

The Beginning of the Beginning: The First Ten Weeks of Band
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Table of Contents

Course Description.....	3
Philosophy of Music Education.....	4
Course Goals and Objectives.....	6
Budget, Facility, and Scheduling Requirements.....	10
Resource List.....	12
Teaching Strategies.....	13
Assessment Procedures.....	27

Course Description

In this course, students will explore key elements of music such as singing, moving, chanting, improvising, composing, responding to listening exercises, playing instruments, and making connections to other content areas. They will begin the transition from general music-making to playing wind instruments, and it will culminate with their first informance after ten weeks. The full ensemble will meet twice a week, and students will receive pull-out lessons once a week, where they meet with me as a section and work on instrument-specific skills.

The first couple of weeks will focus on singing, listening, and moving to music. These musical skills are necessary before students can move on to playing instruments. Once they have instruments, the focus will broaden to include breathing, embouchure, and articulation on the reed or mouthpiece alone. After the students have a grasp on these skills, we will put everything together by improvising tonal and rhythm patterns on their instruments and playing tunes and basslines that they have previously sung. All of these skills will be presented in the informance at the end.

As a side note, this first unit will not include reading music, and everything will be taught by rote. This is part of my philosophy of music education, which is included on the following page.

Philosophy of Music Education

I believe that all children are inherently musical, and that their potential is best reached through formal music education. Every child has the right to music education because of the benefits it brings both emotionally and cognitively.¹ To that end, I characterize the values of music as both affective and theoretical.² I believe the purpose of music is as a vehicle to express what cannot otherwise be said, so my class will focus largely on the beauty of music and the feelings it evokes. However, music cannot be effectively created or understood without knowledge of basic theory and harmony, so I will teach these skills to start with to lay the groundwork for more meaningful music-making.

A strong foundation is critical to excellence in music, and this foundation is built by approaching learning music as one approaches learning language. When a child begins learning a language, they naturally progress through a sequence of listening, speaking, reading, and writing, in that order.³ This same sequence applies for music: children must learn to “listen” by audiating and “speak” on their instruments with good tone and executive skills before they can “read” musical notation and “write” their own compositions down. Thus, my classroom emphasizes audiation (“listening”) before any method books are placed in front of the students. According to Edwin Gordon, the founder of this Music Learning Theory, “Audiation is to music what thought is to language,” and it is critical for the formation of musical meaning in the child’s mind.⁴ Skills

¹West, Chad (2015). “Philosophies in Curriculum and Assessment.” In Conway, Colleen (Ed.). *Musicianship-Focused Curriculum and Assessment*. Chicago: GIA Publications, Inc.

² West, Chad (2015). “Philosophies in Curriculum and Assessment.” In Conway, Colleen (Ed.). *Musicianship-Focused Curriculum and Assessment*. Chicago: GIA Publications, Inc.

³ Gordon, Edwin. “All about Audiation and Music Aptitudes.” *Music Educators Journal*, Vol. 86, No. 2, Special Focus: Assessment in Music Education (Sep., 1999), pp. 41-44

⁴ Gordon, Edwin. “All about Audiation and Music Aptitudes.” *Music Educators Journal*, Vol. 86, No. 2, Special Focus: Assessment in Music Education (Sep., 1999), pp. 41-44

like this, to me, are more important than a child's knowledge *about* music. This approach is not universal, but I feel that this is the most effective means of unlocking a child's musical potential.

Another core belief of mine is that all music is equal. I do not buy into the trope that music is a "universal language," because music is created for different purposes in different cultures.⁵ However, I believe that students can and should be introduced to as wide a variety of types of music as possible, and that working to understand a different culture's music promotes tolerance and unity.

⁵ West, Chad (2015). "Philosophies in Curriculum and Assessment." In Conway, Colleen (Ed.). *Musicianship-Focused Curriculum and Assessment*. Chicago: GIA Publications, Inc.

*Course Goals and Objectives**

Week 1:

1. Students will be able to move to music with simple and compound meters while maintaining macrobeat and microbeat on their bodies.
2. Students will be able to chant rhythm patterns on a neutral syllable and identify the difference between major and minor tonalities in the context of tonal patterns.

Week 2:

1. Students will be able to sing tonal patterns on a neutral syllable in major and minor tonalities.
2. Students will be able to chant rhythm patterns using the Gordon syllables.
3. Students will be able to distinguish between instrument families and the specific timbres of individual instruments.
4. Students will be able to make educated observations about listening examples.

Week 3:

1. Students will be able to sing tonal patterns on solfege in major and minor tonalities.
2. Students will be able to chant and improvise rhythm patterns using the Gordon syllables.
3. Students will be able to execute breathing exercises with full, deep breaths and even distribution over 4-count and 8-count increments both with and without resistance.
4. Students will be able to form an embouchure on just their mouthpieces (or equivalent).
and play/ improvise rhythm patterns

Week 4:

1. Students will be able to sing and improvise tonal patterns on solfege in major and minor tonalities.
2. Students will be able to articulate on just their mouthpieces (or equivalent).
3. Students will be able to correctly assemble their instruments and bring them to playing position.
4. Students will be able to play concert pitches F, G, A, and Bb with correct embouchures and articulations.
5. Students will be able to sing “Mary Had a Little Lamb” and “Hot Cross Buns” on solfege.

Week 5:

1. Students will be able to play/ improvise tonal patterns on their instruments using the concert pitches F, G, A, Bb, C, and D.
2. Students will be able to play the melodies to “Mary Had a Little Lamb” and “Hot Cross Buns” having learned them by rote.

Week 6:

1. Students will be able to sing and play bass lines to “Mary Had a Little Lamb” and “Hot Cross Buns” having learned them by rote.
2. Students will be able to play either the melody or bassline to “Mary Had a Little Lamb” and “Hot Cross Buns” independently, while another group plays the other part.
3. Students will be exposed to local musicians and music besides the tunes they know.
4. Students will be able to play concert Ab

Week 7:

1. Students will be able to play “Mary Had a Little Lamb” and “Hot Cross” in a minor tonality, and “Twinkle, Twinkle” in both major and minor tonalities.
2. Students will be able to improvise bass lines to “Twinkle, Twinkle.”
3. Students will be able to play an entire concert F major scale.

Week 8:

1. Students will be able to convert the tunes they know into compound meter.
2. Students will be able to sing “Go Tell Aunt Rhody” on solfege and play the melody on their instruments.

Week 9:

1. Students will be able to sing and play basslines to “Go Tell Aunt Rhody” and play the whole thing in minor tonality.
2. Students will be able to identify the difference between rounds and partner songs.
3. Students will be able to sing “Frere Jacques” and “Three Blind Mice” separately on solfege.

Week 10:

1. Students will be able to play “Frere Jacques” and “Three Blind Mice” separately on their instruments.
2. Students will be able to sing and play “Frere Jacques” in two- and four- part rounds.
3. Students will be able to sing and play “Frere Jacques” and “Three Blind Mice” as partner songs.

*These objectives are loosely framed around the “Strategies for the Successful Incorporation of Singing and Tonal Audiation in the Informal and Formal Music Environment” from Dr. Colleen Conway’s book, *Musicianship-Focused Curriculum and Assessment*.⁶

⁶ Hornbach, Christina. “Singing and Tonal Audiation from Early Childhood to Secondary.” In Conway, Colleen (Ed.). *Musicianship-Focused Curriculum and Assessment*. Chicago: GIA Publications, Inc.

Requirements

Budget:

- Student equipment and instruments must be covered
- Access to cheap and timely repair, partnership with local music store
- Budget allotment for field trips and concert dress

Equipment:

- Reeds: oboe/ bassoon from Charles Double Reed, clarinet/saxophone from Vandoren
- Drumsticks and glockenspiel mallets
- Drum pads with stands

Instruments:

- Flutes: YFL 281, ~\$250/ea
- Oboes: Fox 330, ~\$3500/ea
- Clarinets: YCL 255, ~\$1000/ea
- Bassoons: Fox Renard Model 41, ~\$5000/ea
- Saxophones: YAS 26, ~\$2000/ea
- Trumpets: YTR 2330, ~1300/ea
- French Horns: YHR-314II, ~\$2250/ea
- Trombones: YSL 354, ~\$1200/ea
- Euphoniums: YEP 321, ~\$2500/ea
- Tubas: YBB 105WC Series 3-Valve 3/4 BBb, ~\$3700/ea
- Percussion: Pearl PL900C Kit, ~250/ea

Supplies:

- Projector with screen
- Set of method books: both “Standard of Excellence” and “Essential Elements”
- Valve oil/ slide grease/ mouthpiece spray
- Cleaning swabs
- Stick bags
- 50 music stands
- 50 chairs

Facility:

- 50 Instrument lockers
- Classroom large enough for 50+ kids with instruments
- Storage closets for general music activities (Orff instruments, scarves) and percussion equipment
- Filing cabinets to use as music library
- My own office
- 2-4 practice rooms for chamber groups later on, in addition my office as a possible space

Scheduling:

- Once a week pull-out lessons for every student, grouped by instrument
- Communication with guidance counselors and registrar to keep students’ schedules flexible for first few weeks before instrument selection; will see previous teacher for precedent

Resource List

- New York City: New York Philharmonic, Broadway, Metropolitan Opera, Modern Museum of Art, New York Ballet
- Anywhere: Local music stores, Forrest/ RDG/ Charles Double Reed, IMSLP, MusEd 203/205 Resource Notebook, MusEd 341 EPortfolio, other music teachers in district, MEJ, JRME, NAFME
- Books: Standard of Excellence, Essential Elements (will modify/ pick from both, mostly for tunes and fingering charts)
- Recordings: youtube, naxos

Teaching Strategies

Full Band Lesson Plan #1- Week 1, Day 1

Weekly Objectives:

- Students will be able to move to music with simple and compound meters while maintaining macrobeat and microbeat on their bodies.
- Students will be able to chant rhythm patterns on a neutral syllable and identify the difference between major and minor tonalities in the context of tonal patterns.

Standards:

- Music Performance: Students follow established routines that contribute to positive music-making experiences
- Music Literacy: Students identify music in the area of elements, notation, and vocabulary

Teaching Procedure:

- Prepare
 - Greet students at door
 - Show routine for filing in and sitting down
 - Have music playing in the background (not for learning purposes, just for ambience)
- Present
 - Play “Promenade” from *Pictures at an Exhibition*, start moving around to macrobeat, invite students to stand and join
 - Add microbeat with spider fingers, show students and have them join without speaking or stopping the music
 - Slowly back out and make a mental note of which students can keep the macrobeat, which can do both, and which are having trouble
 - Switch to the waltz from *Swan Lake*, do not join at first, but see if they can adapt to the compound meter on their own (join in if they are having trouble)
- Practice and Extend

- Lead students back to their seats to the music
- Put “Promenade” back on, but this time have them use their heels for the macrobeat and fingers for microbeat instead of moving
- Introduce this terminology, write on board
- Have the students tell me how many microbeats are in one macrobeat (for “Promenade” still)
- Play the waltz from *Swan Lake* again, have them keep time again
- Ask how many microbeats are within one macrobeat now
- Explain difference between simple and compound meter
- Assessment of Learning Outcomes and Closure
 - If time, lead some call and response rhythm patterns on neutral syllables
 - Start in simple time, have students continue pulsing macro- and micro- beats
 - Switch to compound time, watch to see how long it takes students to change their movements over
 - Play “Stars and Stripes Forever” as they leave, have them march out to the macrobeat and keep spider fingers to the microbeat
 - While they walk out, write down the names of students that had trouble with pulse in general, just microbeats, or just compound time.

Day 2: start with movement again, more rhythm patterns on a neutral syllable briefly, major vs. minor listening, introduce tonic vs. dominant if time

Pull-outs: mostly work on rhythm patterns with pulse, coax the students to make up their own

Full Band Lesson Plan #2- Week 2, Day 1

Weekly Objectives:

- Students will be able to sing tonal patterns on a neutral syllable in major and minor tonalities.
- Students will be able to chant rhythm patterns using the Gordon syllables.
- Students will be able to distinguish between instrument families and the specific timbres of individual instruments.
- Students will be able to make educated observations about listening examples.

Standards:

- Music-making: Students build and apply vocal and instrumental technique
- Music-making: Students apply understanding of elements of music through performance activities
- Music Literacy: Students identify music in the area of instruments, voices, and ensembles
- Community and Cultural Resources: Students identify music-makers and music-making institutions in New York City

Teaching Procedure:

- Prepare
 - Greet students at the door with music playing (again, not for learning purposes)
 - Have them form a circle around the room (no chairs)
- Present
 - Start gently stepping from right to left for the macrobeat, spider fingers for micro
 - Call and response tonal pattern game: teacher starts with a rhythm pattern and whole class echos, during that time the teacher throws a ball to someone else to make up a new rhythm pattern, whole class responds and that student throws it to someone else, etc.
 - Teacher gets the ball back, slow down the pulse, and start using Gordon syllables (just “du” and “de” at first), see how much students catch on without you having to explain. Switch to compound time (“du, dah, di”)
- Practice and Extend
 - Have class sit facing projector, pull up syllable chart (NOT rhythmic notation yet, use icons or symbols of varying size to show what you mean)

- With class sitting and keeping micro/macro beats, do some more rhythm patterns on Gordon syllables. Ask for volunteers to make one up if the students are ready
- Tonal patterns: call and response in major and minor on neutral syllables
- Explain difference between tonic and dominant, sing patterns and have students close their eyes and hold up 1 finger if teacher sang tonic, 2 if teacher sang dominant
- Assessment of Learning Outcomes and Closure
 - Formative assessment in circle of which students can make up a pattern in time on the fly
 - Make note of which students hold up the incorrect fingers so teacher can give extra help next time
 - Teacher self-assessment: make note of who succeeded before and after the projector, reappropriate that time in curriculum for next year

Day 2: instrument petting zoo by family with demonstrations by local college students, listening activities from that where college students play short excerpts and elementary schoolers decide whether it's major or minor, simple or compound. Homework: instrument families worksheet with preferences (see assessment tools)

Pull-outs: students try their top 3 instruments out while I make note of which one is the best fit and set the ensemble over the weekend

Full Band Lesson Plan #3- Week 3, Day 1

Weekly Objectives:

- Students will be able to sing tonal patterns on solfege in major and minor tonalities.
- Students will be able to chant and improvise rhythm patterns using the Gordon syllables.
- Students will be able to execute breathing exercises with full, deep breaths and even distribution over 4-count and 8-count increments both with and without resistance.
- Students will be able to form an embouchure on just their mouthpieces (or equivalent), articulate, and play/ improvise rhythm patterns

Standards:

- Music-making: Students take responsibility for their instrument, music materials, and learning environment
- Music-making: Students build and and apply vocal and instrumental technique

Teaching Procedure:

- Prepare
 - Explain physiology of breathing on whiteboard
 - Have students practice taking deep breaths on their own without moving shoulders, keeping one hand on belly and one hand on back
- Present
 - Breathing exercises: in for 4, out for 4
 - No resistance
 - “Too”
 - Hiss
 - In for 4, out for 8, same sequence
 - Rhythm pattern review with teacher and students leading call and response
 - Introduce solfege as corresponding with “home”/ scale degrees in major and minor tonality
- Assessment of Learning Outcomes and Closure
 - Count shoulders moving during breathing exercises
 - Note which students run out of breath too soon
 - Note which students volunteer to improvise patterns

Day 2: More solfege introduction, call-and-response tonal patterns on neutral syllables and on solfege, have them translate between the two, review breathing exercises

Pull-Out Lessons: Start each instrument on just the mouthpiece/ equivalent, focus on embouchure, articulation, and air. When ready, call and response rhythm patterns on just the mouthpiece/ equivalent.

Full Band Lesson Plan #4- Week 4, Day 1

Weekly Objectives:

- Students will be able to sing and improvise tonal patterns on solfege in major and minor tonalities.
- Students will be able to articulate on just their mouthpieces (or equivalent).
- Students will be able to correctly assemble their instruments and bring them to playing position.
- Students will be able to play concert pitches F, G, A, and Bb with correct embouchures and articulations.
- Students will be able to sing “Mary Had a Little Lamb” and “Hot Cross Buns” on solfege.

Standards:

- Music-making: Students build and apply vocal and instrumental technique
- Music-making: Students follow established routines that contribute to positive music-making experiences
- Music-making: Students take responsibility for their instrument, music materials, and learning environment

Teaching Procedure:

- Prepare:
 - Have Kodaly hand sign chart face-down under every chair before students walk in
 - Call and response tonal patterns on a neutral syllable at first, switch to solfege after first iteration
 - Major tonic/ dominant interspersed, ask students to show 1 or 2 fingers again
 - Switch to minor, continue finger assessment
 - Put Kodaly hand sign chart on projector
 - Practice singing a major scale with signs slowly, then minor
 - Try tonal patterns (with signs) in minor, then back to major
 - Ask for student volunteers to be the “call”
- Present:
 - Establish tonality, then sing “Mary Had a Little Lamb” as a class (on words)

- Ask the class to sing “home,” then find the starting pitch. Are they the same or different?
- Translate starting pitch to solfege, write out the first line of solfege under the syllables (with relative heights) on board, go down the line of students for each pitch- Kid 1 says Mi, Kid 2 says Re, etc. Then try singing on solfege without hand signs
- Same process for next line, then sing them together
- Put the hand sign chart back up, then try the tune with hand signs
- Have them alternate phrases with singing and hand signs and just hand signs (for audiation)
- Assessment of Learning Outcomes and Closure
 - Class sings “Mary Had a Little Lamb” one more time while I sing the bass line as a preview for later
 - Have them take home the chart under their chairs
 - Note which students could accurately assign the solfege syllable to the pitch
 - Head count of how many students could accurately sing and sign with both hands

Day 2: same process with “Hot Cross Buns,” review articulation as a class, play first notes as an ensemble (F-G-A-Bb)

Pull-outs: review rhythm patterns on just the mouthpiece/ equivalent, assemble whole instruments, learn fingerings for concert F-G-A-Bb, send home with fingering chart with those notes circled (no notation though), play those first notes together and alone

Full Band Lesson Plan #5- Week 5, Day 1

Weekly Objectives:

- Students will be able to play/ improvise tonal patterns on their instruments using the concert pitches F, G, A, Bb, C, and D.
- Students will be able to play the melodies to “Mary Had a Little Lamb” and “Hot Cross Buns” having learned them by rote.

Standards:

- Music-making: Students apply understanding of elements of music through performance activities
- Music-making: Students become aware of themselves as musicians through performance, improvisation, and composition
- Making Connections: Students recognize and apply parallel problem-solving strategies across disciplines

Teaching Procedure:

- Prepare
 - Before instruments are out, pass out playing test rubric and explain it (see assessment section)
 - Due by 9pm the next Sunday
 - Call and response tonal patterns review
 - Instrument assembly review
- Present
 - Call and response tonal patterns on instruments! I sing on solfege, then play on an instrument
 - Sing “Mary Had a Little Lamb” on solfege, then play on instruments
 - Go over any issues
- Assessment of Learning Outcomes and Closure
 - Ask for individual models to play

- Playing test of “Mary Had a Little Lamb”

Day 2: Same procedure with “Hot Cross Buns,” start adding bass lines if time

Pull-outs: Continue to refine executive skills particular to each instrument

Full Band Lesson Plan #6- Week 6, Day 1

Weekly Objectives:

- Students will be able to sing and play bass lines to “Mary Had a Little Lamb” and “Hot Cross Buns” having learned them by rote.
- Students will be able to play either the melody or bassline to “Mary Had a Little Lamb” and “Hot Cross Buns” independently, while another group plays the other part.
- Students will be able to play concert Ab
- Students will be exposed to local musicians and music besides the tunes they know.

Standards:

- Music-making: Students build and apply vocal and instrumental technique
- Making Connections: Students describe how music reflects composers’ emotions, ideas, imagination, and historical context
- Community and Cultural Resources: Students identify music makers and music-making institutions in New York City
- Community and Cultural Resources: Students attend live performances in New York City
- Community and Cultural Resources: Students extend their music-making experiences beyond the school community

Teaching Procedure:

- Prepare:
 - Hand back playing tests, assign new one
 - Review melodies to “Hot Cross Buns” and “Mary Had a Little Lamb”
 - “You sing the melody on solfege while I sing something else” for “Hot Cross Buns”
 - Explain that is called a bassline, teach it by rote with solfege
 - Sing melody on solfege while kids sing bassline on solfege
 - One half of the room sings melody, one half sings bassline, then switch

- Ask for duet volunteers
- Repeat process (quicker) with “Mary”
- Present:
 - Assemble instruments
 - Translate solfege to concert pitches
 - Practice with different instrumentations playing the melodies/ basslines
 - Discuss upcoming field trip, pass out any forms
- Assessment of Learning Outcomes and Closure:
 - Teacher assessment: how long did it take for the students to catch on to the bassline? What could I have done better?
 - Which instrument sections were stronger when put on the spot? Work extra with those who weren't in pull-outs

Day 2: Field trip! New York Philharmonic “Young People’s Concerts for Schools” with worksheet for homework after (see assessments)

Pull-outs: Learn concert Ab in preparation for minor tunes next week, extra help with basslines,

Full Band Lesson Plan #7- Week 7, Day 1

Weekly Objectives:

- Students will be able to play “Mary Had a Little Lamb” and “Hot Cross” in a minor tonality, and “Twinkle, Twinkle” in both major and minor tonalities.

- Students will be able to improvise bass lines to “Twinkle, Twinkle.”
- Students will be able to play an entire concert F major scale.
- Students will understand different outlets via which they can make music throughout their lives.

Standards:

- Music-making: Students become aware of themselves as musicians through performance, improvisation, and composition
- Music Literacy: Students identify music in the following areas: elements, notation, and vocabulary; genre and style; instruments, voices, and ensembles; production and technology
- Careers and Lifelong Learning: Students define and categorize various aspects/options of lifelong music involvement

Teaching Procedure:

- Prepare:
 - Have another recording of the NYP playing as the students walk in
 - No instruments yet
 - Collect NYP reflection sheets
 - Segue into conversation about how you can continue music-making throughout your life: professional orchestra like NYP, community band, rock band, teaching lessons, chamber music, music major
 - Ask students for more suggestions
 - Switch to quick minor tonal pattern review, tell students to get instruments out
- Present:
 - Students play “Mary Had a Little Lamb” (melody and bass line) all the way through
 - I model what melody sounds like in minor
 - What note did I change? Ab from last week
 - Students try it, note that bass line doesn’t change

-
- Try “Hot Cross Buns” too
 - Start learning “Twinkle” by rote
 - Assessment of Learning Outcomes and Closure:
 - Did every student play Ab instead of A natural?
 - Did they know why we changed the note?

Assessment

My assessments will be both formative, meaning they influence the way I continue my instruction, and summative, meaning they will show me how much students learned over a particular time span. The formative assessments will mostly include hearing small groups of students in class on the tunes we are learning, such as a duet of the melody and bassline to “Hot Cross Buns.” These will be impromptu, and often heard on a volunteer-only basis. If I find that the same two kids are volunteering every time, I will urge more students to play, but never force anyone on the spot. The results of these small assessments will likely not even be written down, but will just become mental notes in my head of what to work on. More formal formative assessments will include the weekly playing tests, because although they are for a grade, they are mostly to take stock of what the students know and do not know so I can address it the next week.

The biggest summative assessment will consist of their informance at the end of the unit, which will be graded by me and by them as a self-evaluation. Smaller summative assessments will precede that, though, including their instrument selection worksheet and their New York Philharmonic reflection. Examples of these are provided below.

Instrument Selection Handout

Draw a line to match the instruments to their families. More than one instrument will belong to each family.

Trumpet

Oboe

Snare Drum

Flute

Woodwinds

Euphonium

French Horn

Brass

Saxophone

Trombone

Percussion

Glockenspiel

Clarinet

Tuba

Bassoon

Circle one answer for each question.

Which of these instruments is an idiophone?

Oboe

Snare Drum

Tuba

Which of these instruments is an aerophone?

Clarinet

Cymbals

Glockenspiel

Which of these instruments is a chordophone?

Bassoon

Saxophone

Violin

On the back of this sheet, list your top three instrument preferences, in order. Explain why you like each instrument, using vocabulary we learned in class such as *timbre*, *tone*, and *range*.

New York Philharmonic Reflection⁷

1. Where was the composer of the piece, Antonin Dvorak, born? _____

2. Why did he come to America?

3. What kind of music was his ninth symphony, "From the New World," based off of?

4. This piece had four movements. Pick one, and describe the characteristics of it below.

5. How did this music make you feel? What did you like or dislike about it?

6. Would you go to an orchestra concert like this again? Why or why not?

⁷ Based off an actual concert in the past found at <https://nyphil.org/education/young-peoples-concerts/young-peoples-concerts-for-schools>

Sample Playing Test and Rubric

- Week 5 Assessment: play the melody of “Mary Had a Little Lamb” on your instrument at a steady tempo with every note articulated. You can record as many times as you need.

Some helpful hints:

- Practice at home before you try to record
- Sing the melody, then tongue the rhythm on the mouthpiece before you start
- Go slow! Clean and slow > sloppy and fast

	Excellent (3pts)	Good (2pts)	Fair (1pt)	Needs Work (0)
Tone	Student plays with a round, clear tone with no extraneous noise (spit, air)	Student has a mostly clear tone with some extra noise	Student’s tone is a bit unclear with a large amount of extra noise	Student’s tone is completely masked by extra noise Practice: breathing, playing on just the mouthpiece
Pulse	Student places every note in time	Student plays most of the piece in time, slight phasing	Student maintains a consistent tempo for less than half of the piece	Student is constantly phasing, no tempo established. Practice: slowly with a metronome, subdivide long notes
Note Accuracy	Student plays every pitch correctly and in tune	Student hits most of the pitches with a couple of missed fingerings/ partials	Student misses several notes/ plays in the wrong partial	Student misses more than half of the notes in the piece Practice: slowly with different rhythms
Rhythmic Accuracy	Student plays every rhythm correctly	Student makes a few small rhythmic mistakes	Student consistently misses one or more rhythmic ideas	Student misses most rhythmic ideas Practice: singing syllables
Articulation	Student starts each note with a clear tongue when called for and smoothly connects slurs	Student tongues most of the required notes, starts or ends slurs too early	Student ignores slurs or tongues sloppily	Student does not articulate Practice: articulation exercises

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From Wikipedia, the free encyclopedia. The Beginning of the End was a funk group from Nassau, Bahamas. The group formed in 1969 and consisted of three brothers (Frank, Ray and Roy Munnings), a fourth member on bass (Fred Henfield),^[1] and a fifth on guitar (Livingston Colebrook). They released an album entitled Funky Nassau in 1971 on Alston Records (a subsidiary of Atlantic Records), and the track "Funky Nassau" became a hit single in the U.S., peaking at #15 on the Billboard Hot 100 chart, and #7 on the Billboard R&B chart.^[2] The same track reached #31 in the UK Singles Chart

One of the first light novels ive read thus far, been on my best current right now. Has the elements of a good isekai since it doesn't really have that very generic isekai protagonist. Still waiting, its bout to be out after 2 more days woo! Good light novel nonetheless. I started reading the light novel after I finished the latest chapter in the manwha because I couldn't wait another week to find out what happened. Usually I don't read light novels much because the previous one (and first) I tried has bad translation. However when I started reading this I was so absorbed into it that I ended up reading 200 chapters in a week which is a lot for me as I usually stay away from reading non manga/manwha stuff. The translation is very good and is consistent throughout the novel.

The Beginning of Times is the tenth studio album by Finnish metal band Amorphis, released on 25 May 2011 in Finland, 27 May in Europe and June 7 in the United States. Like previous Amorphis albums, The Beginning of Times is a concept album. The central character of the songs is Väinämöinen, described by the band as "the iconic hero of Finnish mythology". On 11 April 2011, Amorphis premiered the first single "You I Need" on their Facebook page. It was released digitally in Finland on 20 April 2011, and