

Instrumental Music

An Administrative and Curricular Guide



Division of Program Development
Department of Education
Government of Newfoundland and Labrador

1991
Authorized by the Minister

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PREFACE

As indicated in the subtitle, *An Administrative and Curricular Guide*, this is a guide to planning, implementing and administering an instrumental program. There is a wide variety of instrumental programs in provincial schools. There are bands, orchestras, and guitar, ukulele, and recorder ensembles. This guide deals with bands and orchestras only.

Although instrumental courses have been developed at the senior high level, and general instrumental guidelines are contained in the elementary and intermediate music curriculum guides, the initiation and supervision of instrumental programs has been largely the prerogative of the school boards.

In this guide, the responsibilities of students, parents, teachers, and administrators in designing and implementing effective instrumental programs are discussed.

Although local needs and resources vary widely, scheduling, recruitment, and the provision of facilities are common concerns and although there is no single right way to operate an instrumental program, the suggestions and recommendations in this guide are generally applicable to all instrumental programs.

Instrumental programs are one aspect of performance, the other being choral singing. Performance is only a part of students' musical experience; the latter also includes listening, moving, reading, and writing. Therefore, the instrumental program should not usurp the classroom program but enhance it, at least during the formative period of the student's musical growth, that is, from Kindergarten through Grade 9.

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TABLE OF CONTENTS

| |
|--|
| Philosophy and Goals / 1 |
| Structure of the Instrumental Program / 3 |
| The Role of Administrators, Teachers, Students, and Parents / 19 |
| Scheduling / 21 |
| Student Recruitment / 23 |
| Performance Expectations / 24 |
| Evaluation / 25 |
| Budgeting / 27 |
| Facilities / 28 |
| Teacher Reference Materials for Band / 32 |
| Teacher Reference Materials for Orchestra / 35 |
| Recommended Repertoire for Band / 38 |
| Canadian Compositions for Band / 59 |
| Recommended Repertoire for Strings/Orchestra / 63 |
| Music Publishers and Distributors, Canada / 77 |
| Music Publishers and Distributors, U.S.A. / 81 |
| Professional Organizations and Journals / 85 |
| |
| Appendix A: Health Concerns |
| Appendix B: Sample Forms and Diagrams |

PHILOSOPHY AND GOALS

Music is everywhere; it is a part of our daily lives. Music has been an important part of all cultures since primitive times. People use music collectively to express ideas and emotions characteristic of a culture in a form native to that culture, or adapted by it. Music is also used to convey and evoke the thoughts and feelings of individuals.

The purpose of music education, an important contributor to the development of our children, is to develop students' aesthetic sensitivity to music; i.e., to heighten the effect of musical experiences. Besides being an intellectual and emotional stimulant, music teaches children about their world, their culture, and themselves, and should be central to learning for these reasons alone. A comprehensive educational system develops and supports music education programs that provide musical experiences through general music classes, music history and theory classes, choral and instructional performance classes, and performance groups and ensembles. Such programs not only stimulate and challenge our children intellectually, but add richness and beauty to their lives.

Instrumental music education, a main component of a comprehensive music education program, provides a unique opportunity to bring music to life. It gives students experience in performing, improvising, interpreting, creating, expressing, responding, conducting, and analyzing, and it provides them with technical skills and a knowledge of music history and theory. A structured, balanced instrumental music program contributes greatly to students' cognitive, psychomotor, affective, and aesthetic

development. It promotes self-confidence, a sense of belonging, an awareness of the needs of others, a sense of responsibility to the group, and leadership skills. The instrumental program accommodates individual differences and preferences and, through aural, visual, kinesthetic, and aesthetic experiences, contributes to a well-rounded musical education.

An instrumental music program provides students with experience in performing music. Besides developing technical skills on playing an instrument, an instrumental music program helps students develop a deeper sensitivity to music and provides insight into human nature. Wherever possible, our children should be given the opportunity to make contact with music through an instrumental music program.

Goals

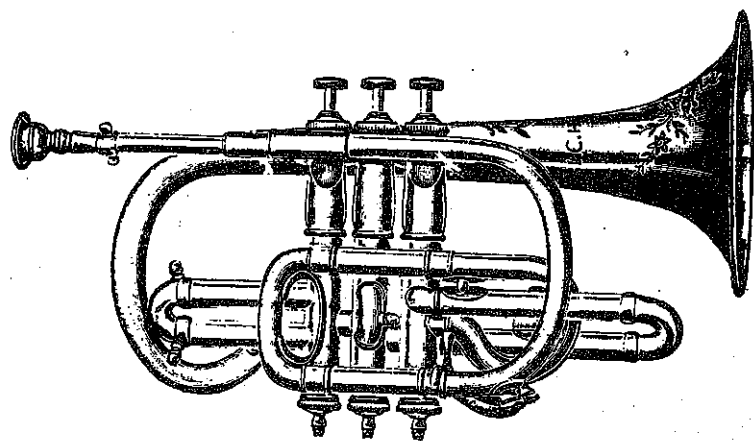
- The instrumental music program should
1. present a systematic program of music, with a balance between performance and other components;
 2. provide those cognitive, psychomotor, affective, and aesthetic experiences necessary for the development of a complete understanding of instrumental performance;
 3. develop skills in performance, understanding musical notation, listening, and creating;
 4. stress musical excellence, individually and collectively;
 5. expose students to a variety of musical styles and cultures;
 6. teach students about the roles of the composer, conductor, performer and listener;
 7. instill into students a lifelong love of music.

The Classroom Music Program and the Instrumental Program

An effective classroom music program is indispensable to a successful instrumental program. The classroom music program provides a systematic approach to musical literacy.

In the classroom program, students should learn musical concepts through singing, speaking, playing, moving, listening, reading, writing, deriving, analyzing, improvising, and composing. Active participation makes the learning process satisfying and enjoyable.

As an extension of the classroom music program, the instrumental music program provides reinforcement and application of musical concepts learned in the classroom program. It also gives students an opportunity to express themselves through an instrumental medium.



STRUCTURE OF THE INSTRUMENTAL PROGRAM

BASIC PROGRAM

A comprehensive instrumental music program has as its main components (basic program) *both* orchestra and band. These performance programs usually entail group instruction during the school day.

In the instrumental program students learn technical skills and interpretative/synthesis skills. These skills are divided into three levels: introductory, intermediate, and senior. The introductory level corresponds to Grades 5, 6, and 7; the intermediate level to Grades 8 and 9; and the senior level to Grades 10, 11, and 12. Whatever a board's policy on grade level entry of an instrumental program, students must have intermediate level competencies by the end of Grade 9.

Introductory Level

At the introductory level of instrumental music study, students learn the basic skills necessary for playing band or orchestral instruments.

Beginning grade levels for instrumental programs may vary from district to district. It is recommended that band instruction begin no later than Grade 6 and string instruction no later than Grade 5. However, students must be able to begin instrumental instruction at any grade level.

The main focus of the introductory level is on developing technical and interpretative skills.

Technical skills

- basic sound production
- technical competency
- posture
- basic musical notation and terminology

- basic compositional forms and musical phrasing
- vocalization (singing before playing)

Interpretative skills

- perceptual awareness and response to music
- articulation of feelings evoked by music
- a basic knowledge of musical style and historical context

These basic skills provide students with a solid foundation for future learning.

Intermediate Level

Technical skills

Throughout this period of study, students continue to develop their technical, expressive, and reading skills. In addition, they will acquire ensemble skills: blending, balancing of parts, sensitivity to the individual's role in the group, and the discipline necessary for good group performance. Students will also develop the ability to read music on sight, to understand the basics of harmony and transposition, and to produce secure tone and intonation.

Interpretative skills

- aesthetic sensitivity to a wide variety of music
- an understanding of the relation between a culture or an era and its music
- competency in improvising and in creating music

To achieve these objectives, student performances must include vocalization.

Students will further develop their perceptual awareness, and their response to music and the articulation of feelings evoked by music.

Senior Level

Technical skills

Students will perform music from various periods, demonstrating technical competency and stylistic interpretation.

They will learn the essential principles of orchestration and arrangement, and become familiar with the contribution of certain composers to their eras.

Interpretative skills

Students will develop an appreciation of how music reflects culture. They will contribute to community performances.



Concert Band

Although concert bands vary in instrumentation and size, a standard range of instruments is necessary for the best musical results.

| Instrument | Small Program (38-55) Minimum - Ideal | | Medium Program (63-78) Minimum - Ideal | | Large Program (89-106) Minimum - Ideal | |
|-----------------------------------|---|----|--|----|--|----|
| | | | | | | |
| Piccolo | 0 | 1 | 1 | 1 | 1 | 1 |
| Flute | 5 | 7 | 8 | 10 | 10 | 12 |
| E ^b Soprano clarinet | 0 | 1 | 1 | 1 | 1 | 1 |
| B ^b Soprano clarinet | 9 | 12 | 12 | 14 | 16 | 20 |
| E ^b Alto clarinet | 1 | 1 | 1 | 2 | 1 | 1 |
| B ^b Bass clarinet | 1 | 2 | 3 | 4 | 2 | 2 |
| Contra clarinet | 0 | 0 | 0 | 0 | 1 | 1 |
| Oboe | 0 | 1 | 1 | 2 | 2 | 3 |
| English horn | 0 | 0 | 0 | 0 | 1 | 1 |
| Bassoon | 0 | 1 | 2 | 2 | 3 | 3 |
| E ^b Alto saxophone | 2 | 3 | 3 | 4 | 4 | 4 |
| B ^b Tenor saxophone | 1 | 1 | 1 | 2 | 2 | 3 |
| E ^b Baritone saxophone | 1 | 1 | 1 | 2 | 2 | 2 |
| B ^b Cornet/trumpet | 4 | 6 | 8 | 9 | 10 | 12 |
| French horn (alto horn) | 3 | 4 | 4 | 6 | 8 | 8 |
| Tenor trombone | 2 | 4 | 5 | 5 | 6 | 6 |
| Bass trombone | 1 | 1 | 1 | 2 | 2 | 3 |
| Euphonium (baritone horn) | 2 | 2 | 3 | 4 | 4 | 6 |
| Tuba | 1 | 2 | 2 | 3 | 3 | 4 |
| String bass | 0 | 0 | 0 | 1 | 1 | 2 |
| Percussion | 4 | 4 | 5 | 5 | 6 | 6 |

Concert Orchestra

The numbers in the instrumentation of a concert orchestra may vary, particularly in the string section. The following instrumentation represents the ideal concert orchestra.

1st Violins, 10 - 14

2nd Violins, 10 - 14

Violas, 8 - 12

Cellos, 6 - 10

Basses, 4 - 6

Piccolo, 1

Flutes, 2

Clarinets, 2 - 3 (bass clarinet as required)

Oboes, 2 (English horn as required)

Bassoons, 2

Saxophones, as required

Trumpets, 3

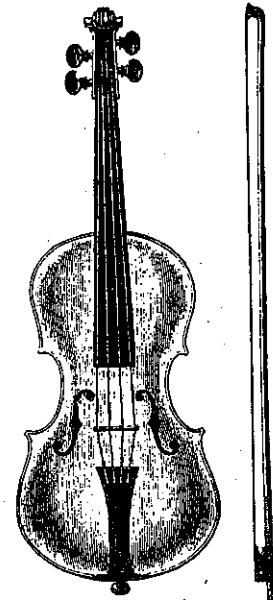
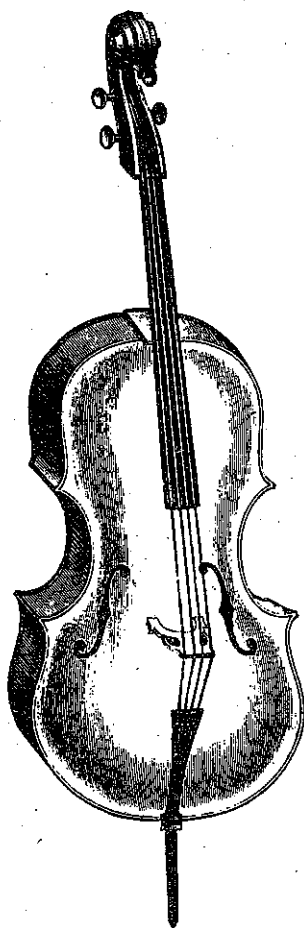
French horns, 4

Trombones, 2

Tuba, 1

Percussion, 4

Harp, as required



COMPLEMENTARY PROGRAM

A successful instrumental program requires some of the following to complement the core program:

Band

Brass ensemble
Woodwind ensemble
Percussion ensemble
Solo repertoire
Jazz band
Jazz combos
Small ensembles

Orchestra

String orchestra
Chamber orchestra
String quartet
Quintet, sextet ...
Jazz strings
Solo repertoire
Small ensembles

Enrichment

Master classes
Arranging, composing, improvising
Electronic music
Peer coaching
Concerts and recordings: listening and critiquing
Guest artists, clinicians
Computers
Private lessons
Student conductors
Vocal ensembles

Complementary Ensembles (Band)

Wind Ensemble

A wind ensemble is usually made up of experienced players, with one player on each part.

Jazz Ensemble

The standard jazz band consists of 5 saxophones (2 alto, 2 tenor, 1 baritone)

4 trumpets
4 trombones
Rhythm section (keyboard, electric guitar, bass, drums)

Other Ensembles

A large amount of music is written for woodwind ensembles, brass ensembles, and percussion ensembles. The number of members in any of these ensembles may range from 2 to 20. There are two established ensembles for wind instruments:

Brass Quintet

2 Trumpets
French horn
Trombone
Tuba

Woodwind Quintet

Flute
Oboe
Clarinet
Bassoon
French Horn

Complementary Ensembles (Orchestra)

String Orchestra

| | |
|-------------|--------|
| 1st Violins | Cellos |
| 2nd Violins | Basses |
| Violas | |

The size and scope of this ensemble may vary.

Chamber Orchestra

1st Violin, 4 - 6
2nd Violin, 4 - 6
Violas, 3 - 4
Cellos, 3 - 4
Basses, 2
+ Winds and percussion as required

String Quartet

| | |
|-----------|-------|
| Violin I | Viola |
| Violin II | Cello |

Jazz Combo

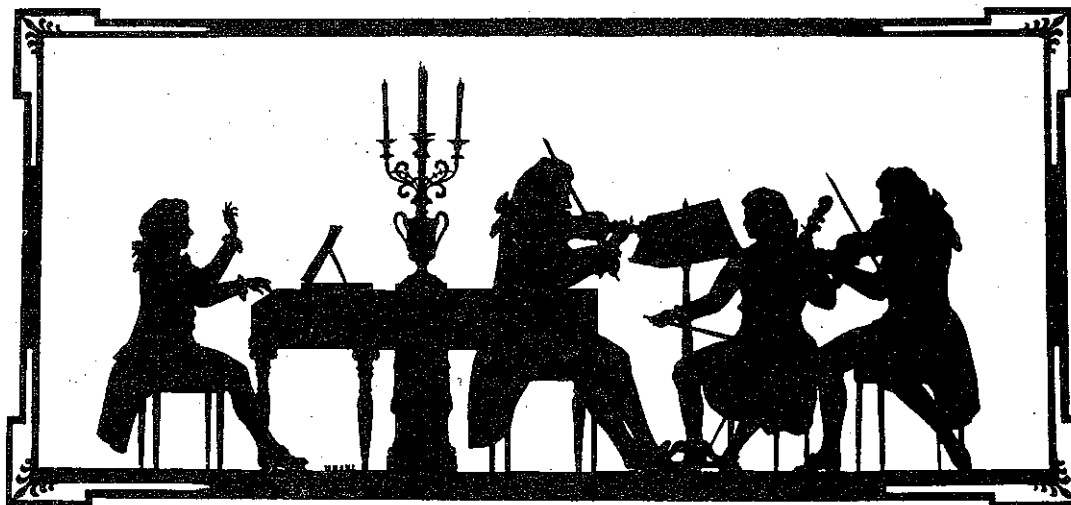
Strings

Rhythm section (keyboard, electric
guitar, bass, drums)

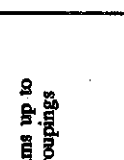
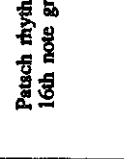
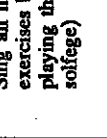



Other Ensembles

Piano trio (violin, cello, piano)

Piano quartet (violin, viola, cello,
piano)



INTRODUCTORY LEVEL

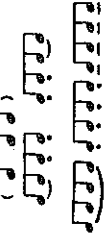
| Basic Sound Production/ Fundamentals | Technical Skills | Theory | Form | Aural Skills | Interpretation/ Synthesis Skills |
|--|--|--|--|---|---|
| <p>Assembly, Maintenance, and Care of Instrument</p> <p>Posture/Hand Position</p> <p>Tone Production</p> <p>Embouchure</p> <p>Breath support</p> <p>Aural concept of a good sound</p> | <p>Notes/Rests</p>  <p>Rhythm Patterns</p>  | <p>Recognize and understand the function of the following:</p> <ul style="list-style-type: none"> Staff Notation leger lines, key key signatures measure double bar fornata repeat sign 1st and 2nd endings coda D.C. al fine D.S. al fine accidentals <p>Notes/Rests</p>  <p>Rhythm Patterns</p>  | <p>Recognize and understand</p> <ul style="list-style-type: none"> phrasing cadence even measure in phrases AB ABA <p>Stylistic features of music</p> <p>Historical context of the repertoire studied</p> | <p>Patch rhythms up to 16th note groupings</p> <p>Sing all melodies and exercises before playing them (using solfège)</p> <p>Recognize</p> <ul style="list-style-type: none"> tone semitone interval relations (3rds, 4ths, 5ths) <p>Understand how accidentals affect pitch (vocally and instrumentally through changes of fingering/slide position)</p> <p>Develop a concept of tonality</p> | <p>Recognize that the phrase is a musical sentence</p> <p>Identify and perform phrases, achieving musical sensitivity through stylistic practices such as</p> <ul style="list-style-type: none"> intensity flexibility of tempo dynamic contrasts <p>Develop an awareness of balance, blend and texture within an ensemble</p> <p>Study and perform repertoire from solo, duet, trio, small ensemble, and choir literature</p> <p>Perform repertoire to reflect different styles, culture, and historical backgrounds, including 20th century performance practices and techniques</p> |
| <p>Intonation</p> <ul style="list-style-type: none"> development of listening skill sufficient to play with acceptable intonation tuning of intervals <p>Conducting Gestures</p> <ul style="list-style-type: none"> watch and respond | <p>Meter</p>  <p>Dynamics</p> <p><i>P, mf, f < ></i></p> <p>Sight-Reading</p>  | | | | |













| Basic Sound Production/ Fundamentals | Technical Skills | Theory | Form | Aural Skills | Interpretation and Synthesis Skills |
|---|--|---|------|---|---|
| <p>Positive Musical Attitude</p> <ul style="list-style-type: none"> • regular attendance • good practise habits • appropriate rehearsal and performance deportment • participation in extra-curricular musical activities • commitment to task and to program | <p>WOODWIND/BRASS</p> <p>Range</p> <ul style="list-style-type: none"> • up to 1 1/2 octaves <p>Articulation</p> <ul style="list-style-type: none"> • attack: tu/du accent • release: detached, legato, staccato • slur • legato tonguing <p>Scales and Arpeggios</p> <ul style="list-style-type: none"> • Eb, Eb, C, F, G <p>(d d)</p> <p>PERCUSSION</p> <p>Snare Drum</p> <ul style="list-style-type: none"> • alternating sticking • single, double stroke • paradiddles • flams • multiple bounce (5, 9, 17) • reading skills • dynamics (<i>p</i>, <i>mf</i>, <i>f</i> < >) <p>Mallet Instruments</p> <ul style="list-style-type: none"> • single stroke roll • some scales and arpeggios as WW/BRASS <p>Timpani</p> <ul style="list-style-type: none"> • tuning/matching pitches • dampening • single stroke roll | <p>Meter</p> <p>2/4 3/4 4/4 C 6/8</p> <p>Dynamics</p> <ul style="list-style-type: none"> • <i>pp</i>, <i>p</i>, <i>mp</i>, <i>mf</i>, <i>f</i>, <i>ff</i> • < > <i>fp</i> <p>Terms</p> <ul style="list-style-type: none"> • tempo • andante • allegro • ritardando • accelerando • moderato • allegro moderato • syncopation • accompaniment • phrase <p>Scale</p> <p>Structure of major, minor and chromatic scales</p> <p>Transposition</p> <ul style="list-style-type: none"> • concert pitch (in relation to transposing instruments) • match an appropriate tuning note | | <p>Transpose a melody to another tonal centre (up or down one tone)</p> <p>Match an appropriate tuning note</p> <p>Recognize solo performances that demonstrate a characteristic tone production.</p> | <p>Realize the importance of music to society.</p> <p>Develop an awareness of the relation of music to other art forms.</p> <p>Develop creative ability.</p> <p>Develop positive attitude toward self and others.</p> <p>Develop self-confidence.</p> <p>Develop poise and stage presence.</p> <p>Develop musical independence and perform self-directed activities.</p> <p>Develop improvisational skills:</p> <ul style="list-style-type: none"> • play tunes by ear • play tunes from memory • improve simple tunes based on chords and scales. |

**Basic Sound
Production/
Fundamentals**

| Basic Sound Production/ Fundamentals | Technical Skills | Theory | Form | Aural Skills | Interpretation/ Synthesis Skills |
|--|---|--|------|--------------|-------------------------------------|
| | <p>Bass Drum and Auxiliary</p> <ul style="list-style-type: none"> • attack and release • dampening <p>Sight-Reading</p> <p>STRINGS</p> <p>Bowling</p> <ul style="list-style-type: none"> • détaché • long, smooth legato • martelé • slurring (2 - 4 notes to a bow) • string crossings • simple double stops <p>Pizzicato</p> <ul style="list-style-type: none"> • right hand (with and without bow in hand) • left hand (using 4th finger) <p>Left Hand</p> <ul style="list-style-type: none"> • finger dexterity (speed skills, rhythmic variations, etc.) • basic harmonics <p>Scales and Arpeggios</p> <ul style="list-style-type: none"> • Violin: G, D, A (2 octaves) • Viola/Cello: C, G, D (1 octave) • Bass: those playable in first and half positions | <p>STRINGS</p> <p>Intervals</p> <ul style="list-style-type: none"> • Understand difference between half and whole steps <p>Terms (additional)</p> <ul style="list-style-type: none"> • pizzicato • tone • up bow/down bow • legato • intonation • harmonics • key signature • shifting • martelé • arco • détaché • tie • slur • octave <p>Staff Notation (additional)</p> <ul style="list-style-type: none"> • up bow • down bow • lift bow | | | |

INTERMEDIATE LEVEL

| Sound Production | Technical Skills | Theory | Form | Aural Skills | Interpretation/ Synthesis Skills |
|--|---|--|--|---|--------------------------------------|
| <p>WOODWIND/BRASS</p> <ul style="list-style-type: none"> • Tone Production • Refinement in embouchure for changes in registers • Fine tuning techniques • Breath control: <ul style="list-style-type: none"> • 8 seconds for flutes and tuba • 15 seconds for all others • Tone quality: awareness of good tone • Evenness of sound throughout the instrument <p>Intonation</p> <ul style="list-style-type: none"> • Refine the ability to correct intonation. • Develop an awareness of intonation problems specific to a given instrument and possible solutions. • Tune 3 or 4 note chords. <p>PERCUSSION</p> <ul style="list-style-type: none"> • Develop execution of stroke for the best tone. | <p>WOODWIND/BRASS</p> <p>Range</p> <ul style="list-style-type: none"> • up to 2 - 2 1/2 octaves <p>Articulation</p> <ul style="list-style-type: none"> • more precise attacks/releases • more musical articulation • legato/staccato/tenuto • trombone: legato tonguing • matching articulations in sectional/ensemble playing • lip flexibility <p>Alternate Fingerings</p> <p>Transposition at 8^{va}</p> <p>Scales/Arpeggios/V</p> <ul style="list-style-type: none"> • Major: Bb, Eb, F, Ab, C, G, D, A • Minor: A, C, G (harmonic and melodic)  <p>Dynamics</p> <ul style="list-style-type: none"> - <i>pp</i>, <i>p</i>, <i>mp</i>, <i>mf</i>, <i>f</i>, <i>ff</i>, <i>sfzp</i>, <i>fp</i> < > \wedge | <p>Recognize and understand the function of the following:</p> <ul style="list-style-type: none"> • grave • adagio • andantino • dolce • simile • meno • sostenuto • molto subito • alla marcia • diminuendo • rallentando • allargando • grandioso • cantabile • largo • presto • agitato • marcato • a tempo • piu • tutti • tacet • poco a poco • octave • 8^{va} • grazioso <p>Meter</p> <ul style="list-style-type: none"> - 5 6 9 12 4 4 8 8 - hemiola - changing meters - more compound meters <p>Transposition at 8^{va}</p> | <p>Recognize and understand Binary and Ternary</p> <ul style="list-style-type: none"> • extended Binary and Ternary • symphony • theme and variations • rondo • sonata • overture <p>Stylistic features of music</p> <p>Historical context of repertoire studied</p> <p>Structure and background of instruments</p> <ul style="list-style-type: none"> • band • symphony • ensembles • jazz • composers | <p>Paisch rhythms listed in Theory</p> <p>Sing all exercises using solfège</p> <p>Transposition at 8^{va}</p> <p>Tuning of 3 or 4 note chords</p> <p>Recognizing quality of chords</p> <p>STRINGS (additional)</p> <p>Develop ability to tune own instrument</p> <p>Improvisation of melodies using primary triads</p> | <p>Same as in Introductory level</p> |

| Sound Production | Technical Skills | Theory | Form | Aural Skills | Interpretation/ Synthesis Skills |
|---|---|--|--|--------------|-------------------------------------|
| <p>STRINGS</p> <ul style="list-style-type: none"> - refine and demonstrate good posture - refine tone (bow control and distribution) - refine ability to discern small variations in pitch and adjust accordingly | <p>PERCUSSION</p> <p>Snare Drum</p> <ul style="list-style-type: none"> - refinement in 5, 9, 11, 13, 17 stroke roll - ruffs, flams, off-beat accents combined with paradiddles <p>Advanced Rhythms</p> <ul style="list-style-type: none"> - simple    <p>compound</p>    <p>STRINGS</p> <p>Terms (additional)</p> <ul style="list-style-type: none"> - vibrato - staccato - sul tasto - sul ponticello - con sordino - tremelo - spiccato - chromatic - unis/divisi <p>Tympani</p> <ul style="list-style-type: none"> - refinement of rolls - cross-sticking <p>Mallet Instruments</p> <ul style="list-style-type: none"> - refinement of rolls - 2-part playing <p>Multiple Percussion</p> <p>Dynamics (as WW/BRASS)</p> | <p>Advanced Rhythm Patterns</p> <ul style="list-style-type: none"> - simple    <p>compound</p>    <p>STRINGS</p> <p>Terms (additional)</p> <ul style="list-style-type: none"> - vibrato - staccato - sul tasto - sul ponticello - con sordino - tremelo - spiccato - chromatic - unis/divisi | <p>STRINGS (additional)</p> <p>Structure and background of:</p> <ul style="list-style-type: none"> - symphony orchestra - chamber music | | |

| Sound Production | Technical Skills | Theory | Form | Aural Skills | Interpretation/ Synthesis Skills |
|------------------|--|--------|------|--------------|-------------------------------------|
| | <p>STRINGS</p> <p>Bowling</p> <ul style="list-style-type: none"> • spiccato • slurring many notes in one bow <p>Left Hand</p> <ul style="list-style-type: none"> • continue to develop dexterity • vibrato • trilling with all fingers | | | | |

SENIOR LEVEL

| Sound Production | Technical Skills | Theory | Form | Aural Skills | Interpretation/ Synthesis Skills |
|--|---|--|---|---|---|
| <p>Tone Production</p> <ul style="list-style-type: none"> • hold a pleasant tone for 25-30 seconds (flutes and tubas 10-15 seconds) • demonstrate good tone quality in extreme and extended ranges • implement characteristic vibrato; know when to use it <p>Intonation</p> <ul style="list-style-type: none"> • adjust pitch using embouchure adjustments and alternate fingerings | <p>WOODWIND/BRASS</p> <p>Range</p> <ul style="list-style-type: none"> • full accepted ranges with extensions on all instruments <p>Articulation</p> <ul style="list-style-type: none"> • articulation to reflect the natural accents found within simple and compound meter • lip flexibility into the more extreme ranges • rapid single tonguing and basic skill in double, triple, and flutter tonguing <p>Scales/Arpeggios/V₇</p> <ul style="list-style-type: none"> • Major: up to and including 6 sharps and 6 flats • Melodic and harmonic relative minor: up to and including 4 sharps and 4 flats • Chromatic: two octaves • Arpeggios: I, IV, V, V₇ in all the above keys | <p>Terms - as per <i>For Young Musicians</i></p> <p>Meter 2 3 4 7 7 2 2 2 4 8</p> <p>Conducting Patterns</p> <ul style="list-style-type: none"> • Recognize and conduct simple, duple and complex meters from 2-7 beats <p>Transposition</p> <ul style="list-style-type: none"> • Transposition at the 2nd, 3rd, or 5th, relative to instrument transpositions <p>STRINGS</p> <p>Terms (additional)</p> <ul style="list-style-type: none"> • ricciett • portamento • glissando • col legno | <p>Recognize and understand</p> <ul style="list-style-type: none"> • sonata • theme and variation • rondo • suite • symphony <p>Continuation and addition of forms as found in band and orchestral literature</p> | <p>Recognize Intervals</p> <ul style="list-style-type: none"> • All major, minor, perfect, and diminished intervals within the compass of an octave above and below a given pitch <p>Chords</p> <ul style="list-style-type: none"> • Major, minor, augmented, diminished, and dominant seventh <p>Scales</p> <ul style="list-style-type: none"> • whole tone, pentatonic, chromatic, minor (harmonic, methodic, and natural), major, modes • Sing each scale <p>Sing all exercises using solfège (movable <i>do</i>)</p> | <p>Same as Intermediate level</p> <p>Knowledge of stylistic performance practices</p> |

| Sound Production | Technical Skills | Theory | Form | Aural Skills | Interpretation/Synthesis Skills |
|--|---|--------|------|--|---------------------------------|
| <p>STRINGS</p> <p>Posture</p> <ul style="list-style-type: none"> • good posture as a reflex action <p>Intonation</p> <ul style="list-style-type: none"> • demonstrate almost perfect intonation in first position • refine ability to discern pitch discrepancies in position playing <p>Tone Production</p> <ul style="list-style-type: none"> • good sound with well-developed vibrato • smooth bow changes | <p>Dynamics</p> <ul style="list-style-type: none"> • perform dynamics with characteristic tone, even at the extremes of instrument range • show sensitivity of dynamics within the context of the section, full ensemble and solo performance <p>Transposition</p> <ul style="list-style-type: none"> • Transposition at the 2nd, 3rd, or 5th, relative to instrument transpositions <p>PERCUSSION</p> <p>Snare Drum</p> <ul style="list-style-type: none"> • refinement of concert roll • double and single stroke rolls (open-closed-open) • 7 stroke roll <p>Rhythms</p> <ul style="list-style-type: none"> • complex rhythms 5 7 7 4 4 8 <p>Tympani</p> <ul style="list-style-type: none"> • required tuning for literature • complete control of rolls on each drum at each dynamic level | | | <p>Sing all intervals listed above</p> <p>Identify</p> <ul style="list-style-type: none"> • melodies, rhythms, and meters • music characteristic of various historical periods | |

| Sound Production | Technical Skills | Theory | Form | Aural Skills | Interpretation/ Synthesis Skills |
|------------------|--|--------|------|--------------|-------------------------------------|
| | <p>Mallets</p> <ul style="list-style-type: none"> • refinement of single stroke roll • octave playing • use of 3-4 mallets <p>STRINGS</p> <p>Bowing</p> <ul style="list-style-type: none"> • refine bow techniques introduced earlier • col legno • sul ponticello • ricochet • slurred staccato • portamento <p>Left Hand</p> <ul style="list-style-type: none"> • harmonics (artificial) • thumb position (cello) • vibrato • position work: 5th position (violin) • shifting • adjacent finger shifts • foundation shifts • replacement shifts • glissando • complex double stops • backward/forward extensions (cello) | | | | |

| Sound Production | Technical Skills | Theory | Form | Aural Skills | Interpretation/ Synthesis Skills |
|------------------|---|--------|------|--------------|-------------------------------------|
| | <p>Scales</p> <ul style="list-style-type: none"> • Violin/viola: <ul style="list-style-type: none"> • add: Eb, E, Ab, C • one finger scales with 1st and 3rd fingers • A, D, C, F, G, (natural, harmonic, and melodic) • 3 octave scales • Cello: <ul style="list-style-type: none"> • add: C, D, Eb, Ab, Bb (2 octaves) • A, D, C, F, B (natural, harmonic and melodic) • 3 octave scales • Bass: all scales through fifth position (major and minor) • Chromatic scales • Arpeggios: I, IV, V, V₇ in all the above keys | | | | |

THE ROLE OF ADMINISTRATORS, TEACHERS, STUDENTS, AND PARENTS

Administrators

A comprehensive, effective instrumental music program begins with the full support of the administration. The Department of Education, the school board, the program coordinator, and school administrators set up the program and provide support necessary to its implementation. Administrators provide the framework for curriculum development and the setting of goals for the instrumental music program through:

- providing adequate teacher allocations
- providing adequate facilities for rehearsal and performance
- providing equipment and supplies necessary to run an effective program
- providing adequate rehearsal time for the various musical organizations in the school's program
- recognizing the worth of the instrumental music program to the school and to the community by giving it the moral support required
- insisting that the instrumental music program, though frequently scheduled outside regular instructional hours, receives recognition and status equal to that enjoyed by other programs
- reviewing student and program evaluation schemes to ensure that there is a balance between learning and performance goals.

Teachers

The teacher is responsible for coordinating support groups (administrators, students, parents), each group complements the others. Instrumental teachers must be energetic leaders. An effective instrumental teacher

- implements the Board's structure and

Department's guidelines for the school's instrumental program and adapts them to his/her situations;

- monitors and coordinates communication between administrators, parents, and students;
- works with the administration in establishing goals and standards for the instrumental music program;
- keeping abreast of current practices and methods in education and in the performing arts;
- selects literature of good quality for performance;
- matches materials and teaching techniques to individual students;
- participates in workshops and inservices.

Students

The students' contribution to the instrumental music program is their commitment and support, demonstrated by

- attending all classes, rehearsals, and performances;
- practising and being prepared for rehearsals;
- properly caring for instruments and equipment;
- displaying responsibility to the program through good time management, appropriate rehearsal and performance deportment, and dedication to one another and the entire instrumental music program.

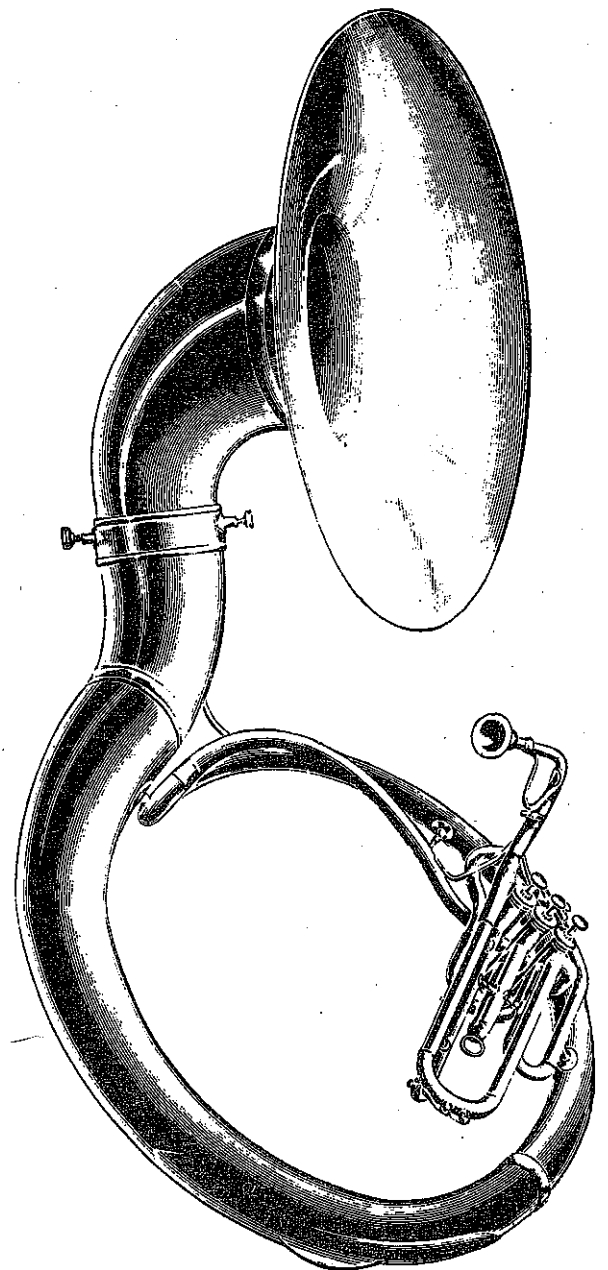
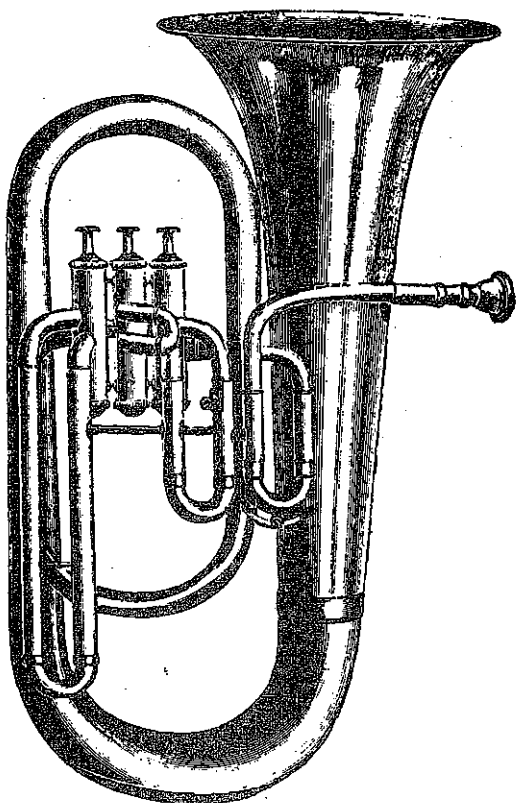
Parents

The students' contributions to the instrumental music program may be augmented by parents in several ways. In most cases, parents cooperate to the fullest extent if they are made aware of their role. The involvement of parents encourages students to excel and to

respect all aspects of education. In instrumental music program, this can be accomplished through the following:

- Encouraging students' commitment to the program by ensuring attendance at all scheduled rehearsals and activities.
- Supervising required home practice, especially in the beginning stages.
- Providing the student with private lessons from a qualified teacher, if at all possible. In instrumental programs, the director seldom has the opportunity to work with students one-to-one, which is very important to the musical development of the student. Through private lessons, this gap can be closed.

- Supporting the program by attending all functions connected with the program (concerts, parent meetings, festivals, recitals, etc.).
- Joining a parent booster organization. Through such organizations, parents contribute to the program through fundraising. They can help provide equipment and educational experiences not provided for in the school budget.



SCHEDULING

Preparation for ensembles requires special rehearsals for students who play instruments, either before- and after-school rehearsals or small group instruction. If a board chooses to support before- and after-school rehearsals, and if the program forms an authorized part of the curriculum -- intermediate and high school courses -- rehearsals are treated as normal teaching time.

Concerning absences from other classes, boards may initiate a rotating schedule whereby a five-day instrumental schedule runs concurrently with a six-day school schedule. With such scheduling, students avoid missing the same class every week. The usual administrative practice in following a rotational schedule involves obtaining parental support and ensuring that students maintain their usual level of academic achievement.

Introductory and Intermediate Levels

The following is an effective band program for the introductory and intermediate levels.

Beginning Band/Orchestra

2 periods/cycle - like-instrument classes.

Later in the beginning year, students should perform in a mixed instrument ensemble together with like-instrument classes, as follows:

- 1 period/cycle - like-instrument classes
- 1 period/cycle - mixed instrument classes, according to ability level
- 1 period/cycle - full band/string orchestra

Junior Band/Orchestra

- 1 period/cycle - like-instrument classes
- 1 period/cycle - woodwind sectional
- 1 period/cycle - brass sectional
- 1 period/cycle - percussion sectional
- 1 period/cycle - string sectional
- 1 or 2 periods/cycle - full band/full orchestra

Senior Band/Orchestra

Same as junior band/orchestra

Senior Level (Senior High)

- 1 period/cycle - like-instrument classes
- 1 period/cycle - woodwind sectional
- 1 period/cycle - brass sectional
- 1 period/cycle - percussion sectional
- 1 period/cycle - string orchestra
- 2 periods/cycle - full band/orchestra

Note: Additional time will be required for supplementary student assistance and teacher preparation.

Time Allocation

The quality of an instrumental program and the number of students that are able to participate depend on the amount of time allocated to the program. A small program - one concert band or orchestra - can be effectively implemented through a half-unit teacher allocation; a medium to large program, however, requires at least one full unit. For students to experience a variety of performance opportunities,

programs must overcome present time restrictions.

Grouping for Like-Instrument Classes

- 7 Flutes
- 7 Clarinets
- 5 Saxophones
- 6 Trumpets (2 ♩ Baritones)
- 3 Horns
- 4 Trombones (2 ♩ Baritones) (2 Tubas)
- 2 - 3 Double reeds
- 4 - 5 Percussion
- 7 Violins
- 7 Violas
- 5 Cellos
- 4 Basses

These numbers should ensure both quality (i.e., time for individual attention) and quantity for a balanced program.

Other Scheduling Considerations

Because teacher workloads in instrumental teaching vary greatly, scheduling strategies will vary too. Some programs will comprise classroom teaching and three to four levels of band or orchestra; others will include jazz band or other complementary programs. The instrumental teacher must be able and willing to be flexible. Except for classroom music and high school credit courses, alternate scheduling (i.e., a rotating schedule) is not only possible, but should be used to avoid students leaving the same class. It may be necessary to revise the schedule during the year to accommodate students who are experiencing difficulty in a subject. Occasionally, schedules may be modified to accommodate a performance commitment.

Instrumental teachers should keep administrators, teachers, parents, and students informed of scheduling to avoid conflict that can hamper the effectiveness of the program.



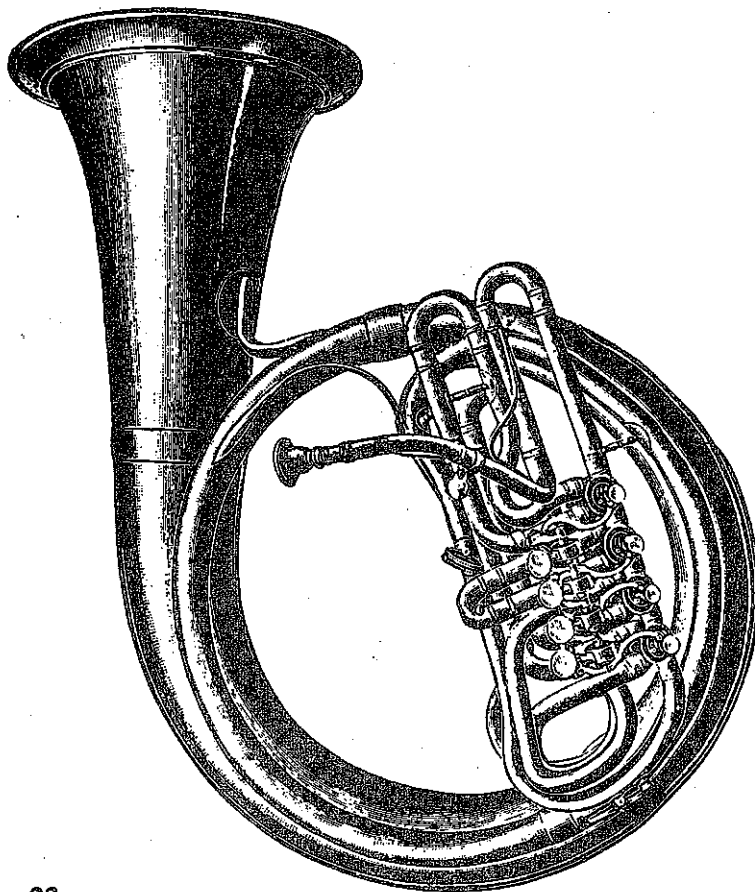
STUDENT RECRUITMENT

In order to develop a strong instrumental music program and provide equal access to it for all students, new students must be recruited each year. This should be done at the end of each school year for the next year's beginning program. The following are guidelines for recruitment:

- Enrol the maximum number of potentially successful students, keeping in mind schedule limitations and balanced instrumentation.
- Test all interested students individually to assess their musical aptitude; i.e., rhythm, pitch, melodic recognition. The purpose of testing is to determine which students will receive school-owned instruments, the suitability of instrument choice, and to limit the number of students who can be effectively instructed in the time allocated for instrumental music.
- Assign students to the proper instruments. Student-instrument compatibility is of the utmost importance. It is necessary to consider the probable success of assigning students instruments of their own choice, rather than ones assigned for balanced instrumentation.

- Engage the interest and support of parents.
- Ensure that prospective students have some knowledge of each instrument. The recruitment process should include a concert by the senior performing groups in the program and demonstrations of each instrument in each section of the ensemble. This may require that the music teacher visit feeder schools.

Students should be provided with good instruments. Parents should be advised not to purchase instruments without first consulting the instrumental teacher. Rental-purchase programs are available from local retail music stores and those in other provinces.



PERFORMANCE EXPECTATIONS

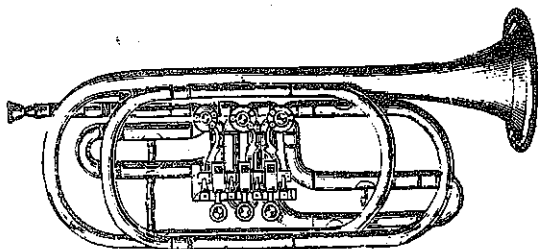
The performance expectations of any instrumental music program depend on the following:

- **Teacher workload.** Administrative considerations include the allocation of responsibility for school assignments, music credit courses, assignment of non-music courses, cocurricular activities, school duties, and so on.
- **Preparation time for performance.** There must be sufficient lead time for both the teacher and the ensemble.
- **Ability and experience of the ensemble.** Groups that are mature and experienced can be expected to perform more often than younger, inexperienced groups.
- **Loss of instructional time.** If students miss a lot of instructional time, the benefits of performance are likely to be outweighed by poor grades, upset teachers and parents, and a bad image for the instrumental music program.
- **Hindrance to the education of the ensemble.** Ensembles that perform continually often suffer a loss in quality due to the lack of rehearsal time. Musicality, technical standards, and individual attention to students may suffer in this situation. As well, exposure to various styles and periods of music -- a requirement of each course -- may be sacrificed.

Generally, the activity of performing groups is the shared responsibility of the music teacher and the school administration. A certain flexibility must exist. The actual number of performances may change from year to year, because performing commitments are subject to many variables.

Teachers and students must have a goal-oriented approach to the school year. Regardless of the level of ability, instrumentation, number of students, or experience of an ensemble, it is the duty of the director to ensure that students perform at least twice a year.

Although it is both desirable and necessary that students perform at concerts, assemblies, and other public functions, teachers and administrators must be warned that too many performances are detrimental to the musical growth of students. A balance between the number of performances and the time required for adequate musical growth in the program is necessary.



EVALUATION

One of the classroom teacher's duties is the evaluation of student knowledge and skills. Evaluation is qualitative and quantitative. It involves appraisal as well as measurement. Evaluation takes a variety of forms; the music teacher should develop a flexible policy so that a student's progress, achievements, strengths, and weaknesses can be comprehensively evaluated. Evaluation should include a strong diagnostic component, so that the teacher can solve musical and technical problems that arise.

Although the teacher actually evaluates performance one hundred percent of the class time, how much class time should go into formal evaluation and record keeping? The system described here requires the teacher to keep a record book at the podium and to make several entries during a class; this can be done while students are playing.

Program Objectives

In an effective program, the backgrounds, interests, strengths, and limitations of the students in that program are considered. Teachers must determine students' present level of achievement, the goals for which students will strive, the best means of accomplishing objectives, and the methods that will be used to evaluate the success of the program.

Course Objectives

The specific objectives of each music course should be determined by the teacher and based on curriculum guidelines. The teacher should continually check her/his work against these objectives to ensure that the necessary material is being taught. Objectives may cover specific exercises played at specific speeds, posture, and embouchure.

Evaluation Techniques

- **Playing short solos in class.** The teacher should hear each student play individually once a month. The length of a solo can be four measures. Written comments should be made each time, and kept on the student's personal record sheet.
- **Private Performance.** The teacher should hear every student play privately before each reporting period ends. Each student should be required to do a variety of technical exercises and sight reading. The teacher should include in the report written comments as well as marks awarded for each component of performance (rhythmic accuracy, tone, embouchure, note accuracy, etc.)
- **Playing in the ensemble.** Periodically, the teacher should make written comments about the student's effectiveness within the group. Intonation, rhythmic accuracy, and overall musicianship should be addressed.
- **Assignments.** Completion of homework and inclass assignments should be recorded.
- **Written tests.** These are effective for evaluating the teaching of theory, harmony, and the rudiments of music.
- **Students testing students.** This method is effective for checking assignments, if it is well structured and closely monitored. Students should not have the right to assign marks, but only to check off "complete" or "incomplete".

Reporting

Written comments should contain a description, include any outstanding feature, suspected cause, or need for remedial teaching for each of the following:

- tone
- note accuracy

- rhythmic accuracy
- intonation
- phrasing
- breath support
- articulation
- visual determiners: embouchure, posture, slide, finger position
- observation of musical signs
- other

Marks should be based on what the student was expected to learn under the direction of the teacher. There is a place for diagnostic testing, which indicates what course of action the teacher should take next: no mark is necessary. Much of the value of testing is its diagnostic function: If we know what the problems are, we can teach the solutions.

General Recommendations

- Some teachers keep a summative file for each student. This is an excellent way to follow a student's progress from year to year.
- Students should know what criteria are being used in evaluation and what weight each criterion has. Students cannot be expected to improve if they do not know what is expected of them.
- Evaluation schemes for music should be based on the following tenets:
 - There is much in music that can be measured objectively.
 - Students should never be surprised, favourably or unfavourably, by their report card marks.
 - Students are not given marks, they earn them.
- Students appreciate receiving a test sheet which outlines what is required and how many marks will be awarded for each activity. One copy of this sheet is kept in the student's file and the other is given to the student.
- Some teachers like to use taped evaluations for instrumental students. An evaluation sheet is distributed and students can tape their tests. Experience has shown that this system results in students putting in much more practice than they would in preparing for an in-class playing test. Some students have reported taping a scale as many as forty times in order to record a "perfect" performance. Some teachers who have access to several tape machines overdub comments on a copy of the student's performance, although this is very time-consuming.



BUDGETING

In order to start and maintain an instrumental program, teachers and administrators must consider initial and subsequent funding.

Instruments

All schools should strive to obtain the following instruments to insure balanced instrumentation. Parents cannot be expected to rent or buy expensive instruments in the introductory years.

Initial

- 1 tenor saxophone
- 2 French horns
- 2 baritone horns
- 1 tuba
- 1 snare drum
- 1 bass drum
- 1 pair crash cymbals
- 1 suspended cymbal
- 1 set bells

Miscellaneous percussion instruments
(shakers, claves, tambourine, woodblock)

- 5 cellos
- 2 double basses

Subsequent

- 1 oboe
- 1 tenor saxophone
- 1 baritone saxophone
- 1 bass clarinet
- 1 bassoon
- 1 alto clarinet
- 1 French horn
- 1 tuba
- 1 xylophone
- 2 tympani drums (26" and 29")

Instruments should be purchased as the need arises.

Less expensive instruments (flutes, clarinets, trumpets, alto saxophones, trombones, violins, violas) should be provided, by parents, through direct purchase or a rental-purchase plan. In some schools it may be necessary to keep these instruments for lending or renting. All students should be encouraged to obtain their own instruments during the intermediate years of the instrumental program.

Budgets may be supplemented through parental fund-raising associations and students' program fees.

Supplementary Equipment and Materials

The following is a list of supplementary equipment and materials:

- music stands
- quality chairs
- risers
- tuning device
- bulletin boards/chalkboards
- recording/playback system
- storage cabinets
- piano or electronic keyboard
- metronome

Ongoing Expenditures

An annual grant should be provided for the following:

- music/scores
- instrumental repairs and maintenance
- resource materials

FACILITIES

The instrumental program requires a facility that permits the controlled manipulation of sound. It must also be able to accommodate large numbers of students and extensive equipment. School officials should work with the music teacher to determine space, sound, and equipment needs. Architects need to work with both the administrative staff and the music teacher. The following are guidelines for designing or renovating instrumental rooms.

INSTRUMENTAL REHEARSAL ROOMS

An instrumental rehearsal room must be large enough to accommodate the largest band, orchestra, or combined group that will use the facility. There must be approximately two metres of vacant space around the periphery of the room. Student numbers may vary from one school to another; the normal range is 30 to 60 players. Orchestral space requirements are different from those for bands; string players need a lot of room. The use of the room by community bands or orchestras must also be considered. If both school and community groups are to use it, the room must be designed for this.

Floor space is such an obvious requirement that much attention is given to it. The fact that sound levels produced by an instrumental ensemble can literally be deafening is often overlooked. This is particularly true if instruments are amplified. There are only two ways of reducing sound levels: (1) provide adequate volume (floor area and ceiling height are critical); (2) assure adequate areas and appropriate types and distribution of sound-absorbing material on walls and ceilings.

Room Size

The floor area is largely determined by the number of students and whether they play wind or string instruments. 2.5 to 3.5 square metres per student is desirable; 2.0 to 3.0 square metres is the absolute minimum, the upper limit being the minimum for an orchestra. This will provide the necessary space for aisles and for a piano, music stands, and other necessary equipment. The area per player allowed for a smaller ensemble should be somewhat more than for a large group, because circulation space requirements do not decrease proportionately. No student should sit against a wall or stand within 2.5 metres of the ceiling. This is especially true of students playing bass horns and percussion instruments who are usually placed on the highest riser in the back of the ensemble.

Ceiling Height

The height of an instrumental rehearsal room also depends on the number of students, although the geometry of the room is important too. A frequent drawback is insufficient ceiling height. The effect of built-in or portable risers must not be overlooked. An average ceiling height of 7.0 to 9.0 metres is desirable. Heights of less than 5.5 metres should be considered only if enough floor space is provided to yield a volume in excess of 11 cubic metres per student. Anything less than a 4.5 metre ceiling in an instrumental rehearsal room is unsatisfactory. Even a 5.5 metre ceiling seldom produces a volume of 17 to 23 cubic metres per student, which is necessary for levels of sound.

Ceiling Surfaces

Regardless of volume and sound-absorption, care must be taken to provide overhead surfaces that reflect sound from one musician to another, to help maintain balance and ensemble. This is contrary to the general practice today of placing acoustical tile on the entire ceiling of these rooms. Some ceiling reflection is essential to player communication, especially if the room is large.

Risers

There are differences of opinion about risers in instrumental rooms. If risers are used, portable units are the wisest choice. Permanent risers built in concrete are inflexible; they do not permit optimum use of the room. Flat floors or built-in risers - the determination must be made early so that appropriate adjustments can be made to the room design. If risers are built up from the grade level of the rest of the building, additional ceiling height will be required. If the instrumental room is on the ground floor, additional ceiling height can be achieved by excavating below ground.

Floors

The relative merits of carpet, wood, or tile for rehearsal room floors are still being debated. The thin, easily maintained carpet usually found in school buildings has no acoustical value other than slightly reducing high frequency sound and quieting chair movement and foot scraping. The fact that performances seldom take place on carpeted floors could require an unnecessary adjustment on the part of musicians and conductors who have become accustomed to rehearsing on carpet. Many conductors feel that the vibrational response of wood floors aids group ensemble. The only advantages of tile floors are low cost and easy maintenance, and some studies have

challenged even these. If the room is to be used for orchestra rehearsals or cello classes, wood floors must be protected against cello endpins. Pieces of 30 cm by 30 cm rubber-backed carpeting provide a convenient solution to this problem, and they can easily be carried in the music pocket of cello cases.

Acoustical Considerations

A rehearsal room, unlike an auditorium, is a teaching space. Poor attacks, faulty intonation, and poor tone must be identified and corrected. A good rehearsal room does not duplicate (nor should it try to) the acoustics of a large performance hall, where the most desirable characteristics are balance, blend, and beauty of sound. Room proportion and shape are very important, and best left to the trained acoustician. All the sound-absorbing materials in an instrumental room should not be on the ceiling, as is so often seen. The walls should also be extensively treated.

Ideally, bands and orchestras should not use the same rehearsal room. Recent research has indicated that for teaching purposes, the band requires a much less reverberant space than an orchestra. Also, the sound power level of a band can be considerably greater than that of an orchestra, and a large room volume is required to keep the sound at a tolerable level for good teaching. Few schools, however, can afford the luxury of separate band and orchestra rooms. If scheduling permits, one room can be made to serve both functions satisfactorily by minor space compromises and the use of relatively inexpensive variable acoustical elements. Bands have most of their sound energy concentrated in the lower frequencies, especially in the low brass instruments, which makes it very hard to avoid "boominess" in most band rooms. Orchestras suffer less from this problem.

Consequently, the room should be designed basically for band, with movable panels that will help liven the room for full orchestra and string rehearsals.

Other Considerations

Year-round temperatures of 20 to 23 degrees Celcius, and humidity of forty to fifty percent, and a very quiet air-handling system are essential in instrumental rooms, for the good of the instruments as much as for the comfort of the players. The instrumental rehearsal room probably will be used for instrumental classes and possibly even for theory classes or other music classes. Mounted chalkboards are recommended, but they should be kept to a minimum and covered by draperies or some kind of material that absorbs sound. Because rehearsal is the principal function of the room, no decision should be made that might compromise that function. For example, posture chairs with movable or detachable tablet arms should be used, rather than regular classroom seating.

Instrument Storage

Instrument storage facilities should be located so as to minimize the moving of instruments. Careful attention should be given to the patterns of movement through the room; there should be enough free floor space and compartments to avoid bottlenecks. Storage cabinets in rehearsal areas are inaccessible during rehearsal periods, and frequently cause congestion during period changes. This still might be the most advantageous location, in which case an extra 19 to 28 square metres of floor space should be allowed for the cabinets.

An instrument storage room should be at least 6 metres wide and 9 metres long. If there are windows, they should be high along one side. Glass block construction is frequently used here. This type of window placement permits the placing of

cabinets below the windows. Cabinets of various depths can be placed along two or three of the walls. The size of the cabinets should be no more than a maximum of 1.2 metres deep, 1.6 metres wide, and 2.1 metres high, including toe space. In some instances, it might be advantageous to extend cabinets to the ceiling, or to have a second set of cabinets built over the lower group, for storage of equipment used only once or twice a year. A stepladder should be kept on hand for reaching this high shelving or locker space. Storage units can be built in by the building contractor or purchased separately. If prebuilt units are used, care must be taken to make sure that large units can pass through door frames.

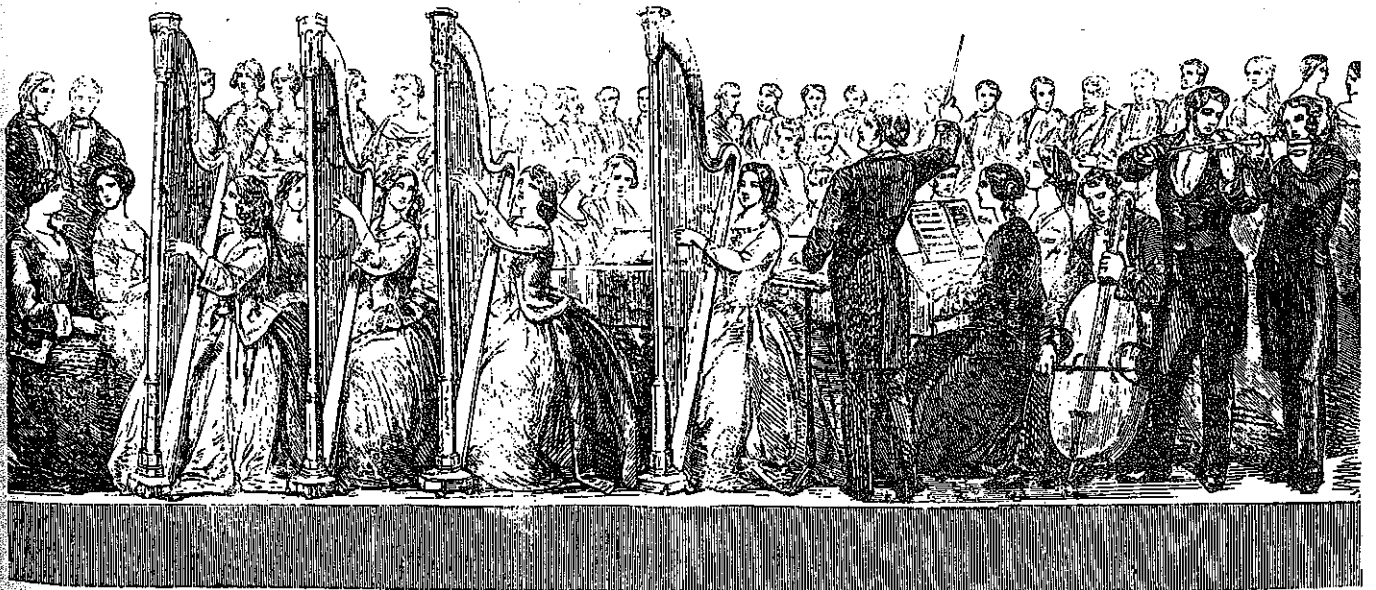
The instrument storage room should be well ventilated, with a constant year-round temperature of 18 to 21 degrees Celcius and a relative humidity of thirty-five to fifty percent, since many musical instruments are made of wood with glued joints. Some schools provide only shelves for storing instruments; this practice is undesirable. Most instruments have removable parts that are easily broken or jarred loose, and these may be lost or stolen if instruments are not kept in compartments. The instrument storage room should connect directly with the instrumental music room.

Instrument lockers made of wood or metal can be built to specifications for instrument storage, and they are available from manufacturers of storage equipment. If metal is used, the bottom of the cabinets should be carpeted to reduce noise and the possibility of damage, especially to large, uncased brass instruments. Ventilation space should be provided in each locker door. Compartments should be large enough to avoid hitting door edges when removing instruments. Folding doors built to

extend over several cabinet fronts are another method of protecting instruments. Lockers should be constructed to promote ready use as well as to protect the instruments. Deep lockers can be built into the wall area of surrounding corridors. The shelves and compartments may be designed to suit the instrument and equipment needs, or attractive and sturdy commercial cabinets purchased. In either case, a depth of 4 feet and a height of 6 feet is adequate. Since most small musical instruments can be kept in regular lockers, it may not be necessary to provide compartments for them. During the summer, several small instruments can be stored together in the large compartments.

Recording and Playback System

Provisions for tape recording and disc and tape playback systems should be included in room plans so that proper conduit can be installed at the time of construction. Many rehearsal rooms currently incorporate microphone outlets with conduit and proper wiring that leads to a recording room. These use a talk-back system to provide two-way contact with the recording technician.



TEACHER REFERENCE MATERIALS (BAND)

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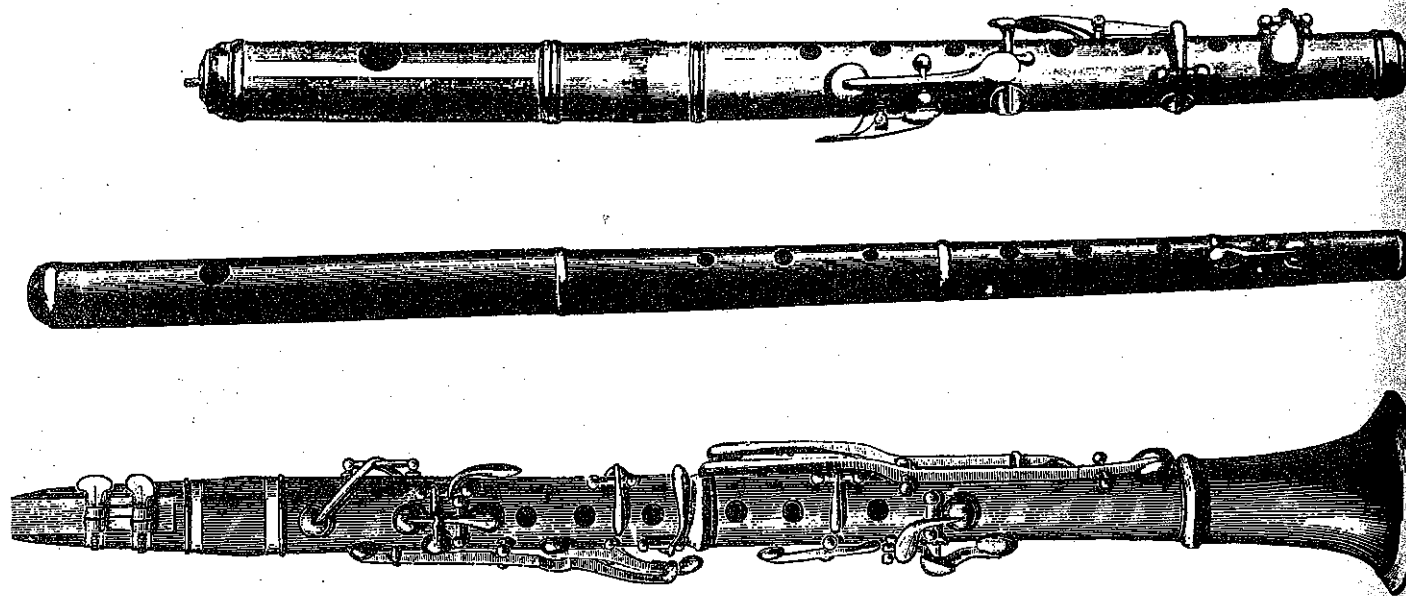
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RECOMMENDED REPERTOIRE BAND

LEVEL 1/2

| TITLE | COMPOSER | ARRANGER | PUBLISHER |
|-------|----------|----------|-----------|
|-------|----------|----------|-----------|

Music Representative of Historical Eras

| | | | |
|-----------------|--------|-----------|--------------|
| Royal Fireworks | Handel | Osterling | Belwin Mills |
|-----------------|--------|-----------|--------------|

Original Compositions/Arrangements

| | | | |
|---------------|----------|--|--------------|
| Fanfare March | Erickson | | Belwin Mills |
|---------------|----------|--|--------------|

| | | | |
|------------------------|-----------|----------|--------|
| First Concert March | Feldstein | O'Reilly | Alfred |
|------------------------|-----------|----------|--------|

| | | | |
|--------------------|-----------|----------|--------|
| Song for Spring, A | Feldstein | O'Reilly | Alfred |
|--------------------|-----------|----------|--------|

LEVEL 1

| TITLE | COMPOSER | ARRANGER | PUBLISHER |
|--|-----------------|-----------------|------------------|
| Music Representative of Historical Eras | | | |
| Chorale and Minuet | Bach | O'Reilly | Alfred |
| Great Gate of Kiev, The | Mussorgsky | Osterling | Jenson |
| Surprise! | Haydn | Ployhar | Belwin Mills |
| Original Compositions/Arrangements | | | |
| March Triumphant | Ployhar | | Belwin Mills |
| Overture for Youth | Osterling | | Belwin Mills |
| Rock Roll Row Your Boat | Sebesky | | Belwin Mills |
| Song for Spring, A | Feldstein | O'Reilly | Alfred |

LEVEL 1 1/2

| TITLE | COMPOSER | ARRANGER | PUBLISHER |
|--|-----------------|-----------------|--------------------|
| Music Representative of Historical Eras | | | |
| Conqueror's March, The | Handel | Osterling | Jenson |
| For Children | Bartók | Finlayson | Boosey & Hawkes |
| Great Gate of Kiev, The | Mussorgsky | Henderson | Pro Art |
| Largo and Finale from the <i>New World Symphony</i> | Dvorák | O'Reilly | Alfred |
| Pomp and Circumstance | Elgar | Osterling | Jenson |
| Pomp and Circumstance | Elgar | Kinyon | Alfred |
| Sabre Dance | Khatchaturian | Henderson | Pro Art |
| Selections from the <i>Nutcracker Suite</i> | Tchaikovsky | Henderson | Pro Art |
| Theme from the <i>"Surprise" Symphony</i> | Haydn | Tyler | Alfred |
| Water Music | Handel | O'Reilly | Alfred |
| Original Compositions/Arrangements | | | |
| Albermarle | Chattaway | | Allen |
| Ceremonial Procession | Osterling | | Jenson |

LEVEL 1 1/2 (con't)

| TITLE | COMPOSER | ARRANGER | PUBLISHER |
|---------------------------------|-----------------|-----------------|------------------|
| Christmas Chimes | Kinyon | | Alfred |
| Concert in the Park (medley) | Kinyon | | Alfred |
| Fanfare March | Erickson | | Belwin Mills |
| Hiking Song, A | Ployhar | | Belwin Mills |
| Licorice Sticks | Osterling | | Jenson |
| Percussion Picante | Osterling | | Jenson |
| Quiet Time | Erickson | | Belwin Mills |
| Short Suite for Band, A | Erickson | | Belwin Mills |
| Sultan's Saber | Ployhar | | Belwin Mills |
| Three Kentucky Sketches | O'Reilly | | Alfred |
| Trumpeters' Delight | O'Reilly | | Alfred |

LEVEL 2

| TITLE | COMPOSER | ARRANGER | PUBLISHER |
|--|---------------------|-----------|-----------------------|
| Music Representative of Historical Eras | | | |
| Ave Verum Corpus | Mozart | Buehlmann | Ludwig |
| Finale from <i>Symphony No. 2</i> | Tchaikovsky | Story | Thompson |
| Fireworks Music | Handel | Gordon | Shapiro, Bernstein |
| Linden Lea | Vaughan Williams | Stout | Boosey & Hawkes |
| March "Cornelius" | Mendelssohn | Buchtel | Bourne |
| March from <i>Scipio</i> | Handel | Ployhar | Belwin Mills |
| Pavana and March | Byrd | Gordon | Presser |
| Prelude | Rachmaninoff | Kinyon | Alfred |
| See! The Conquering Hero Comes | Handel | Ployhar | Big Bells |
| Triumphant Festival | Handel | Kinyon | Alfred |
| Trumpet Voluntary | Clarke | O'Reilly | Alfred |

LEVEL 2 (con't)

| TITLE | COMPOSER | ARRANGER | PUBLISHER |
|---|-----------------|-----------------|------------------|
| Original Compositions Arrangements | | | |
| Air for Band | Erickson | Bourne | |
| Australian Rhapsody | Osterling | | Belwin Mills |
| Blue Goose Rag | Birtch | Broege | Manhattan Beach |
| Bugler's Rag | Ployhar | | Belwin Mills |
| Canto | McBeth | | Southern |
| Christmas Greeting | Schaeffer | | Pro Art |
| Christmas Rejoicing | Edmondson | | Hal Leonard |
| Costa Brava | Osterling | | Belwin Mills |
| Crystal March | Lowden | | Boosey & Hawkes |
| Early English Suite | Duncombe | Findlayson | Boosey & Hawkes |
| Fanfare and Choral | Nowak | | Boosey & Hawkes |
| Impressions of a Welsh Air | Ployhar | | Belwin Mills |
| Korean Folk Medley | Ployhar | | Belwin Mills |
| Liszt Goes Latin | Ployhar | | Belwin Mills |
| Little Drummer Boy | Ployhar | | Belwin Mills |

LEVEL 2 (con't)

| TITLE | COMPOSER | ARRANGER | PUBLISHER |
|---------------------------------|-----------------|-----------------|--------------------|
| Lotta Jazz, A | Ployhar | | Belwin Mills |
| March for a Festive Occasion | Osterling | | Jenson |
| Mr. Touchdown | Ployhar | | Belwin Mills |
| Music for a Celebration | McGinty | | Boosey & Hawkes |
| New South Wales March | Edmondson | | Boosey & Hawkes |
| Playing the Palace | Ployhar | | Belwin Mills |
| Praises | McBeth | | Southern Music |
| Pulsar (March) | Osterling | | Jenson |
| Return of the Legions | Baler | | Bourne |
| Seasonal Suite, A | Hermann | | Jenson |
| Song for Winds | Edmondson | | Hansen |
| Sousa Medley | Sousa | Ortone | Pro Art |
| Yuletide Cheer | | Cofield | Hal Leonard |

LEVEL 2 1/2

| TITLE | COMPOSER | ARRANGER | PUBLISHER |
|--|-----------------|-----------------|--------------------|
| Music Representative of Historical Eras | | | |
| Amadeus! | Mozart | Curnow | Jenson |
| Bulgarian Folk Dance | Smith | | Jenson |
| Renaissance Suite | Susato | Curnow | Jenson |
| Suite in the Minor Mode | Kabalevsky | | MCA |
| Original Compositions/Arrangements | | | |
| Belmont Overture | Hermann | | Educational |
| Christmas Sing-a-Long | Ployhar | | Byron-Douglas |
| Early English Suite | Finlayson | | Boosey & Hawkes |
| El Camino | Nowak | | Allen |
| Greensleeves Rhapsody | Edmondson | | Queenwood |
| Invention No. 1 | Blahnik | | Kerby |
| Little English Suite | Grundman | | Boosey & Hawkes |
| Pageantry Overture | Edmondson | | Barnhouse |
| Royal Procession | O'Reilly | | Alfred |
| Seabreeze | Gingery | | Allen |
| Shadow Mountain | Erickson | | Belwin Mills |

LEVEL 3

| TITLE | COMPOSER | ARRANGER | PUBLISHER |
|--|------------|----------|-----------|
| Music Representative of Historical Eras | | | |
| Chorale Prelude in E Flat | Bach | Reed | Barnhouse |
| Chorale Prelude in E Flat | Bach | Kinyon | Alfred |
| Come Blessed Peace | Bach | Tolmage | Staff |
| Jesu, Joy of Man's Desiring | Bach | Reed | Barnhouse |
| Heart Wounds | Grieg | Sears | Frank |
| King's Musicians, The | Lully | Barr | Ludwig |
| Little Handel Suite | Handel | Gordon | Remick |
| March from <i>Little Baroque Suite</i> | Couperin | Gordon | Fischer |
| Minuetto and Trio from #36 <i>Symphony</i> | Mozart | Beeler | Rubank |
| Music from <i>Boris Godunov</i> | Mussorgsky | Powell | Pro Art |
| Overture from <i>The Impressario</i> | Mozart | Barnes | Ludwig |

LEVEL 3 (con't)

| TITLE | COMPOSER | ARRANGER | PUBLISHER |
|---|-------------|-----------|-----------------------|
| Selections from <i>The Magic Flute</i> | Mozart | Taylor | Fischer |
| Serenade, Opus 22 | Dvorák | Moehlmann | Volkwein Brothers |
| Sheep May Safely Graze | Bach | Reed | Barnhouse |
| Sleepers, Wake | Bach | Finlayson | Marks |
| Sonatina Op. 36, No. 1 | Clementi | Isaac | Fischer |
| Three Bach Chorales | Bach | Eller | Shapiro, Bernstein |
| Three Mendelssohn Chorales | Mendelssohn | Gordon | Bourne |
| Two Courtly Dances (Rental) | Rameau | Gordon | Bourne |
| Two Madrigals | Morley | McLinn | Pro Art |
| Two Marches for Band (Rental) | Bach | Erickson | Bourne |
| Original Compositions/Arrangements | | | |
| Balladair | Erickson | | Bourne |
| Choral and Processional | Mitchell | | Marks |
| Christmas Music for Winds | Cacavas | | Bourne |
| Devonshire Overture | Ployhar | | Byron-Douglas |

LEVEL 3 (con't)

| TITLE | COMPOSER | ARRANGER | PUBLISHER |
|---|---------------|----------|-----------------|
| Granville Island Overture | John O'Reilly | | Alfred |
| Greensleeves | | Reed | Hansen |
| Hebrides Suite | | Grundman | Boosey & Hawkes |
| Highlights from <i>Jesus Christ Superstar</i> | Webber | O'Brien | Leeds |
| Holiday in Montreaux | Higgins | | Jenson |
| Jubilance | Foley | | Boosey & Hawkes |
| Kaleidoscope | Bencriscutto | | Kjos |
| Latina | Bencriscutto | | Schmitt |
| Lyric Interlude | Barnes | | Belwin Mills |
| Lyrical March | Nelhybel | | Bourne |
| March for Freedom | Hodges | | Alfred |
| March to Nowhere | Nelhybel | | Alfred |
| Mazama (requires 10 percussionists) | Chattaway | | Allen |
| Novena | Swearingen | | Barnhouse |
| Ouachita | Giroux-West | | Southern |
| Petite Jeanette | Holcombe | | Jenson |

LEVEL 3 (con't)

| TITLE | COMPOSER | ARRANGER | PUBLISHER |
|-----------------------|-----------------|-----------------|------------------|
| Prairie Sketches | McMullin | Hargreaves | Waterloo |
| Puebla de Los Angeles | Morrissey | | Marks |
| Regalia | O'Reilly | | Alfred |
| Sanctuary | Foley | | Jenson |
| To the Unknowns | McBeth | | Southern |
| Toccata for Band | Erickson | | Bourne |
| Totem Pole March | Osterling | | Bourne |
| Tunbridge Overture | Ployhar | | Belwin Mills |
| Tunes of Glory | Cacavas | | Pepper |

LEVEL 3 1/2

| TITLE | COMPOSER | ARRANGER | PUBLISHER |
|--|-----------------|-----------------|------------------|
| Music Representative of Historical Eras | | | |
| Adoremus Te and Sanctus | Palestrina | Harvey | Elkan-Vogel |
| Barcarolle from <i>The Tales of Hoffman</i> | Offenbach | Beeler | Fischer |
| Cantilene | Handel | Osterling | Jenson |
| St. Anthony Divertimento | Haydn | Wilcox | Hal Leonard |
| Original Compositions/Arrangements | | | |
| Arabesque | Shaffer | | Barnhouse |
| Canzonetta | Del Borgo | | Barnhouse |
| Contexture | Forsblad | | Barnhouse |
| Court Festival | Latham | | Summy-Birchard |
| Gallant Men | Cacavas | | Hal Leonard |

LEVEL 4

| TITLE | COMPOSER | ARRANGER | PUBLISHER |
|--|---------------------|------------------|--------------------|
| Music Representative of Historical Eras | | | |
| Allerseelen | Strauss | Davis | Ludwig |
| Baroque Suite | Handel | Anderson | Pro Art |
| Ecossaise | Beethoven | | Hal Leonard |
| Extracts from <i>Mother Goose Suite</i> | Ravel | Gray | Elkan-Vogel |
| Fanfare and Rondo | Purcell | Gardner | Staff |
| Fantasia in B | Bach | Goldman & Leist | Mercury |
| Flourish for Wind Band | Vaughan Williams | | Oxford |
| <i>Italian Masters Suite</i> | Frescobaldi | Gordon & Phillip | Marks |
| Jesu, Joy of Man's Desiring | Bach | Ployhar | Wynn |
| <i>King Arthur Suite</i> | Purcell | Freed | Boosey & Hawkes |
| <i>Madam Butterfly Suite</i> | Puccini | Cacavas | Fox |
| Moorside March | Holst | | Boosey & Hawkes |
| Overture for Band | Mendelssohn | Greissle | Schirmer |
| Prelude and Fugue in G Minor | Bach | Moehlmann | Jenson |

LEVEL 4 (con't)

| TITLE | COMPOSER | ARRANGER | PUBLISHER |
|--|--------------------|-----------|--------------|
| Prelude and Fugue in B | Bach | Moehlmann | Remick |
| Processional March from (<i>Meistersinger</i>) | | | |
| Rhosymedre | Vaughan Williams | | Oxford |
| Sarabande and Gavotte (Rental) | Corelli | Gordon | Bourne |
| Short Classic for Band: Sarabande | Bach | Gillette | Fischer |
| Songs of Victory | Purcell | Gordon | Bourne |
| Themes from <i>The Nutcracker</i> | Tchaikovsky | Johnson | Belwin Mills |
| "Trauermusik" (K.477) | Mozart | Osterling | Ludwig |
| Three Hymns | Palestrina | Gordon | Bourne |
| Three Mendelssohn Chorales (II) | Mendelssohn | Gordon | Bourne |
| Toccata | Frescobaldi | Slocum | Belwin Mills |
| Two Marches for Band (Rental) | Beethoven and Bach | Erickson | Bourne |

LEVEL 4 (con't)

| TITLE | COMPOSER | ARRANGER | PUBLISHER |
|---|----------------------|-----------------|------------------|
| Original Compositions/Arrangements | | | |
| Brass Aflame | Cacavas | | Bourne |
| Charter Oak | Osterling | | Bourne |
| Chorale and Alleluia | Hanson | | Fischer |
| Christmas Festival | Anderson | | Belwin Mills |
| Colonel Bogey | Alford, Fennell | | Boosey & Hawkes |
| Festivo | Nelhybel | | Belwin Mills |
| Greensleeves | | Reed | Hansen |
| Irish Rhapsody | Grundman | | Boosey & Hawkes |
| Kaddish | McBeth | | Southern |
| Lone Star | Piersol | | Southern |
| MacArthur Park | Holcombe | | Warner |
| New River Suite | Jared Spears/Paynter | | Barnhouse |
| Odyssey | Jay Chataway | | Allen |
| Overture for Winds | Carter | | Bourne |
| Overture Pastorale | Erickson | | Belwin Mills |
| Prelude and Rondo | Holsinger | | Barnhouse |

LEVEL 4 (con't)

| TITLE | COMPOSER | ARRANGER | PUBLISHER |
|--|----------------|-----------|--------------------|
| Riverfest | Barnes | | Southern |
| Selections from <i>Cats</i> | | Edmondson | Hal Leonard |
| Selections from <i>Les Miserables</i> | | Barker | Leonard |
| Spanish Fever | Chattaway | | Allen |
| Statements | Del Borgo | | Shawnee |
| Suite from Bohemia | Nelhybel | | Kerby |
| Symphonic Overture | Carter | | Fischer |
| Tapor No. 1 | Hovhaness | | Peters |
| The Enchanted Island | Reed | | Marks |
| The Mad Major | Alford/Fennell | | Boosey |
| The Nutmeggers | Osterling | | Bourne |
| Triology | Osterling | | Fischer |
| Variations on a Korean Folk Song | Chance | Schaeffer | Boosey & Hawkes |
| Visions of Childhood | Bencriscutto | | Shawnee |
| Voluntary for Band | Bingham | Schaeffer | Galaxy |

LEVEL 4 1/2

| TITLE | COMPOSER | ARRANGER | PUBLISHER |
|---|-----------------|------------|----------------|
| Music Representative of Historical Eras | | | |
| Music from <i>Boris Godunov</i> | Mussorgsky | Powell | Pro Art |
| Overture Eroica | Beethoven | Skornicka | Belwin Mills |
| Procession of Nobles | Rimsky-Korsakov | Leidzen | Fischer |
| Theme from <i>Symphony On A French Mountain Air</i> | d'Indy | Powell | Pro Art |
| Original Compositions/Arrangements | | | |
| Beguine for Band | Osser | | Educational |
| Brighton Beach | Latham | | Summy-Birchard |
| Broadway Show Stoppers Overture | Barker | | Hal Leonard |
| Burnished Brass | Cacavas | | Fischer |
| Chorale and Shaker Dance | Zdechlik | | Kjos |
| <i>Fiddler on the Roof</i> | Bock | Warrington | Sunbeam |
| Holiday for Winds | Osser | | Educational |
| Music for a Ceremony | Morrissey | | Fischer |
| Sinfonia for Winds | Erickson | | Summit |
| Sleigh Ride | Anderson | | Belwin Mills |

LEVEL 5

| TITLE | COMPOSER | ARRANGER | PUBLISHER |
|---|---------------------|------------|--------------------|
| Music Representative of Historical Eras | | | |
| Classic Overture | Gossec | Goldman | Mercury |
| Concertino, Opus 107 | Chaminade | Wilson | Fischer |
| Coronation March | Meyerbeer | Lake | Fischer |
| Coronation Scheme (<i>Boris Godunov</i>) | Mussorgsky | Buehlman | Rubank |
| Egmont Overture | Beethoven | Page | Ditson |
| <i>English Folk Song Suite</i> | Vaughan Williams | | Boosey & Hawkes |
| Fugue à la Gigue | Bach | Holst | Boosey & Hawkes |
| Galliard and Courante | Frescobaldi | Johnson | Rubank |
| Iphigenia in Aulis | Gluck | Cailliet | Fox |
| Jesu, Joy of Man's Desiring | Bach | Leidzen | Fischer |
| "Largo" and "Minuetto" from <i>Symphony #88</i> | Haydn | Derubertis | Remick |
| Les Preludes | Liszt | Browh | Boosey & Hawkes |
| Occasional Suite, An | Handel | Osterling | Ludwig |

LEVEL 5 (con't)

| TITLE | COMPOSER | ARRANGER | PUBLISHER |
|--|-------------|-----------|--------------------|
| <i>Orlando Paladina</i> Overture | Haydn | | Bourne |
| Overture in C (Rental) | Catel | Goldman | Mercury |
| Overture for Band | Mendelssohn | | Schirmer |
| Prelude and Fugue in B Minor | Bach | Moehlmann | FitzSimons |
| Prelude and Fugue in D Minor | Handel | Mairs | Marks |
| Processional March from <i>Die</i> <i>Meistersingers</i> | Wagner | Johnson | Belwin Mills |
| <i>Ruy Blas</i> Overture | Mendelssohn | Shepard | Pro Art |
| Serenade for Band | Persichetti | | Elkan-Vogel |
| <i>Suite No. 1 in E</i> <i>Flat</i> | Holst | | Boosey & Hawkes |
| <i>Suite No. 2 in F</i> | Holst | | Boosey & Hawkes |
| <i>Symphony No. 3</i> (Scotch) | Mendelssohn | Barnard | Schmitt |
| <i>Symphony No. 8</i> | Schubert | Caillier | Fischer |

LEVEL 5 (con't)

| TITLE | COMPOSER | ARRANGER | PUBLISHER |
|---|-----------------|-----------------|--------------------|
| Zueignung (Dedication) | R. Strauss | Davis | Ludwig |
| Athenian Festival Overture | Barr | | Ludwig |
| Canzona | Mennin | | Fischer |
| Divergents | McBeth | | Southern |
| Overture in C (Rental) | Catel | | Mercury |
| Quartel Piece (Rental) | Velke | | Shawnee |
| Scenes from the Louvre | Dello Joio | | Marks |
| Spirit of '76 | Grundman | | Boosey & Hawkes |
| Suite for Band | Pottenger | | Summy-Birchard |
| Symphonic Prelude | Cacavas | | Fischer |
| Variations on a Theme by Prokofieff | Stuart | | Fischer |

CANADIAN COMPOSITIONS BAND

| Composer | Title | Publisher |
|-------------|---|------------------|
| Allan | The Reveller (solo for trombone or baritone, or cornet and band) | Waterloo |
| Applebaum | Suite of Minature Dances | Kerby |
| Averill | If I Has a Drum (13 pieces for creative rhythm band) | Waterloo |
| Bell | Glorious is the Land (concert band, SATB chorus [optional]) | Can. Music Sales |
| Bennett | Military Escort (Bugle and Tpt. band and drums) | Waterloo |
| Bray (arr.) | A Place to Stand | Thompson |
| Cable | Commencement March (concert band) | Chappell |
| | Here Comes the Band (concert band) | Chappell |
| | Marchmanship (concert band) | Chappell |
| | Newfoundland Rhapsody (concert band) | Chappell |
| | Quebec Folk Fantasy (military band) | Chappell |
| | Saturday's Game (concert band) | Chappell |
| | Scottish Rhapsody (concert band) | MCA |
| | Snake Fence Country (military band) | Chappell |
| | Stratford Suite | Chappell |
| | Three Candy Cornets (Three solo cornets and concert band) | Chappell |
| Calvert | Romantic Variations | Thompson |
| Camilleri | March of the Blues | Waterloo |
| Campbell | Puppet Parade | Thompson |
| | Capital City Suite | Thompson |
| Castle | Canada on Parade | Waterloo |

| Composer | Title | Publisher |
|--|---|------------------|
| Celles, de | Alouette (March Patriotique) | Can. Music Sales |
| | Cadet Rousel (march) | Can. Music Sales |
| | Good Heart (march) | Waterloo |
| | Professeur Phil (march) | Can. Music Sales |
| | Vive La Canadienne | Can. Music Sales |
| | Western Hospitality (march) | Waterloo |
| Chamberlain | Friendship Border (overture) | Waterloo |
| | The Maple City | Waterloo |
| Clancey | Carleton (March) | Waterloo |
| Coakely | Cantos | Kerby |
| Collier | Lyric for Trumpet & Concert Band | Kendor |
| Delamont (arr. by Rusty Dedrick) | The Ontario Suite (jazz ensemble and concert band) | Kendor |
| Farnon | Allsports March | Chappell |
| | Derby Day | Chappell |
| | Dominion Day | Chappell |
| | Excerpts from his works | Chappell |
| | Jumping Bean | Chappell |
| | Malaga | Chappell |
| | Royal Occasion | Chappell |
| | Seashore | Chappell |
| | Westminister Waltz | Chappell |
| Gayfer | Canadian Landscape | Boosey & Hawkes |
| | Royal Visit | Boosey & Hawkes |
| Gould | My Canada | Chappell |
| Hill | Canadiens Ensemble/Canadians Together | Thompson |
| Hinchley | March Athene | Waterloo |
| Hodkinson | Contemporary Primer for Band (3 vols.) | Merion |
| | Stone Images | Merion |
| | Tower | Merion |

| Composer | Title | Publisher |
|-----------|-------------------------------|---------------------------|
| Hudlot | Trois Rivieres Tricentenaire | Waterloo |
| Hughes | Canadian Patriots (march) | Waterloo |
| | In the Lead (march) | Waterloo |
| | The Little Bugler (march) | Waterloo |
| | Novelty Overture | Waterloo |
| | Rose Festival (waltz) | Waterloo |
| | Specialty Overture | Waterloo |
| | Unique Overture | Waterloo |
| Kerley | Amsterdam | La Belle Musique |
| | God Save the Queen | La Belle Musique |
| | O Canada | La Belle Musique |
| Larendeau | The Ambassador | Waterloo |
| | Lauretian Echoes | Waterloo |
| | Mt. S. Louis Cadets (march) | Waterloo |
| | The PSHA (two-step) | Waterloo |
| London | Rosemary Waltz | Harris |
| McCauley | Canadian Folk Song Fantasy | Southern |
| | Centennial Suite | in process of publication |
| | Metropolis | Oxford |
| Milne | Marche Cartier | Boosey & Hawkes |
| | Marche Vanier | Boosey & Hawkes |
| Mitchell | Canadians All/Canadiens Unis | Waterloo |
| Moogk | On Parade | Waterloo |
| Morawetz | Sinfonietta | Leeds |
| O'Neill | Chorales and Carols | Waterloo |
| | The Emblem (march) | Waterloo |
| | In the Moonlight (serenade) | Waterloo |
| | Irish Rhapsody | Boston |
| | Mon Ami (march) | Waterloo |
| | Nulli Secundus (march) | Waterloo |
| | Starlight (fantasie overture) | Boston |

| Composer | Title | Publisher |
|-----------------|--|--|
| Roos | Dominion March | Waterloo |
| Shephard | March C. B. A. March Pro Patria March Silver Trumpets | Waterloo Waterloo Waterloo |
| Sirulnikoff | Variations on a Rollicking Tune (concert band) | Kerby |
| Snell | Academic Occasion | Waterloo |
| Sylvester | Ahmek March | Waterloo |
| Tanner | Excalibur (concert band) | Belwin Mills |
| Thiele | Characteristique Overture Chatham Kilties March High Park March Majestic Stride (march) The Veteran (overture) | Waterloo Waterloo Waterloo Waterloo Waterloo |
| Wadsworth | What is Summertime? | Can. Music Sales |
| Weinzweig | Round Dance | Leeds |
| Willan | Elegy Heroique Royce Hall Suite Suite for Rhythm Band | Boosey & Hawkes Associated Harris |
| Wood | March "W. M. S." | Waterloo |

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STRINGS/ORCHESTRA

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| Title | Composer/Arranger | Publisher |
|-------------------------------------|--------------------|-----------------|
| METHOD BOOKS | | |
| String Builder | Applebaum | Belwin Mills |
| Finger Patterns | Bornoff | Carl Fischer |
| A Tune a Day (3 bks) | Herfuth | Boston Music |
| String Class Method (3 bks) | Isaac | Cole |
| Young Strings in Action (3 bks) | Johnson | Boosey & Hawkes |
| Easy Steps to the Orchestra (2 bks) | Keller-Taylor | Belwin Mills |
| Muller-Rusch String Method | Muller-Rusch | Kjos |
| String Class Method | Waller | Kjos |
| Learning Unlimited String Program | Wisniewski-Higgins | Hal Leonard |
| String Method (2 bks) | Etling | Etling |
| Suzuki Method Books (10 bks) | Suzuki | Summy-Birchard |

INTRODUCTORY LEVEL

| Title | Composer/Arranger | Publisher |
|---|-------------------|----------------|
| METHOD BOOKS | | |
| Sato Cello School (6 bks) | Sato | Summy-Birchard |
| String Reader | Bornoff | Carl Fischer |
| Fun for Fiddle Fingers | Bornoff | Carl Fischer |
| Patterns in Position | Bornoff | Carl Fischer |
| Tonal Patterns in Melody | Bornoff | Carl Fischer |
| Tune and Pattern Accompaniments for String Orchestra | Bornoff | Carl Fischer |

INTRODUCTORY LEVEL

| Title | Composer/Arranger | Publisher |
|---|-------------------|-----------------|
| STRING ORCHESTRA | | |
| New Tunes for Strings, Book I | Fletcher et al. | Boosey & Hawkes |
| Learn to Play in the Orchestra | Matesky | Alfred |
| First Program for Strings | Applebaum | Belwin Mills |
| Introducing the String Orchestra | Gordon/Isaac | Hansen |
| String Sounds (Baroque-Classical) | Hutton | Eting |
| Early Program Orchestra Album | Niehaus/Feidig | Eting |
| String Orchestra Folio | Reston | Belwin Mills |
| 14 Little Pieces | Bartók | Boosey & Hawkes |
| Easy String Orchestra Classics | Sanfilippo | Eting |
| String Masters, Books I and II | Goehring | Ludwig |
| Project I and II | Ward-Stephan | Kendor |
| Learn to Play in the Orchestra, Books I and II | Matesky | Alfred |
| Merle Isaac Series | Isaac | M. M. Cole |

INTRODUCTORY LEVEL

| Title | Composer/Arranger | Publisher |
|--|--------------------------|------------------|
| STRING ORCHESTRA | | |
| Learning Unlimited String Programs - Books I and II | Higgins | Hal Leonard |
| Strings and Friends | Henderson/Stoutamire | Belwin Mills |
| Tunes for my String Orchestra | Nelson | Boosey & Hawkes |
| Themes from Brahms First Symphony | Brahms/Frost | Kendor |
| Fiddle Fiddle Fiddle | McLeod | Kendor |
| Ode to Joy | Beethoven/Caponegro | Kendor |

INTERMEDIATE LEVEL

| Title | Composer/Arranger | Publisher |
|---|-------------------|--------------|
| STRING ORCHESTRA | | |
| Book II - New Tunes for Strings - Learning to Play in the Orchestra - Learning Unlimited String Program | Applebaum | Belwin Mills |
| Twenty Easy Pieces for Young String Orchestra | Ward | Kendor |
| String Orchestra Paks #1 and #2 | Williams | Hal Leonard |
| Dialog in B | Bach/Metcalf | Kendor |
| Bourée | Handel | Warner |
| Suite in F# | Corelli/Zimmerman | Presser |
| The Great Gate of Kiev | Mussorgsky/Stone | Oxford |
| Rondo | Kreisler | Southern |

INTERMEDIATE LEVEL

| Title | Composer/Arranger | Publisher |
|--|--------------------------|-----------------------|
| STRING ORCHESTRA | | |
| Two Hungarian Folk Tales | Bartók/Applebaum | Belwin Mills |
| Strings in Baroque/Classic, Romantic, Pre-Baroque Concert | Gordon | Warner |
| Anna Magdalena's Notebook | Gordon/Shapiro | Shapiro |
| Folk Baroque Suite | Palmer/Hastings | Alfred |
| Serenade for Strings | Mozart/Applebaum | Belwin Mills |
| A Musical Sleigh Ride | Mozart/Isaac | Highland |
| Three German Dances | Haydn/Rizzo | Kendor |
| Pop Go The Strings | Ployhar/Leonard | Kendor |
| Lullaby | Gershwin | New World |
| Folk Tune and Fiddle Dance | Fletcher | Boosey & Hawkes |
| The Harris Ensemble Series (Suite for Strings) | Telemann | Harris |
| Three Tunes for Strings | Adaskin | Canadian Music Centre |

INTERMEDIATE LEVEL

| Title | Composer/Arranger | Publisher |
|-----------------------------|--------------------------|------------------|
| STRING ORCHESTRA | | |
| "You Name It" Suite | Fleming | Thompson |
| Three Minatures for Strings | Daniels | Kjos |
| Songs and Dances | Foxley | Boosey & Hawkes |
| Mixtunes I | Foxley | Boosey & Hawkes |

INTERMEDIATE LEVEL

| Title | Composer/Arranger | Publisher |
|--|------------------------------------|-----------------|
| CONCERT ORCHESTRA | | |
| "Largo" From <i>Concerto Grosso No. 1</i> | Corelli/Bauernschmidt | Tempo |
| Russian Fantasy | Brown | Pro Art |
| Appalachian Lullaby | Walter | Wynn |
| Alleluia and Hymn | Palestrina/Forsblad and Livingston | Belwin Mills |
| Andante from <i>Suprise Symphony</i> | Haydn/Isaac | Fischer |
| Song of Joy | Beethoven/Matesky | Ricordi |
| Air and Pizzicato-Staccato | Frackenpohl | Kendor |
| Five Pieces for Younger Orchestra | Bartók/McKay | Warner |
| Hot Staccato | Britten | Shapiro |
| Londonderry Air | Walter | Berklce |
| Variations on a Shaker Melody | Copland | Boosey & Hawkes |
| "Four Little Pieces" from <i>Kinderzenen</i> , op. 15 | Kalmar | Boosey & Hawkes |
| Three Songs | Brahms/Woodhouse | Boosey & Hawkes |

INTERMEDIATE LEVEL

| Title | Composer/Arranger | Publisher |
|--|--------------------------|--|
| CONCERT ORCHESTRA | | |
| Suite for Orchestra | Roman/Stone | Boosey & Hawkes |
| Concert Pieces I and II | Stone | Boosey & Hawkes |
| Three Sketches for Orchestra | Archer | Berandol |
| The Children's Suite | Barnes | Canadian Music Centre |
| Music for Dancing | Beckwith | Berandol |
| Overture on a Canadian theme (or two) | Crawley | Canadian Music Centre |
| Un canadien errant | Duke | published by composer (see list of Canadian publishers) |

SENIOR LEVEL

| Title | Composer/Arranger | Publisher |
|---|-------------------|-----------------|
| STRING ORCHESTRA | | |
| Fugue No. 4 | Bach/Sanford | Witmark |
| Concerto Grosso, Op. 6, No. 1 | Corelli | Tempo |
| Suite for Strings | Mozart/Barbirolli | Oxford |
| Four Short Classical Pieces | Franck | Southern |
| Berceuse | Grieg/Dubensky | Associated |
| Slavonic Dance No. 8, Op. 46 | Dvorák/Stone | Boosey & Hawkes |
| Two Pieces for Strings from <i>Henry V</i> | Walton | Oxford |
| Elegy for String Orchestra | Adler | Presser |
| Surprise Variations | Nelhybel | Christopher |
| Now and Then (collection of 20th Century Pop Standards) | Ployhar/Cacavas | Belwin Mills |
| Short Overture for Strings | Berger | Schirmer |
| Cantabile for Strings | Thompson | Schirmer |
| Adagio for Strings, Opus II | Barber | Schirmer |

SENIOR LEVEL

| Title | Composer/Arranger | Publisher |
|---|-------------------|-----------------------|
| STRING ORCHESTRA | | |
| Brook Green Suite | Holst/Curwen | Schirmer |
| St. Paul's Suite | Holst | Schirmer |
| Little Suite for String Orchestra on Canadian Folk Songs | Somers | Berandol |
| Prayer for Elizabeth | Couthard | Berandol |
| Music on a Quiet Song | Couthard | Canadian Music Centre |

SENIOR LEVEL

| Title | Composer/Arranger | Publisher |
|---------------------------------|----------------------|-----------------|
| CONCERT ORCHESTRA | | |
| Concerto Grosso in G | Vivaldi/Matesky | Ricordi |
| Variations on a Theme by Handel | Whitney | Warner Brothers |
| Water Music | Handel/Kaln | Schirmer |
| Heart Wounds | Grieg/Wilson | Carl Fischer |
| Hopak | Mussorgsky/Isaac | Belwin Mills |
| March for Young People | Shostakovich/Matesky | Alfred |
| Air for Orchestra | Erickson | Bourne |
| Trumpeter's Lullaby | Anderson | Belwin Mills |
| Rumanian Folk Dances | Bartók | Boosey & Hawkes |
| Egmont Overture Op. 84 | Beethoven/Borch | Boosey & Hawkes |
| Billy the Kid - Ballet Suite | Copland | Boosey & Hawkes |

SENIOR LEVEL

| Title | Composer/Arranger | Publisher |
|-----------------------------------|--------------------------|-----------------------|
| CONCERT ORCHESTRA | | |
| Outdoor Overture | Copland | Boosey & Hawkes |
| Rodeo | Copland | Boosey & Hawkes |
| Slavonic Dances 1, 3, 8, 10, 15 | Dvorák | Boosey & Hawkes |
| <i>Peer Gynt</i> , Suites 1 and 2 | Grieg/Woodhouse | Boosey & Hawkes |
| Sinfonia | Bach/Farago | Belwin Mills |
| Military March | Schubert/Fischhoff | Editio Music Budapest |
| Isle of Capri | Kennedy/Grosz/Matesky | Harms |
| Chit-Chat Polka (Trisch-Trasch) | Strauss/Winter | Boosey & Hawkes |
| English Folk Song Suite | Tchaikovsky/Jacob | Boosey & Hawkes |
| Jubilee | Nelson | Boosey & Hawkes |
| Rocky Point Holiday | Nelson | Boosey & Hawkes |
| Jubilee Overture | Forsyth | Canadian Music Centre |
| Overture for Fun | Kunz | Alfred Kung |
| Prairie Sketches | McMullin | Waterloo |

SENIOR LEVEL

| Title | Composer/Arranger | Publisher |
|--------------------------|--------------------------|-----------------------|
| CONCERT ORCHESTRA | | |
| Fall Fair | Rideout | Thompson |
| Symphony in F Major | Boccherini | Schirmer |
| Tango Lullaby | Thomson | Schirmer |
| Water Music Selections | Handel | Schirmer |
| West Side Story Overture | Bernstein | Schirmer |
| Song to the Sea | Couthard | Canadian Music Centre |
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373 Park Avenue South
New York, New York
10016

Theodore Presser Company
Presser Place
Bryn Mawr, Pennsylvania
19010

Queenwood Publications
11101 East Mercer Lane
Scottsdale, Arizona
85259

Rubank, Inc.
Order from Hal Leonard Publishing Co.

Schmitt Music Centres
Order from CPP/Belwin, Inc.

Shawnee Press, Inc.
1 Waring Drive
Delaware Water Gap, Pennsylvania
18327

Staff Music Company
170 Northeast 33rd Street
Ft. Lauderdale, Florida
33334

Summy-Birchard, Inc.
Order from Warner Brothers Publications

Mercury Music Company
Order from Theodore Presser Company

Music Corporation of America (MCA)
Order from Hal Leonard Publishing Co.

*J.W. Pepper and Son, Inc.
P. O. Box 850
Valley Forge, Pennsylvania
19482

Plymouth Music Co., Inc.
170 Northeast 33rd Street
Ft. Lauderdale, Florida
33334

Pro Art Publications, Inc.
469 Union Avenue
Westbury, New York
11590

Remick Music Corporation
Order from Warner Brothers Publications

G. Schirmer, Inc.
Order from Hal Leonard Publishing Co.

Sharpiro, Bernstein & Co.
P. O. Box 407
North Baldwin, New York
11510

Southern Music Company
P. O. Box 329
San Antonio, Texas
78292

Summit Publications
Order from CPP/Belwin, Inc.

Sunbeam Music Corporation
Order from Hansen Publications

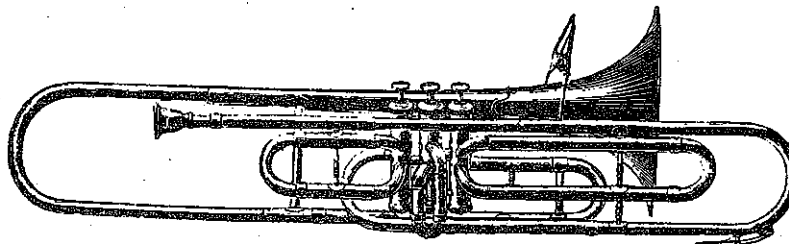
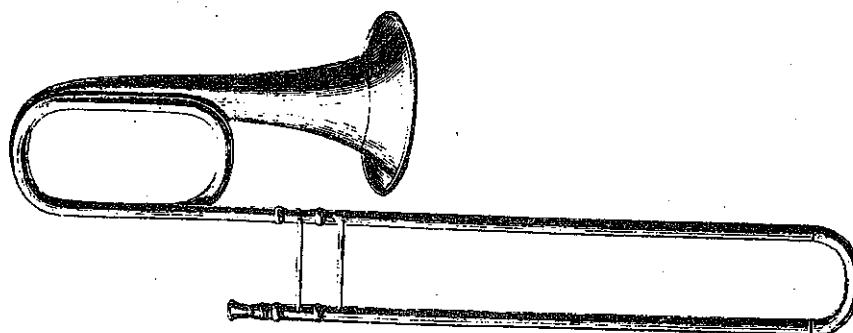
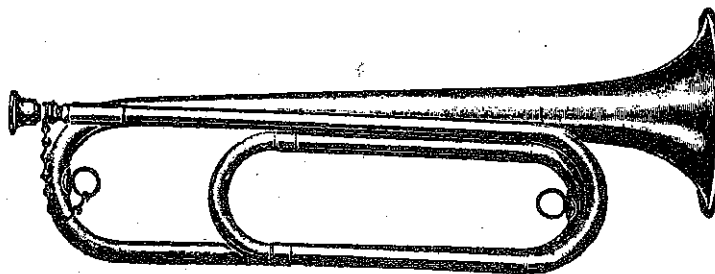
Volkwein Brothers, Inc.
117 Sandusky Street
Pittsburgh, Pennsylvania
15212

Warner Brothers Publications
265 Secaucus Road
Secaucus, New Jersey
07096

Wenger Corporation
P. O. Box 448
Owatona, Minnesota
44060

*West Music Company
1212 Fifth Street
P. O. Box 5521
Coralville, Iowa
52241

Wynn Music Publications
P. O. Box 739
Orinda, California
94563



PROFESSIONAL ORGANIZATIONS/JOURNALS

American School Band Director's
Association
P. O. Box 146
Otsego, Michigan
49078

Association of Canadian Orchestras
Orchestra Canada
56 The Esplanade
Suite 311
Toronto, ON
M5E 1A7

Band World Magazine
407 Terrace Street
Ashland, Oregon
97520

Canadian Band Directors' Association
Canadian Band Journal
P. O. Box 5005
Red Deer, AB

Canadian Music Centre
20 St. Joseph Street
Toronto, ON
M4Y 1J9

Canadian Musician
20 Holly Street, Suite 101
Toronto, ON
M4S 2E6

Canadian Association of Youth Orchestras
Canadian Repertoire for Youth Orchestras
P. O. Box 1020
Banff, AB
TOL 0C0

American String Teachers Association
American String Teacher Magazine
7368 Quail Hollow Drive
Cincinnati, Ohio
45243

Association of Concert Bands of America
3020 Majestic Ridge
Las Cruces, New Mexico

Canadian Band Association
21 Tecumseh Street
Brantford, ON
N3S 2B3

Composers, Authors, and Publishers
Association of Canada, Ltd. (CAPAC)
The Canadian Composer
1240 Bay Street
Toronto, ON
M5R 2A7

Canadian Music Educator's Association
Canadian Music Educator
16 Royaleigh Avenue
Etobicoke, ON
M9P 2J5

Christian Instrumental Directors'
Association
4826 Shabbona Road
Deckerville, Michigan
48427

Dialogue in Instrumental Music Education
The University of Wisconsin
School of Music
455 North Park Street
Madison, Wisconsin
53706

The Instrumentalist
200 Northfield Road
Northfield, Illinois
60093

Jeunesses Musicales
Forte
305 Avenue Mont Royal Est
Montréal, PQ
H2T 1P8

Music Educators National Conference
Music Educators Journal
1902 Association Drive
Reston, Virginia
22091

Music Teacher
Rhinegold Publishing Ltd.
241 Shaftesbury Avenue
London, England
WC2H 8EH

National Band Association
The Instrumentalist
2 Buccaneer Boulevard
Oswego, New York
13126

National School Orchestra Association
The Instrumentalist
Starkville High School
801 Louisville Road
Starkville, Mississippi
39759-3799

Performing Arts in Canada
P. O. Box 517, Stn. F
Toronto, ON
M4Y 1T4

International Association of Jazz
Educators
Jazz Educators Journal
P. O. Box 724
Manhattan, Kansas
66502

Music Council of the Newfoundland
Teachers' Association
Opus
3 Kenmount Road
St. John's, NF
A1B 1W1

Music Magazine
P. O. Box 96, Stn. R
Toronto, ON
M4G 3Z3

Music Teachers National Association
American Music Teacher
617 Vine Street, Suite 1432
Cincinnati, Ohio
45202

National Catholic Bandmasters'
Association
P. O. Box 1023
Notre Dame, Indiana
46556

North American Brass Band Association
The Brass Band Bridge
1310 Maize Road Court
Columbus, Ohio
43229

Radio Guide (CBC)
P. O. Box 320, Stn. A
Toronto, ON
M5W 2J4

The Suzuki Association of the Americas
American Suzuki Journal
P. O. Box 354
Muscatine, Iowa
52761-0354

Women Band Directors National
Association
Bandworld
11 Garren Road
Travellers Rest, South Carolina
29690



APPENDIX A
HEALTH CONCERNS

HEALTH CONCERNS

There are several common practices involving the sharing of instruments that are unsanitary and should be avoided:

- Students sharing the same instrument, even if they have their own mouthpieces and instruments and mouthpieces are disinfected before sharing.
- Teachers checking student instruments for mechanical problems or using student instruments for demonstration.
- Instruments being passed from student to student at the beginning of the school year without being thoroughly cleaned and disinfected.

To prevent the spread of transmittable diseases, follow these guidelines:

- One student should be assigned one instrument for his/her personal use only throughout the term or school year.
- Students should never exchange instruments.
- Teachers should use students' instruments only after they have been disinfected. Before the instrument is returned to the student, it should be disinfected again.
- Students should have access to sinks or lab faucets with hot and cold water so that they can clean their instruments. These facilities should be in the music room or close by.

APPENDIX B
SAMPLE FORMS
AND
DIAGRAMS

MUSIC QUESTIONNAIRE

Name: _____

Date: _____

Address: _____

Phone: _____

Have you ever taken private music lessons? If so, what and where?

What musical instruments are owned by your family?

Do you have a piano at home? _____

Do you have a good sound system at home? _____

Approximately how many records, tapes, or C.D.s does your family own?

Are most of them popular music or classical music? _____

Have you sung in any glee clubs or choirs after school hours? _____

If so, when and where? _____

What is your favourite kind of music, and what is your favourite piece? _____

Do you listen to music programs on the radio or watch them on television? If so, which programs? _____

What do you like best about music classes: listening to recordings, singing, or playing instruments? _____

Report of Elementary Music Teacher

Musical Aptitude Test Score _____

INTERMEDIATE SCHOOL INSTRUMENTAL PROGRAM

Please fill in the following form if you are interested in learning to play a band or orchestral instrument, or both. Indicate three instruments of your choice in order of preference (1, 2, or 3). Not all choices will be accommodated, but you will be allowed one of your choices if you are accepted into the Program. Please ask your parents to read all the information and sign below.

Name: _____

Address: _____

Home phone #: _____

Private music teacher (if applicable) _____

Grade: _____

Teacher: _____

Can you read music? _____

My choice of instruments is as follows:

Woodwind

- ___ Flute
- ___ Clarinet
- ___ Saxophone
- ___ Oboe
- ___ Bassoon

Brass

- ___ Trumpet
- ___ Trombone
- ___ French Horn
(E horn)
- ___ Baritone
- ___ Tuba

Strings

- ___ Violin
- ___ Viola
- ___ Cello
- ___ Double Bass

Percussion

- ___ A 1 1
instruments:
snare, drum,
timpani, and
bells

PARENT'S/GUARDIAN'S CONSENT

I have read all information pertaining to the Instrumental Program. I give my child permission to try out for the Program.

DATE

PARENT'S/GUARDIAN'S SIGNATURE

INSTRUMENTAL REPORT

Name: _____

Date: _____

Instrument: _____

Teacher: _____

| ATTENDANCE | HOME PRACTICE | SKILL LEVEL |
|------------|---------------|-------------|
| | | |

Comments: _____

_____ I am pleased with my child's progress.

Please call me at _____ to discuss my child's progress.

PARENT'S/GUARDIAN'S SIGNATURE

SAMPLE EVALUATION PLAN 1

Date of Report _____ Term _____

Student Musician _____ Div. No. _____

INTONATION (10)

TECHNIQUE (10)

RHYTHMIC ACCURACY (10)

TONE QUALITY (10)

STYLE (10)

MUSICIANSHIP (10)

ENSEMBLE PLAYING/SINGING (10)

SIGHT READING (10)

EAR TRAINING (10)

ATTITUDE (10)

TOTAL (100) _____

REMARKS: _____

SAMPLE EVALUATION PLAN 2

Name _____ Div. No. _____

Grade _____

Report Periods

| | 1 | 2 | 3 | 4 |
|--|---|---|---|---|
| Breathing and Posture | | | | |
| Tone (beauty, control, dynamics) | | | | |
| Intonation | | | | |
| Diction/Articulation | | | | |
| Rhythm | | | | |
| Sight Reading | | | | |
| Aural | | | | |
| Theory | | | | |
| Vocal Instrumental Techniques | | | | |
| Stylistic Interpretation | | | | |
| Knowledge of Form | | | | |
| Knowledge of Literature | | | | |
| Participation | | | | |
| Cooperation | | | | |
| Homework Assignments | | | | |
| Development in Part Singing/Ensemble Playing | | | | |
| Comments: _____ | | | | |
| _____ | | | | |
| _____ | | | | |
| Extra-Curricular Activities in Band, Choral, Strings, etc. | | | | |
| | | | | |

Teacher's Signature _____

SAMPLE EVALUATION PLAN 3

Music Department

BAND/CHORAL MUSIC PROGRESS SHEET

Reporting Period _____ 19 ____

This report is to keep you fully informed of your child's progress in Band/Choral Music. I have tried to be as accurate as possible in evaluating your child's progress, because I know that as parents, you are interested in your child's musical accomplishments. If you desire a conference, please notify me.

NAME _____ INSTRUMENT/VOICE _____

SCHOOL _____ Grade ____ TEACHER _____

Length of playing/singing time on instrument _____

Report

1. **General Development:** Above average ____ Average ____ Below Average ____
2. **Tone:** Good ____ Satisfactory ____ Improvement needed ____
3. **Technique:** Good ____ Satisfactory ____ Improvement needed ____
4. **Class Attendance:** Good ____ Satisfactory ____ Improvement needed ____ Tardy ____
5. **Home Practice:** Very good ____ Sufficient ____ Not enough ____
6. **Interest and Attitude:** Good ____ Satisfactory ____ Improvement needed ____
Seems to be losing interest ____
7. **Conduct at Rehearsals:** Good ____ Satisfactory ____ Noisy ____
Not attentive ____ Talkative ____
8. **Musical Strengths or Weaknesses:**
 - a) Notation/Vocal Techniques _____
 - b) Fingering or positions _____
 - c) Rhythm _____
 - d) Sight Reading/Singing _____
 - e) Range _____
 - f) Theory _____
9. **Additional Comments:** _____

SAMPLE EVALUATION PLAN 4

Percussion Instruments

NAME: _____ SCHOOL: _____

DIVISION: _____ INSTRUMENT: _____

TEACHER'S SIGNATURE: _____

| | First Report | Second Report | Third Report |
|---------------------------|--------------|---------------|--------------|
| Posture | | | |
| Hand Position | | | |
| Flams | | | |
| Dynamics | | | |
| Rolls | | | |
| Rhythmic Accuracy | | | |
| Accuracy in Review | | | |
| Accuracy in Sight Reading | | | |
| Attentiveness | | | |
| Other | | | |

If you desire a conference, please notify the teacher.

SAMPLE EVALUATION PLAN 5

Music Department

SURNAME _____ FIRST NAME _____ DIVISION NO. _____
TEACHER _____
SUBJECT _____

Report Period:

SEPT. OCT. NOV. DEC. JAN. FEB. MAR. APR. MAY JUNE
(CIRCLE ONE)

MID-SEMESTER REPORT FINAL REPORT

LETTER GRADE:

A B C+ C C- D E P F I STUDENT ABSENCE _____

TOTAL POSSIBLE
CLASSES TO DATE _____

1-10 SCALE (Under 5 requires immediate attention)

| | |
|----------------------|---------------------|
| Articulation | Pitch |
| Breath Support | Posture |
| Ear Training | Rhythm |
| Interpretation | Sight Reading |
| Phrasing | Tone Colour |

TEACHER'S SIGNATURE: _____

TEACHER WILL INDICATE HERE
IF PARENT INTERVIEW IS DESIRABLE.

PLEASE PHONE _____ IF YOU WISH TO SPEAK WITH THE TEACHER.

White - Student

Yellow - Office

Pink - Teacher

SAMPLE STUDENT PRACTICE REPORT FORM

STUDENT'S NAME _____ CLASS _____

This practice report will prove helpful in keeping an accurate record of your practice time and will serve as a check on weekly progress. Record the amount of time practised each day. At the end of the week, have your parent initial this form to indicate that the practising has been completed. Present this form to your teacher each week for rating and comments.

Symbols used for teacher's rating:

E = Excellent

S = Satisfactory

N = Insufficient Practice Time

| Week | M | T | W | T | F | Sat. | Sun. | Parent's Initial | Teacher's Rating |
|------|---|---|---|---|---|------|------|------------------|------------------|
| 1 | | | | | | | | | |
| 2 | | | | | | | | | |
| 3 | | | | | | | | | |
| 4 | | | | | | | | | |
| 5 | | | | | | | | | |
| 6 | | | | | | | | | |
| 7 | | | | | | | | | |
| 8 | | | | | | | | | |
| 9 | | | | | | | | | |
| 10 | | | | | | | | | |
| 11 | | | | | | | | | |
| 12 | | | | | | | | | |

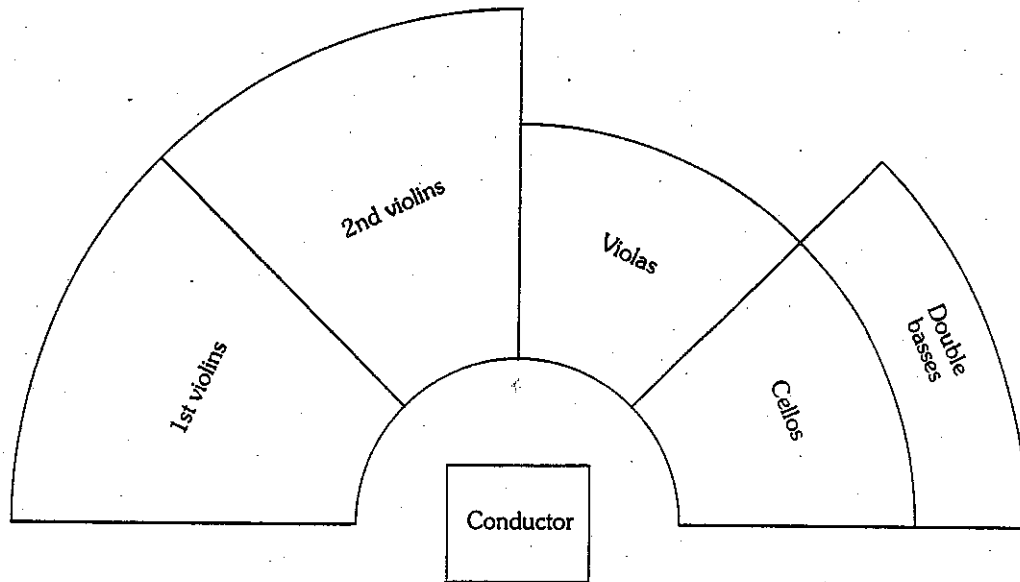
SAMPLE TIME ALLOCATIONS FOR REHEARSALS

Planning is essential to ensure efficient use of time. The following is a guide to assist teachers in planning rehearsals:

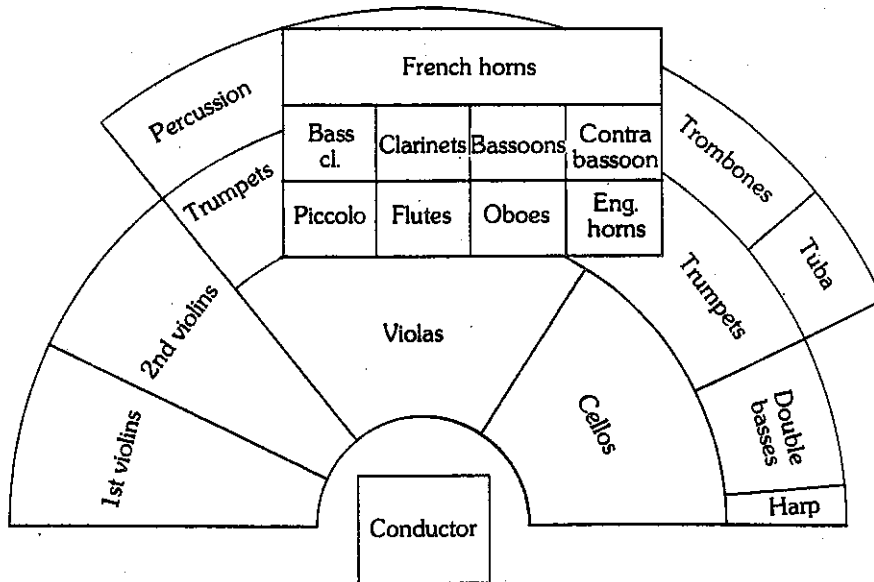
| Total Rehearsal Time | 30 min. | 45 min. | 60 min. | 90 min. |
|-----------------------------------|---------|---------|---------|---------|
| Announcements | 1 min. | 2 min. | 3 min. | 4 min. |
| Warm-up/Vocalizing/Tuning | 14 min. | 21 min. | 28 min. | 36 min. |
| Music Practice (Theory & Reading) | 15 min. | 22 min. | 29 min. | 50 min. |

SUGGESTED SEATING PLANS

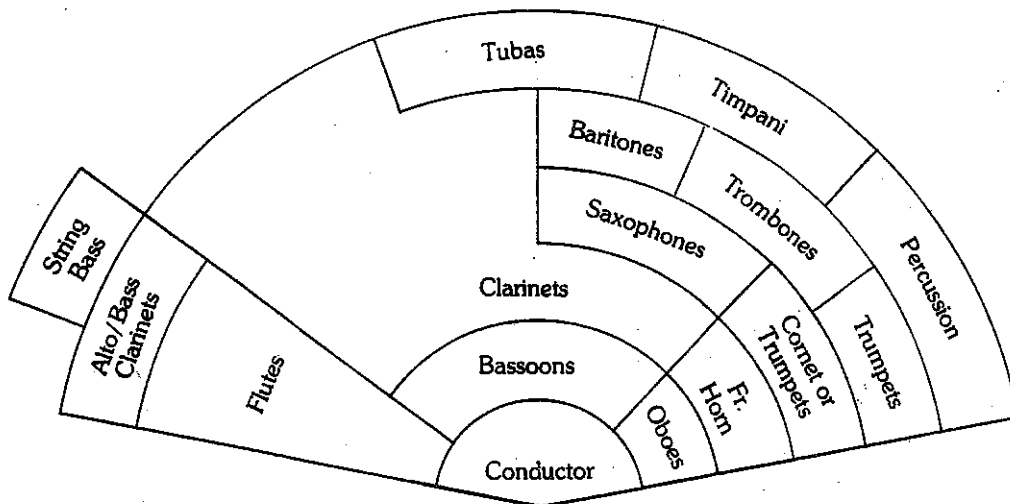
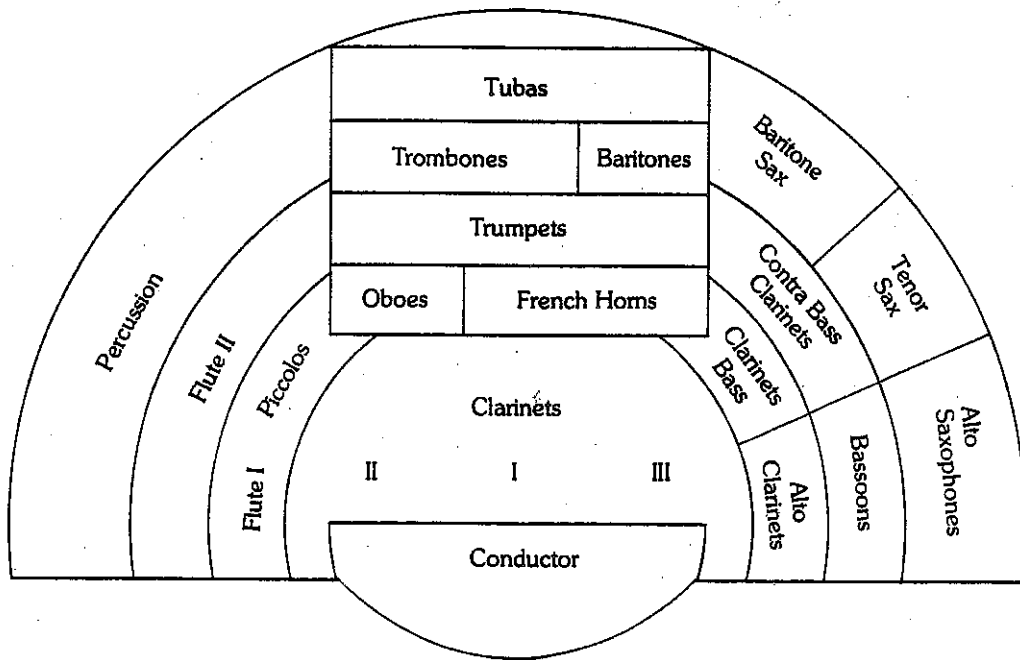
String Orchestra

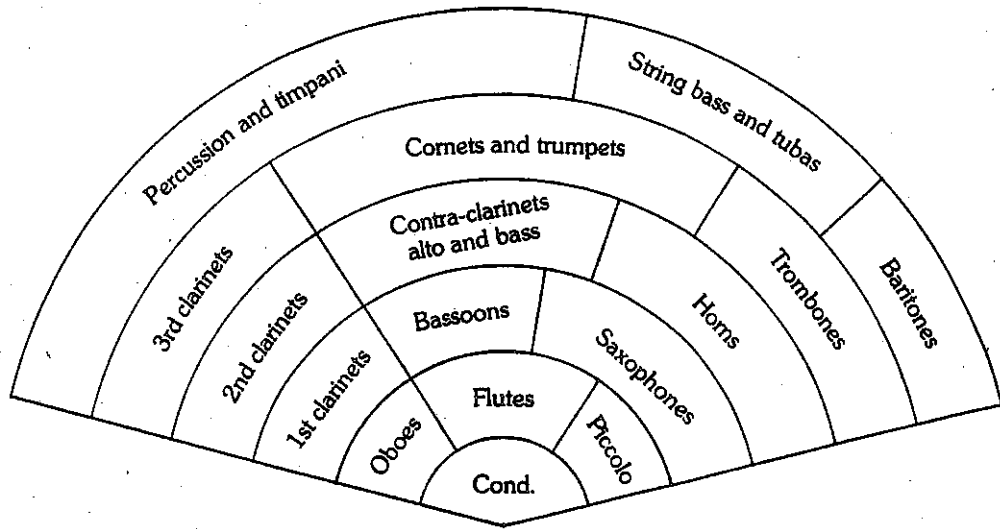
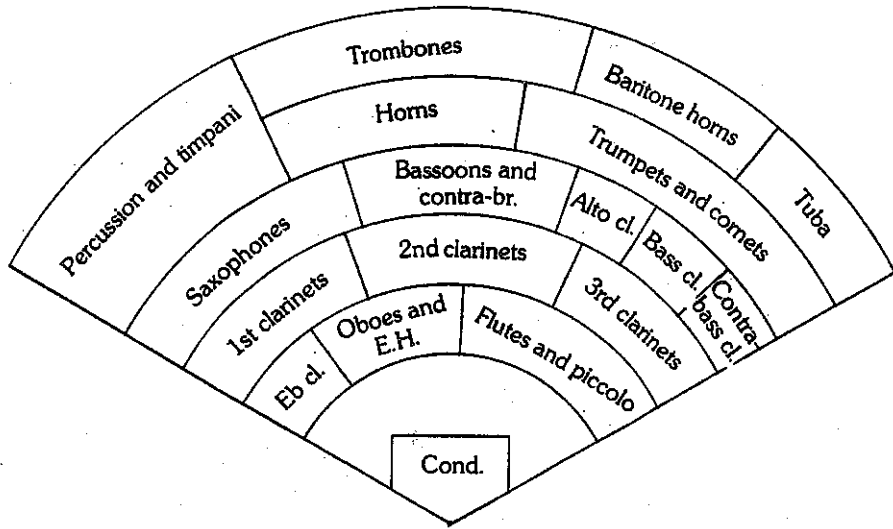


Full Orchestra

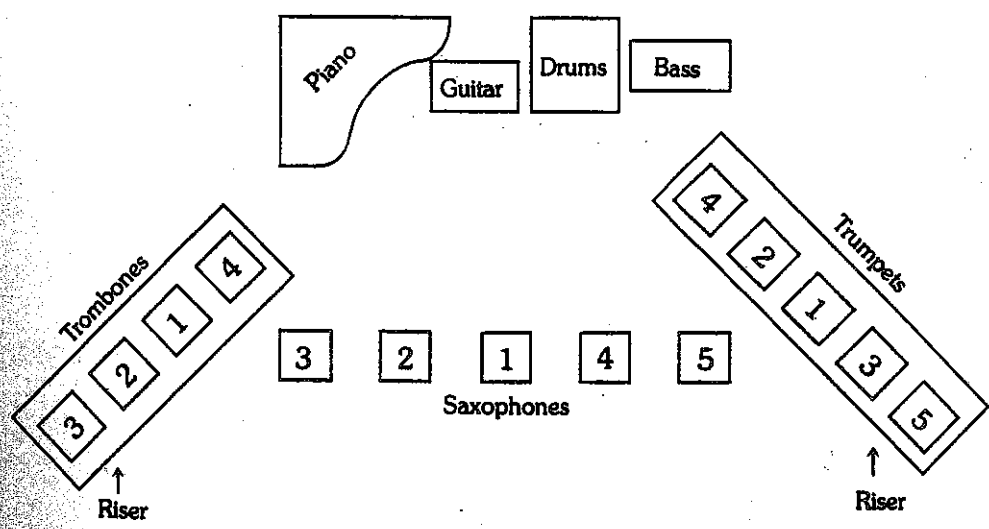
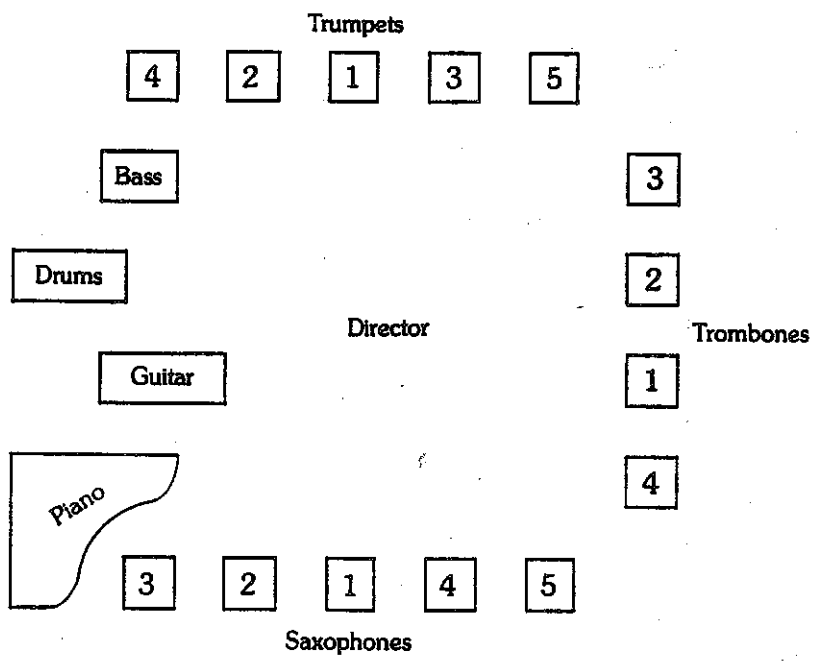


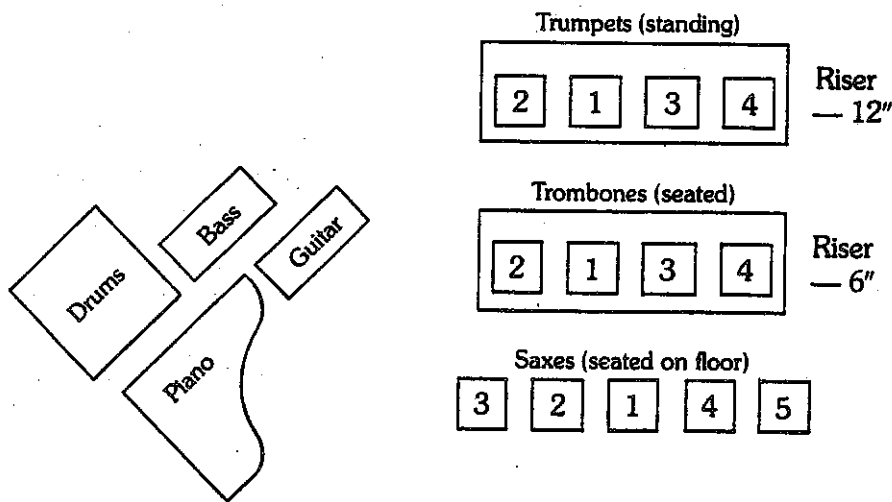
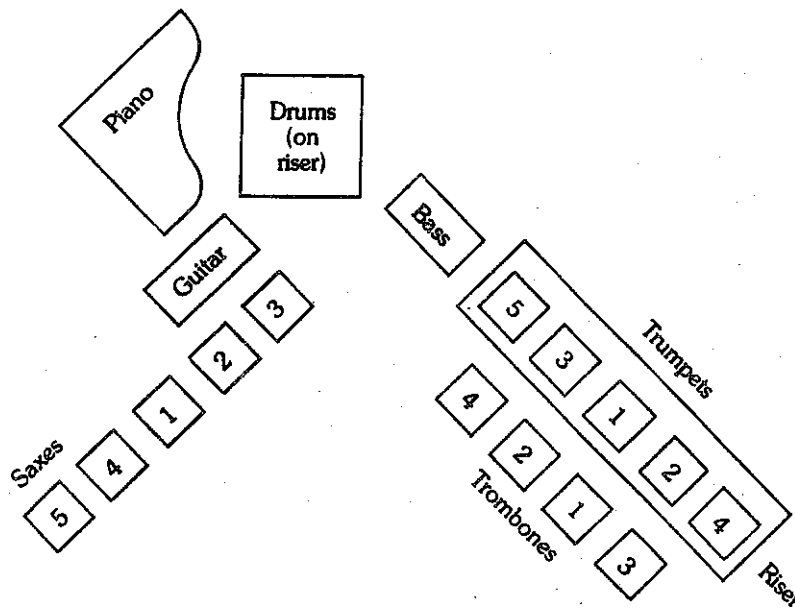
Band





Jazz Ensemble





NOTE: For best results, it is advisable to:

- Keep the rhythm section, including amplifiers as close together as possible
- Keep the entire ensemble close together
- Insist that the trumpets stand at all times
- Use risers if available
- Contain drums within the band as much as possible.