



Instrumental Music Curriculum Guide

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Forest Hills
Central High School Instrumental Music
Curriculum Goals

The learner/musician will become:

- **A LISTENER TO ALL KINDS OF MUSIC.**
Listening is an interactive process involving music perception, cognition, analysis, and evaluation resulting in aesthetic awareness.

- **A COMPOSER/ARRANGER.**
Composing/arranging is a creative process which results in a product of organized sound designed to express feeling.

- **A PERFORMER.**
Performing is a personal experiential interaction with music through singing, playing, and moving. This experience can be alone or with others.

- **AN IMPROVISER.**
Improvisation is the spontaneous creation of original music.

- **PROFICIENT USING THE FORMAL CONSTRUCTIVE ELEMENTS OF MUSIC.**
The formal constructive elements of music are the theory, vocabulary, syntax, and symbolic representations of music.

- **KNOWLEDGEABLE OF THE HISTORICAL, SOCIAL AND CULTURAL CONTEXT OF MUSIC.**
The historical, social, and cultural context in which music is written provides insight into our culture and the culture of others, and enlarges on the context in which a piece of music is created.

Forest Hills
Central High Instrumental Music
Curriculum Guide
BEHAVIOR EXPECTATIONS

“QUALITY BEGINS WITH ME”

“WE REHEARSE COLLECTIVELY TO ACHIEVE WHAT NONE OF US ARE ABLE TO ACCOMPLISH INDIVIDUALLY”

“GREAT POSTURE ENABLES GREAT BREATHING WHICH ENABLES GREAT PLAYING - JUST DO IT!”

“LAW OF THE HARVEST” - Practice a little everyday - DO NOT CRAM

The following six mores are what we believe to be essential for continuous growth of our program. We ask that you read them, understand them, and do your absolute best to uphold them every day you are in the program.

Commitment: You have chosen to be a member of the Ranger Band family. You have committed to be on time, prepared, and ready every day - to the best of your ability. You understand this is the largest team sport there is with a great deal of individual accountability. Commit to excellence. Remember the phrase “Quality begins with me”.

Time: There is no question that you have devoted and will continue to devote the necessary time to become successful at your instrument. Our program can be time consuming. It is important for each member of our band to dedicate the individual time required to be a positive, contributing member of the ensemble. Your preparation outside of the classroom will allow your entire ensemble to use rehearsal time in a meaningful and productive way.

Unity: As members of the program we are all working toward the same goals: musical excellence, individual personal growth, positive representation of our community, and pride in our school – our ensemble – and in each other.

Pride: As a member of the Ranger Band family, you will have the opportunity to perform in front of thousands of people. Pride in what we do is very important - from how we wear our uniform - to the condition of our rehearsal facility - to the interaction we have with each other and our community. All members of the program should be proud of what we have at FHC.

Respect: Each and every person in this program is important. As a member of the ensemble you will need to respect your fellow members, respect all instruments, respect others’ personal belongings, respect all equipment in our practice room and rehearsal facility, and respect other venues and facilities that we perform in.

Fun: We must have fun and enjoy what we do, but that fun needs to be in the most appropriate and responsible manner. Enjoy spending time with one another. There is probably no other class that you will spend as much time participating in. Enjoy the friendships you make, for they may become a life long one.

CLASSROOM EXPECTATIONS

At no time in class is cell phone usage allowed for any reason. All cell phones used during class time will be taken and may be retrieved in the main office after school.

- Be in your seat with your instrument (including sticks, mouthpieces, reeds, etc) and music ready four (4) minutes after the tardy bell. Rehearsal downbeat begins at this moment. During marching band, report directly to the warm-up block at the designated practice field.
- When rehearsal begins, immediately cease playing and talking. Give your full ATTENTION to the person at the podium. Strive to never miss a downbeat.
- Have and utilize a PENCIL at every rehearsal.
- Practice with a purpose. Everyday you should practice with a specific goal in mind. The goal should be something you don't do well (i.e. scales, a specific passage or two in the music). Do not limit yourself to what you can already do. When you reach your goal, be done. Remember - "LAW OF THE HARVEST" - a little everyday.
- Treat the opinions and abilities of every musician with the respect that every person deserves.
- Prepare your INDIVIDUAL music and drill outside of class so the ENSEMBLE may excel during rehearsal. Ensemble success is predicated on the integrity of individual preparation.

ALL WORK AND INTERACTION IN THE CENTRAL HIGH SCHOOL INSTRUMENTAL MUSIC ENSEMBLES IS BASED ON A MUTUAL UNDERSTANDING OF RESPECT AND TEAMWORK. By collaboratively following these guidelines, we increase the potential for outstanding musical results!

CONCERT BAND, SYMPHONIC BAND & WIND ENSEMBLE
 PERCUSSION ENSEMBLE I & II
 GRADING CRITERIA
 (Marching Band - Quarter I only)

YOUR QUARTER GRADE IS PREDICATED ON THE FOLLOWING:

Quarter 1:	(Marching Band - no Enrichment due Quarter I)	
	• Drill Evaluation	20%
	• Playing Test (s)/Memory Checks	20%
	• Marching Test	15%
	• Marching Band Rehearsal Attendance Drill Charts	45%
Quarter 2:		
	• Enrichment	10%
	• Rehearsal/Performance Reflections	20%
	• Playing Test (s)	30%
	• Final Exam/Project	20%
	• Concert/Rehearsal Attendance Positive Classroom Participation	20%
Quarter 3:		
	• Enrichment	10%
	• Rehearsal/Performance Reflections	30%
	• Playing Test (s)	40%
	• Concert/Rehearsal Attendance Positive Classroom Participation	20%
Quarter 4:		
	• Enrichment	10%
	• Rehearsal/Performance Reflections	20%
	• Playing Test (s)	30%
	• Final Exam/Project	20%
	• Concert/Rehearsal Attendance Positive Classroom Participation	20%

DRILL EVALUATION

Every student must demonstrate complete mastery of drill as it relates to the music. This may be through presentation of materials, performance, or written tests. Tests may be given in groups or individually.

MARCHING TESTS

Every student will be evaluated on execution of basic marching skills, including but not limited to: stationery facings, carriage, mark time, forward march, backward march and slides. Tests may be given individually or in groups.

ENRICHMENTS

Enrichments are designed to provide opportunity for learning in listening and aesthetic criticism. They occur at the rate of one (1) per quarter, and must be written in the following style:

You are an Arts Reporter for the New York Times. Create a column that validates your opinion about any Fine Arts Event. Include graphics, a ratings system, and vocabulary, which authentically substantiate your opinion. Use this as an opportunity to express yourself through your writing - the more creative, the better the assignment!

REHEARSAL/PERFORMANCE REFLECTIONS

Twice per quarter you will reflect on a rehearsal/performance, both inside and outside of class. These handwritten reactions will include self-assessment items, whole group assessment items, goal setting, and other assessment activities.

PLAYING TESTS/MEMORY CHECKS

Playing tests occur once or twice per quarter, and will be either taped, live, or by jury. Materials will include scales, etudes, and literature being performed in class. Playing test will be a method used to determine appropriate section seating. During marching band, pop memory quizzes will be given to promote ensemble sonic excellence.

FINAL EXAMS/PROJECTS

Written final exams will occur at the end of the second and fourth quarters. Information covered will be pertinent to class curriculum and repertoire. Special projects may replace a final examination.

CONCERT AND REHEARSAL ATTENDANCE

In any ensemble, individual attendance determines group success. Included in this handbook is a calendar of events for the 2008-2009 school year. Attendance at all events is mandatory, unless otherwise noted in the calendar. Absences from performances will be excused only for illness, or family emergency. A signed parent note stating the reason for the missed performance is required. Students missing a concert will be required to play their literature in its entirety for that particular concert upon returning to school for a grade. Unexcused absences from concerts, performances and rehearsals will affect grade and ensemble status. Curricular unexcused absences, which exceed two, will result in your dismissal from the ensemble. If you choose to not attend, then your consequence is dismissal from the ensemble.

JAZZ ENSEMBLE I & II & LAB GRADING CRITERIA

YOUR QUARTER GRADE IS PREDICATED ON THE FOLLOWING:

Quarter 1-4:

- Enrichment 10%
- Rehearsal/Performance Reflections 20%
- Playing Test (s) 30%
- Final Exam/Project 20%
- Concert/Rehearsal Attendance 20%
- Positive Classroom Participation

ENRICHMENTS

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In any ensemble, individual attendance determines group success. Included in this handbook is a calendar of events for the 2008-2009 school year. Attendance at all events is mandatory, unless otherwise noted in the calendar. Absences from performances will be excused only for illness, or family emergency. A signed parent note stating the reason for the missed performance is required. Students missing a concert will be required to play their literature in its entirety for that particular concert upon returning to school for a grade. Unexcused absences from concerts and rehearsals will affect grade and ensemble status. Curricular unexcused absences, which exceed two, will result in your dismissal from the ensemble. This class is an elective - if you choose to not attend, then your consequence is dismissal from the ensemble.

CURRICULAR ATTENDANCE EXPECTATIONS

Any musician with an unexcused absence from any jazz band will be immediately removed from the ensemble. This is an elective class - if you choose not to attend, then your immediate consequence is removal from the ensemble. See Mr. DeStefano or Mr. Engelsman with any questions about this policy.

Please detach and return to Mr. DeStefano or Mr. Engelsman by October 24, 2008.

I, _____, have read the Instrumental Music Curriculum Guide and understand its content in its entirety.

I, _____, as the parent or guardian of the signed above, have read the Instrumental Music Curriculum Guide and understands its content in it entirety.