support

\*Demonstrate appropriate basic embouchure formation

\*Produce an acceptable tone throughout the instrument's range that is indicative of proper embouchure development and Breath control techniques

\*Demonstrate the ability to blend and balance tone quality within a performing group

\*Employ the use of the following dynamics in performance: piano, Mezzo-forte, mezzo-piano, forte, crescendo, and decrescendo.

\*Play basic tongued and slurred articulation patterns

\*The percussion student will learn the following rudiments: multiple bounce stroke roll, five, nine, and seventeen stroke rolls, flam, flam-tap, and single paradiddle. They will also be held responsible for the same standards of learning as wind students.

\*Perform the Concert B-flat, F scale, and E-flat Major scales (1 octave)

#### Repertoire Difficulty and Quality of Performance

\*Perform with expression and technical accuracy unison tunes, rounds, and band literature with a difficulty level of 1 on a scale of 1 to 6.

\*respond musically to the cues of a conductor

#### Diverse Literature

\*Perform music representing diverse genres and cultures, with expression appropriate for the work being performed.

\*Introduce small (2 or 3 part) and large ensemble playing

Aural Skills

- \*Demonstrate the ability to utilize pitch discrimination to tune his or her instrument to a given tone
- \*begin to sing major scale and chordal patterns
- \*Play by ear simple melodies

Reading and Notation

- \*Identify by note name and fingering or position the notes contained in the musical literature being studied
- \*Perform in 2/4, 3/4, and 4/4 time signatures
- \*Play at sight simple melodies
- \*identify and define standard notation symbols for pitch, rhythm, dynamics, tempo, and articulation

Critical Response

- \*Perceive, describe, and respond to basic elements of music, including beat, tempo, rhythm, meter, pitch, melody, texture, form, and dynamics
- \*Describe and demonstrate audience skills of listening attentively and responding appropriately in classroom rehearsal, and performance settings
- \*Evaluate the quality of a performance using the basic elements of music

Connections

- \*Apply knowledge of the arts and cultural resources to the study of other disciplines (ex. History, Mathematics, etc.)

Assessment

- \* Attendance
- \* Practice Record
- \* 5 point system (see assessment tool)
- \* Individual Performance (during rehearsals and lessons)
- \* Concerts

Instructional Resources\*Essential Elements Book 1

- \* Music appropriate to grade level chosen by the teacher

## Band-Grade Six Goals and Objectives

### Technique

#### Appropriate Posture

- \*Sitting --at edge of seat, two feet on the floor with good posture and proper playing position
- \*Standing--two feet on the floor-weight balanced, hip, waist, and shoulders aligned with proper playing position

#### Appropriate Techniques

- \*Demonstrate proper breath support
- \*Demonstrate appropriate embouchure formation
- \*Produce an acceptable tone throughout his or her range that is indicative of proper embouchure development and breath control techniques
- \*Produce a controlled and centered tone-quality at various dynamic levels (p-f) throughout his or her practical range
- \*Demonstrate the ability to blend and balance his or her tone quality within A performing group
- \*Employ the use of the following dynamics in performance: piano, Mezzo-forte, mezzo-piano, forte, crescendo, and decrescendo.
- \*Play basic tongued and slurred articulation patterns
- \*The percussion student will demonstrate the following rudiments: multiple bounce stroke roll, five, seven, nine, and seventeen stroke rolls, flam, flam-tap, and single, double and triple paradiddle. Percussion students will be introduced to mallet instruments and timpani as well. Percussion students will be held responsible for the same standards of learning as wind students.
- \*Learn and Perform the Concert F, B-flat, E-flat, and A-flat Major scales (1 octave, 2 octaves for extra credit, chromatic)

### Repertoire Difficulty and Quality of Performance

- \*Perform with expression and technical accuracy excerpts From Essential Elements and band literature with a difficulty level Of 1/2 - 1 1/2 on a scale of 1 to 6
- \*Respond musically to the cues of a conductor

\*Perform with expression appropriate for the work being performed

### Diverse Literature

\*Perform music representing diverse genres and cultures, with expression appropriate for the work being performed

\*Perform music literature from the baroque, classical, romantic, and contemporary periods, as well as, contemporary popular forms

\*Perform an assigned part in 2 or 3 part ensemble playing (duets, trios, etc.)

### Aural Skills

\*Demonstrate the ability to utilize pitch discrimination to tune his or her instrument to a given tone. Use the visual and aural aid of a strobe tuner.

\*Demonstrate the ability to utilize the principle of adjusting pitch within his or her practical range while performing in an ensemble

\*start to sing major scale, chords, and bass line patterns

\*Play by ear simple melodies

\*Describe specific music events in a given aural example, using appropriate terminology

\*Analyze the use of elements of music in aural examples representing diverse genres and cultures

### Reading and Notation

\*Identify by note name and fingering or position the notes contained in the musical literature being studied

\*Perform in 2/4, 3/4, 4/4, and alla-breve signatures.

\*Sight-read, accurately and expressively, music with a level difficulty of  $\frac{1}{2}$  - 1, on a scale of 1 to 6

### Critical Response

\*Perceive, describe, and respond to basic elements of music, including beat, tempo, rhythm, meter, pitch, melody, texture, form, and dynamics

\*Describe and demonstrate audience skills of listening attentively and responding appropriately in classroom rehearsal, and performance settings

\*Evaluate the quality and effectiveness of music performances, compositions, and improvisations, and apply these criteria in their personal listening and performing

Connections

\*Apply knowledge of the arts and cultural resources to the study of other disciplines (ex. History)

Assessment

\*Attendance  
\*Practice Record

\*Scale Tests  
\*Concerts

Instructional Resources

\*Essential Elements Textbook - Book I



## **Band- Grade Seven - Goals and Objectives**

### Technique

#### Appropriate Posture

- \*Sitting --at edge of seat, two feet on the floor with good posture and proper playing position
- \*Standing--two feet on the floor-weight balanced, hip, waist, and shoulders aligned with proper playing position

#### Appropriate Techniques

- \*Demonstrate proper breath support (longer endurance on a single breath)
- \*Demonstrate appropriate embouchure formation
- \*Produce an acceptable tone throughout his or her range that is indicative of proper embouchure development and breath control techniques
- \*Produce a controlled and centered tone-quality at various dynamic levels (p-f) throughout his or her practical range
- \*Demonstrate the ability to blend and balance his or her tone quality within a performing group at the third year playing level
- \*Employ the use of the following dynamics in performance: piano, mezzo-forte, mezzo-piano, forte, crescendo, and decrescendo, accents, sfz, Fp
- \*Demonstrate basic tongued and slurred articulation patterns
- \*The percussion student will demonstrate the following rudiments: multiple bounce stroke roll, five, seven, nine, and seventeen stroke rolls, flam, flam-tap, single paradiddle, and drag, as well as long open and closed rolls. Rolls in  $\frac{3}{4}$  time, triplets, 7 stroke rolls, alla-breve, and other flam rudiments. They will also begin to study timpani and mallets. Percussion students will be held responsible for the same standards of learning as wind students.
- \*Perform the Concert F, B-flat, E-flat, A-flat, D-flat, C, and G Major Scales (1 octave, 2 octaves for extra credit). Also g and d natural and harmonic minor scales. The student will also perform the chromatic scale (2 octaves)

### Repertoire Difficulty and Quality of Performance

- \*Perform with expression and technical accuracy band literature with a difficulty level of 1 - 2 on a scale of 1 to 6

\*Respond musically to the cues of a conductor

\*Perform with expression appropriate for the work being performed.

#### Diverse Literature

\*Perform music representing diverse genres and cultures, with expression appropriate for the work being performed

\*Perform music literature from the baroque, classical, romantic and contemporary periods, as well as contemporary popular forms.

\*Perform an assigned part in 2 or 3 part ensemble playing (duets, trios, etc.)

#### Aural Skills

\*Demonstrate the ability to utilize pitch discrimination to tune his or her instrument to a given tone

\*Demonstrate the ability to utilize the principle of adjusting pitch within his or her practical range while performing in an ensemble

\*Sing major scale, chordal patterns, and bass lines

\*Play by ear simple melodies

\*Describe specific music events in a given aural example, using appropriate terminology

\*Analyze the use of elements of music in aural examples representing diverse genres and cultures

#### Reading and Notation

\*Identify by note name and fingering or position the notes contained in the musical literature being studied

\*Perform in 2/4,  $\frac{3}{4}$ , 4/4, 6/8, and 3/8 and alla-breve time signatures

\*Sight-read, accurately and expressively, music with a level difficulty of 2 on a scale of 1 to 6

\*Identify and define standard notation symbols for pitch, rhythm, dynamics, tempo, and articulation

Critical Response

- \*Perceive, describe, and respond to basic elements of music, including beat, tempo, rhythm, meter, pitch, melody, texture, form, and dynamics
- \*Describe and demonstrate audience skills of listening attentively and responding appropriately in classroom rehearsal, and performance settings
- \*Evaluate the quality and effectiveness of music performances, compositions, and improvisations and apply the criteria in their personal listening and performing

Connections

- \*Apply knowledge of the arts and cultural resources to the study of other disciplines (ex. History)

Assessment

- \*Attendance
- \*Lesson Grade
- \*Test Average
- \*Concerts

Instructional Resources

- \*Essential Elements Textbooks I & II

## **Band- Grade Eight Concert Band**

### Technique

#### Appropriate Posture

\*Sitting --at edge of seat, two feet on the floor with good posture and proper playing position

\*Standing--two feet on the floor-weight balanced, hip, waist, and shoulders aligned with proper playing position

#### Appropriate Techniques

\*Demonstrate proper breath support

\*Demonstrate appropriate embouchure formation

\*Produce an acceptable tone throughout his or her range that is indicative of proper embouchure development and breath control techniques

\*Produce a controlled and centered tone-quality at various dynamic levels (pp-ff) throughout his or her practical range

\*Demonstrate the ability to blend and balance his or her tone quality within a performing group

\*Employ the use of the following dynamics in performance: piano, mezzo-forte, mezzo-piano, forte, crescendo, and decrescendo.

\*Demonstrate basic tongued and slurred articulation patterns

\*The percussion student will demonstrate the following rudiments-multiple bounce stroke roll, five, seven, nine, and seventeen stroke rolls, flam, flam-tap, single paradiddle, and drag, as well as long open and closed rolls. They will also begin to study timpani and mallets. Percussion students will be held responsible for the same standards of learning as wind students.

\*Perform the Concert F, B-flat, E-flat, A-flat, D-flat, C, and G Major scales, As well as, the chromatic scale (1 octave, 2 octaves for extra credit)

### Repertoire Difficulty and Quality of Performance

\*Perform with expression and technical accuracy excerpts from 14 Weeks to a Better Band, Essential Techniques, and band literature with a difficulty level of 2 - 3 on a scale of 1 to 6.

\*Respond musically to the cues of a conductor

\*Perform with expression appropriate for the work being performed

### Diverse Literature

\*Perform music representing diverse genres and cultures, with expression appropriate for the work being performed

\*Perform music literature from the baroque, classical, romantic, and contemporary periods, as well as, contemporary popular forms

\*Perform an assigned part in 2 or 3 ensemble playing (duets, trios, etc)

### Aural Skills

\*Demonstrate the ability to utilize pitch discrimination to tune his or her instrument to a given tone

\*Demonstrate the ability to utilize the principle of adjusting pitch within his or her practical range while performing in an ensemble

\*Demonstrate the ability to play within the equal temperament system of intonation

\*Sing major scales, chordal patterns, and bass lines

\*Play by ear simple melodies

\*Describe specific music events in a given aural example, using appropriate terminology

\*Analyze the use of elements of music in aural examples representing diverse genres and cultures

### Reading and Notation

\*Identify by note name and fingering or position the notes contained in the musical literature being studied

\*perform in 2/4,  $\frac{3}{4}$ , 4/4, 6/8, 3/8, 5/4, 9/8, 12/8, and alla-breve time signatures

\*Sight-read, accurately and expressively, music with a level difficulty of 2, on a scale of 1 to 6

\*Identify and define standard notation symbols for pitch, rhythm, dynamics, tempo, and articulation

### Critical Response

\*Perceive, describe, and respond to basic elements of music, including beat, tempo, rhythm, meter, pitch, melody, texture, form, and dynamics

\*Describe and demonstrate audience skills of listening attentively and responding appropriately in classroom rehearsal, and performance settings

\*Evaluate the quality and effectiveness of music performances, compositions, and improvisations and apply these criteria to listening and performing

Connections

\*Apply knowledge of the arts and cultural resources to the study of other disciplines (ex. History, mathematics, etc)

Assessment

- \*Attendance
- \*Homework/ practice log signed
- \*Lesson Grade
- \*Test Average
- \*Concerts
- \*Final exam

Instructional Resources

\*Essential Techniques Textbook - Book III

SE District junior district solo pieces

## ASSESSMENT

In sectionals and band rehearsals, students will rarely be asked to take a written test. Assessment in band takes place during the music-making. In other words, students are asked to demonstrate what they have learned by applying musical knowledge to their performance rather than indirectly applying musical knowledge through written examination. This form of grading is called authentic assessment. *Authentic assessment* provides a method for assessing complex learning. Recently, educators from other academic disciplines have begun to borrow this form of assessment from the fine arts for use in their own classrooms.

*Assessment in grade 5* is based on a student's preparation for his/her weekly lesson and performance in class. Students are assessed on their preparation for class using the 5 Point System. Students receive 1 point for each of the following items brought to their lesson:

1. Instrument
2. Practice record (signed by a parent/guardian)
3. Pencil
4. Book-Essential Elements
5. Band Music

The 5 Point System emphasizes the need for students to attend lessons ready to learn. Individual performances of exercises from the method book are done in class to assist the band director in assessing student growth. Students in the 5<sup>th</sup> grade also receive a band progress report in January and June. The progress report outlines the student's development in the following categories: fingerings/stickings, tone, breath support, recognition of pitch, development of a steady internal pulse, rhythmic reading, note-reading, understanding musical terms and symbols, and sight-readings.

Students in grades 6-8 are assessed on the preparation of their weekly lesson (homework), performance on playing exams, and performance in concerts.

An average of these categories determines the student's final grade. On the next page, you will find a break-down of the grading procedure by grade level

### *Assessment in Band-Grade Six*

The final grade earned for participation in band will be an average of the following categories:

Rehearsal and Lesson Grade: The lesson grade is an average of the scores received for the student's weekly practice record and the performance of musical excerpts from Essential Elements. Assessments of rehearsal preparation, positive attitude, cooperative spirit, creativeness and leadership are an ongoing part of this evaluation.

Test Average: Students will be asked to perform one octave scales required by the Southeast District Massachusetts Music Association by memory.

Concert Grade: Performances are the culmination of the hard work accomplished in rehearsals and the skills developed during sectionals and home practice. Therefore, attendance and participation in performances are an integral part of the band experience.

The average of the categories defined above will determine the student's final grade.

<b>First Semester</b>	<b>Second semester</b>
Lesson Grade- 50%	Lesson Grade-50%
Concert Grade-50%	Test Average-25%
	Concert Grade-25%

### ***Assessment in Band-Grade Seven and Grade Eight***

The final grade earned for participation in band will be an average of the following categories:

Rehearsal and Lesson Grade: The lesson grade is an average of the scores received for the student's weekly practice record and the performance of musical excerpts from the lesson book, ***Essential Elements***. Assessments of rehearsal preparation, positive attitude, cooperative spirit, creativeness and leadership are ongoing parts of the evaluation process.

Test Average: Students will be asked to apply musical knowledge in their playing exam. Playing exams reflect the student's understanding of material covered in sectionals and highlights skills developed during home practice. There will be approximately 4 individual playing exams per marking period, and they will take place during band rehearsals or lessons.

Concert Grade: performances are the culmination of the hard work accomplished in rehearsals and the skills developed during sectionals and home practice. Therefore, attendance and participation in performances is an integral part of the band experience.

<b>First semester</b>	<b>Second Semester</b>
Lesson Grade-50%of grade	Lesson Grade-50%
Test Grade- 25% of grade	Test Grade-25%
Concert Grade-25% of grade	Concert Grade-25%



## USE OF SCHOOL-OWNED INSTRUMENTS

The Ahern Middle School has school-owned instruments. These instruments are not typical beginning instruments. They are instruments that complete the instrumentation needed for concert band. These instruments include: piccolo, bass clarinet, tenor saxophone, baritone saxophone, oboe, bassoon, French horn, baritone horn, tuba, and many percussion instruments.

All school owned instruments will be added to the instrumentation at the middle school. Students may audition to play one of these instruments.

Although there is no rental fee for school-owned instruments, students are expected to keep the instruments in good repair. It is the student's responsibility to show the utmost of care for the instrument he/she is loaned by the school. All band instruments have finely tuned mechanisms, which required careful handling. Any damage beyond normal wear and tear will be billed to the student. Students who play a school-owned bass clarinet, tenor saxophone or baritone saxophone may be expected to purchase their own mouthpiece. All woodwind students will be asked to purchase reeds for their school-owned instrument.

### Suggested Musical Equipment

The following list contains recommended equipment for students in 7<sup>th</sup> grade and above.

#### WOODWINDS

##### Clarinet

Mouthpiece: Vandoren B45 13 series  
 Reeds: Vandoren/Rico, Strength 2.5-3  
 Reed Holder: Vito  
 Bay Mouthpiece Patches, Clear 4-Pack

##### Bass Clarinet

Mouthpiece: Selmer C\*  
 Reeds: Vandoren/Rico, Strength 2.5-3  
 Reed Holder: Vito  
 Bay large Mouthpiece Patches

##### Alto Saxophone

##### Concert

Mouthpiece: Meyer M5  
 Reeds: Vandoren/Rico, Strength 2.5-3  
 Reed Holder: Vito  
 Bay Mouthpiece Patches, Clear 4-Pack

## Jazz Band

Mouthpiece: Meyer Medium M5  
 Reeds: Vandoren Java/Rico Royal/La Voz, Strength 2.5-3  
 Reed Holder: Vito  
 Bay Mouthpiece Patches, Clear 4-Pack

Tenor Saxophone

## Concert Band

Bay Mouthpiece Patches, Clear 4-Pack  
 Mouthpiece: Selmer C\*  
 Reeds: Vandoren/Rico, Strength 2.5-3  
 Reed Holder: Vito

## Jazz Band

Mouthpiece: Otto Link Metal 6 Facing  
 Ligature: Selmer Metal  
 Reeds: Vandoren Java/Rico Royal/La Voz, Strength 2.5-3  
 Reed Holder: Vito  
 Bay Large Mouthpiece Patches

Baritone Saxophone

## Concert Band

Mouthpiece: Selmer C\*  
 Reeds: Rico Royal, Strength, 2.5-3  
 Reed Holder: Vito  
 Bay Large Mouthpiece Patches

## Jazz Band

Mouthpiece: Otto Link Metal #5  
 Reeds: Rico Royal/La Voz, Strength 2.5-3  
 Reed Holder: Vito  
 Bay Large Mouthpiece Patches

**BRASS**Trumpet

Mouthpiece: Bach 7C or 5C  
 Mutes: Straight-Vacchiano or Dennis Wick Straight/Cup Combination  
 Accessories: Tuning slide grease and valve oil

French Horn

Accessories: Tuning slide grease and valve oil

Trombone

Mouthpiece: Bach 6 1/2 AL

Accessories: Tuning slide cream/oil

Baritone/Euphonium

Mouthpiece: Bach 6 1.2 AL

Accessories: Tuning slide grease and valve oil

Tuba

Mouthpiece: Bach 18

Accessories: tuning slide grease and valve oil

## PERCUSSION

Bells and Percussion

Stick Bag: Tuxedo

-provides protection during transportation

-keeps pairs of sticks together

-creates a storage pocket for drum keys and general maintenance products

Percussion

Snare Drum Sticks: Vic Firth SD 1, General

-Please put your name or initials on each stick

Timpani Mallets: Vic Firth

-will be used by all 7<sup>th</sup> grade drum students

Yarn mallets:

Will be used by all 8<sup>th</sup> grade drum students for barred instruments

Practice pad: Remo practice 6" Pad-with a rubber playing surface

Drum Key-To adjust snare drum

Jazz Band percussion

Snare Drum Sticks: 5A Regal Tip Sticks and 5A Regal Tip Brushes

Will be used for drum set work

## STUDENT GUIDE

Welcome to the Ahern School Band Program! As your band directors, we look forward to a musically challenging and rewarding year. The following guide has been written to inspire your playing, and provide you with the basic information needed for success in the band program.

### MUSICIANSHIP

Your musicianship can develop only through practice. No doubt you have heard the saying 'Practice Makes Perfect'. Although this saying holds a very important truth, it also contains a major loophole! Practice will only make perfect if the practice itself is perfect. In other words, how you practice is just as important as what you practice. To help you make the most of your practice sessions; we have included the following guide.

### HOW TO PRACTICE

1. **Practice daily for progress and results. Set up a consistent practice space. Use a music stand, and metronome, and a recorder to listen to how you sound. Schedule a regular practice time if possible.**
2. **Assemble the instrument carefully and lubricate regularly.**
3. **Warm-Up (both the instrument and yourself!)**

Play in the middle register of your instrument, mezzo-forte, and gradually extend the register and dynamic levels as your lips, embouchure, and body begin to respond with agility and flexibility.

4. **Strengthen your embouchure by playing l-o-n-g t-o-n-e-s.**

Listen and play in tune with good tone quality, practice all dynamic levels.

5. **Limber the fingers by playing scales and exercises.**

Practice slowly at first, increasing the speed only after the patterns can be played evenly.

6. **Practice the assigned lesson or music parts.** When unable to play a particular phrase or group of notes, STOP. Make an Exercise out of the difficult part. Practice it *slowly* at first, and then gradually build up to the proper speed.
7. **Practice for results-not just a length of time!** Focused time spent on your instrument is very similar to focused attention on physical exercise. You can save yourself a million mindless repetitions if you work intelligently.
8. **Clean and disassemble your instrument.** After a practice session is over, dry the inside of woodwinds and drain the moisture from brass instruments. Then wipe off the inside and outside of the instrument. Carefully return the instrument to its case. To avoid damage: do not keep stands, mutes, music, or other objects in the case unless a place is provided for them.

### GENERAL COMMENT

Remember, if you are not sure you are practicing effectively or need help fixing a particular problem, we will be more than happy to help you. Every effort you put forth to improve your musicianship should make you personally proud!

### SIGHT-READING

The ability to read music for the first time with good musicianship is an important skill for every band member to develop. Part of the joy of music making comes from reading music with others. In order to do this, you must feel comfortable with your own part. Sight-reading is also a normal part of the audition process. As a band member, you will be asked to sight-read during auditions for school and district ensembles. To help you develop your sight-reading: we have included a checklist of the categories that should be reviewed silently before you begin to play.

### SIGHT -READING CHECKLIST

- |                    |  |
|--------------------|--|
| 1. Time Signature: | Understand the top and bottom numbers  |
| 2. Key Signature;  | What is the key of the piece of music?   |
| 3. Tempo:          | Look for a tempo marking at the beginning of the music.  |
| 4. Rhythm-         | Look for any unusual rhythms.  |
| 5. Accidentals:    | Scan the piece of music for flats and sharps that are not in the key signature.                        |
| 6. Articulations:  | Scan the music to identify tongued and slurred patterns.   |
| 7. Expression:     | Scan the music for dynamic markings.   |
| 8. Miscellaneous:  | Check for repeat signs/endings, measure repeats, Da Capo/Del Segno markings, fermatas, pick- up notes. |

After you have completed the sight-reading checklist, count one full measure of preparation in your head to determine tempo and begin the selection. DO NOT STOP-until you have reached the end. After you have finished sight-reading the music, analyze your mistakes to determine which category of the checklist you need to review. Record your sight-reading for extra clarity in evaluating.

### GENERAL COMMENT

Sight-reading is a skill that develops through practice. Whenever possible, include sight reading in your daily practice session. Good sight-readers aurally recognize patterns of pitch and rhythm. Recognition of these patterns develops in conjunction with your technical facility. The more familiar you are with scales, intervals, articulations, etc., the better you will be at reading and hearing them in a piece of music.

## REHEARSALS

The goal of all rehearsals is to develop musicianship and attain artistry as an ensemble. ***Ensemble musicianship cannot be developed until each individual band member is comfortable with his/her part.*** Band members should come to rehearsals with their part prepared, so that the balance, blend, intonation, and tone of the ensemble can be the focus of the rehearsal. Below, you will find basic rehearsal expectations for all school ensembles.

### REHEARSAL EXPECTATIONS

1. Remember to be on time to all lessons and rehearsals. Allow for warm-up time.
2. The success of the ensemble rests upon your self-discipline. Please do not talk when the director is on the podium.
3. Remember to be respectful and courteous. Please do not talk when the director or another musician is talking.
4. Arrange music in the rehearsal order indicated on the whiteboard. **Always have a pencil on your music stand.**
5. Please keep all band rooms neat and clean.

### PERFORMANCES

There is nothing quite like the experience of an inspired performance. For most professional musicians, it was just such an experience at a young age, which caused them to pursue a lifetime of music making in the first place. As your band directors, it is our goal to guide you in the creation of your own inspired performances. It is our hope, that our concerts will make memories that you will remember for the rest of your life, whether you go on to become a professional musician, doctor, teacher, athlete, etc.

In order for us to make the most of our performances, it is crucial for each member of the band to attend the concert. Each individual person's part contributes equally to the whole. Occasionally, you may experience a situation in which another activity conflicts with a band performance. If this situation occurs, it is important that you notify the director of the ensemble as soon as possible. The earlier the notification the more likely a solution may be found. Middle school students need to remember that concert participation is part of their final grade.

### CONCERT ATTIRE

In order to produce a professional appearance, you are asked to wear the following to all performances:

***Girls: Black blouses, black pants/skirt (below the knees when sitting), black shoes***

***Boys: Black dress shirt, black pants, black shoes and socks***

It is important to remember that concert attire should feel comfortable, as well as, look professional. It is impossible to concentrate 100% on your performance if your clothing prevents you from sitting or standing in the way needed to play your instrument. An audience attends a concert to hear the music, not to see the latest fashions.

### CONCERT ETIQUETTE GUIDELINES

Please respect the following guidelines when attending a concert:

1. Enter a concert hall before the performance or between entire works. Never enter or exit after the music has started.
2. Applaud at the end of a work-not between movements.
3. Applaud enthusiastically, but, please NO hooting or hollering.
4. Please withhold all conversation until after the music has stopped.
5. Refrain from taking pictures, texting, etc while the musicians are performing. Listen!

### CARE AND MAINTENANCE OF YOUR INSTRUMENT

Proper care and maintenance of your instrument will enhance your performance and will limit the number of trips your instrument will take to the repair shop. Following the guidelines below will help you to keep your instrument in good shape.

### CARE AND MAINTENANCE CHECKLIST

1. Assemble/Disassemble your instrument following proper guidelines.
2. When possible, clean your hands and brush your teeth before playing.
3. Keep your mouthpiece clean!
4. Do not store books or music inside the instrument case unless you have a compartment for these items.
5. Keep the instrument in the case when you are not using it.
6. Repairs should be made by a qualified repair person.
7. Write you instrument's serial number in a safe place.
8. Clearly label your instrument case with your name, address, and telephone number.

### PRIVATE LESSONS

Middle school musicians are encouraged to take private lessons. Many professional teachers (over 20 teachers for all instruments and voice) provide lessons after-school directly at Foxboro High School. Please ask your band director to provide you with a list of contacts. Information is also available on the Music Department Website.

## PARENT GUIDE

Welcome to the Foxboro Public Schools Band Program. The following parent guide has been written by the band directors to provide you with information regarding ways in which you can help support our student musicians, as well as, basic information regarding the band program.

### HOW CAN PARENTS HELP?

#### AT HOME

1. Help your child to learn the sectional and band rehearsal schedule. Post it in a convenient place.
2. Encourage your child to play for others when the opportunity arises, in the home, at school, and in the community.
3. Your interest and praise is what matters most.
4. Arrange a regular time for practice.
5. Find a quiet place for practice. Students need a music stand and metronome.
6. Become familiar with your child's music and lesson book. Take time to listen to your child's practicing.
7. Help your child keep a daily practice record.
8. Provide a safe place to store musical instruments.
9. Help your help to be very careful with school-owned instruments. The costs of repairs are very high.
10. Help keep the instrument in good repair with reeds, valve oil, etc. in the case.

#### AT SCHOOL

1. Post rehearsals and concerts on the family calendar.
2. Notify the teacher if your child is to be absent or tardy to a rehearsal that takes place outside of the school day.
3. Visit rehearsals and lessons occasionally.
4. Discuss with your music teacher anything that will help us to understand your child.
5. Attend parent/teacher conferences when possible.
6. Help chaperone music festivals.
7. Become an active member of the Foxborough Music Association.

#### THREE KEYS THAT WILL OPEN THE DOOR TO MUSIC

1. Assist your child in his/her practicing. Listen to him/her play!
2. Be very generous with your interest and praise.
3. Credit each achievement with some form of recognition.



### CONCERT ATTIRE

In order to produce a professional appearance, we ask the students to wear the following to all concerts:

***Girls: Black Pants/shirt (below the knee when sitting) and black shoes***

***Boys: Solid black collared Shirt, Black pants and black shoes and socks***

It is important to remind your child that an audience attends the concert to hear the music, not to see the latest fashions. Children need to feel comfortable in their concert clothing so that they may give 100% to their performance.

### CONCERT ATTENDANCE

Concerts are the culmination of all the learning that takes place in sectionals and rehearsals. As band directors, we teach the students that each member of the band plays an equally important part in the performance of the ensemble. ***Therefore, we ask that parents carefully review the concert schedule at the beginning of the year and mark the dates on the family calendar to prevent conflicts in scheduling.*** Required attendance is part of a middle school student's final grade.

### CONCERT ETIQUETTE

Please review the concert etiquette guidelines found in the student handbook with your son/daughter. For their safety, please remember to have younger siblings chaperoned by an adult at all times.

### PRIVATE LESSONS

Parents are encouraged to contact their child's band director, when considering private instruction. Many excellent teachers (over 20 professional musician/teachers) provide private lesson instruction at Foxborough High School's after School Private Lesson Program. Private lesson information can be found on the music department web-site.

## Music in Foxboro

Additional information regarding the Foxboro Music Department may be found on the school department website: <http://foxborough.k12.ma.us/fpsweb/FHS/FHSmusic/index.htm>

In addition, The Foxboro Music Association website is: [www.foxmusic.org](http://www.foxmusic.org)

\*These two sites are filled with valuable information about music in Foxboro!