

Topic	Knowledge and Skills - WHAT?	Strategies - HOW?	Understanding - WHY?	WHEN?
A. Tone	A.1: Instrument Care	Section Checks Instrument Care Boot Camp every month Working Knowledge of advanced student and professional model instruments Check Out and Check In	Steady Pitch <ul style="list-style-type: none"> • Stop the Needle 	Summer August September October January March May
	A.2: Posture	Spinal Alignment Hip Placement Arm and Shoulder Tension Marching Fundamentals Daily Assessment with Posture Checklist Section Leaders to define, demonstrate, and demand	Unaffected <ul style="list-style-type: none"> • by Range • Volume • Articulation • Environment • Difficulty 	August September October January March May
	A.3: Air Quantity vs. Quality	Stationary Breathing Exercises Valves at various settings Mobile Breathing Exercises Air through the instrument while moving Long Tones / Remington Daily Drills Volume Control Throat and Voicing Velocity Warm vs. Cool Air	Adaptable <ul style="list-style-type: none"> • To style of music • To other instruments • To size of performance venue • To specific need of music (solo for example) 	August September October January March May
	A.4: Correct Embouchure	Overcorrection of Too Tight and Too Loose Embouchure Long Tones Daily Drills for Embouchure Building		August September October January March May

<p>B. Tuning</p>	<p>B.1: Characteristic Tone (Steady, Unaffected & Adaptable)</p>	<p>Visual pitch flexibility—Individual Removal of waves caused by inaccuracy of frequencies Done with a visual tuner at A440 Stop the Needle / Make the smiley face Specific Instrumental Tendencies Pitch Bends Air = 5 Cents Oral Cavity: Tongue / Throat = 10 Cents Embouchure = 15 Cents Instrument Alternate Fingering Length</p>	<p>Pitch Flexibility</p>	<p>October November December February March May</p>
	<p>B.2: Internalized Pitch / Audiataion</p>	<p>Unisonal Pitch Matching Audiataion Reference Pitch from tuner or like instrument</p> <p>Intervallic Pitch Matching Using a drone pitch as the foundation Playing the instrument in tune with itself Scales played in tune alone</p> <p>Chordal Tuning / Just Tuning Lower the 3rd approx 15 cents Raised 5th approx 4 cents</p> <p>Overtone Tuning Use the 5th and further notes from the sequence to tune more precisely</p>	<p>Resonance</p> <ul style="list-style-type: none"> • Overtones • Effected decay of sound <p>Amplification</p> <ul style="list-style-type: none"> • Frequency boost • Clarity <p>Ensemble Blend</p> <ul style="list-style-type: none"> • Inability to distinguish instruments 	<p>October November December February March May</p>

C. Timing	Characteristic Tone that is In Tune	Overall: Tap, Clap, And Count <ul style="list-style-type: none"> • TAP = Steady Beat • CLAP = Rhythmic Vocabulary • COUNT = Subdivision 		
	C. 1: Steady Beat / Internal Pulse	Counting in silence Matching entrances Continual, Rhythmic Pulse	Vertical Alignment in Ensemble Cohesion	September October November January April
	C. 2: Rhythmic Vocabulary	Dictation Rhythmic “Letters” Metric Foundations Note Length Rest	Foundations for Technique	September October November January April
	C 3: Subdivision	Rhythmic “Grammar” Simple / Duple Meters Compound Meters Complex Meters 2/4 vs Cut Time Scale of a map Conductor looks different 2/4 vs 6/8 Duple vs Triple is the same as Simple vs Compound meter Feel is different Note groupings	Sightreading Success	September October November January April

D. Technique	Characteristic Tone that is In Tune and In Time			All year
	D. 1: Consistent Practice daily to build muscle memory and endurance on fundamentals	Practice Plan Short Term Goals Long Range Goals	Technical Prowess	November December January February April
	D. 2: Constructed Practice with a clear short term and long term goals	Individual Technique Flow Flexibility for Range Scales Articulation / Duration / Release Individual Dynamic Control Facility	Musical Ability	November December January February April
	D. 3: Concerted Practice with a metronome, tuner, and a recorder or Smart Music	Combination of Individual & Ensemble Skills	Musical Flexibility	November December January February April

<p>E. In Touch</p>	<p>Clear Grasp of Previous Elements: Understanding of Style; Phrase; and Emotional Investment through exposure to and the successful performance of quality and varied literature Outcome: Fun, Rewarding, Entertaining, Engaging Music</p>	<p>Quality Literature: Transcriptions of the Masters Orchestral Transcriptions Educational Works Wind Band Classics Contemporary Compositions Fun, entertaining works</p>		<p>January February March April May</p>
	<p>E. 1: Appropriate Style</p>	<p>Investigation of Composer (time period, place of origin, influences) Composition (intention, vocabulary, similar compositions) Through research and listening</p>	<p>Musical Production of Composer's wishes</p>	<p>January February March April May</p>
	<p>E. 2: Performance Nuance</p>	<p>Demonstration of Independent, Musical Choice Appropriate Repertoire Selection for solo and/or small ensemble Phrase Direction Pacing Tone Color</p>	<p>Independent Mastery of Musical Intent</p>	<p>January February March April May</p>
	<p>E. 3: Musical Awareness and Self-Assessment</p>	<p>Observation of Master Performers Formal Evaluation of Personal Performances</p> <ul style="list-style-type: none"> • Self Evaluation • Peer Evaluations <p>Obvious Poise and Professionalism Communication of performer to accompanist, ensemble members, conductor, and audience Synthesis of prerequisite skills</p>	<p>Musical and Professional Leadership</p>	<p>January February March April May</p>

Ensemble	Level 1 - Intellectual Individual	Correct notes and fingerings Correct Rhythms Correct Individual Tuning @ A440 (Visual)		
	Level 2 - Emotional Small Ensemble / Chamber	Intervallic Tuning (Relative / Equal) Stylistic Articulations Directional Dynamic Stylistic facets addressed ALL allowing sectional blend		
	Level 3 - Artistic Large Ensemble	Sections balanced across ensemble Just Tuning on all chords across the ensemble Musical understanding with phrases relative to structure and intent of the work Consistent Stylistic Intent throughout Personalization of Solo opportunities		

X - Teacher Driven / XX - Student Driven

Month	Events	Tone	Timing	Tuning	Technique	InTouch	AuTonomy
August	Concerto Recordings	X					
September	Marching Performance	X	X				
October	Marching Performances	X	X	X			
November	Marching Performance Fall Concert		X	X	X		
December	Chair Auditions Concerto Performance Kaleidoscope			X	X		
January	Region Auditions State Auditions	XX	XX		X	X	X - INDIVIDUAL
February	Symphonic Camp State Convention (Jazz) Jazz Festival			XX	XX	X	X - INDIVIDUAL
March	Concert Festival	XX		XX		X	X - SECTION
April	Solo & Ensemble Band Auditions		XX		XX	XX	X - CHAMBER
May	State Concert Festival Spring Concert Chamber Concert	XX		XX		XX	X - CHAMBER
June	Graduation Marching Exercises						

August TONE	A.1: Instrument Care	Section Checks Instrument Care Boot Camp every month Working Knowledge of advanced student and professional model instruments	Equipment Checks — — Bread Bags? — — Breathing Tubes (1,2,3) — — Habits Book — — Clean Instrument
	A.2: Posture	Spinal Alignment Hip Placement Arm and Shoulder Tension Marching Fundamentals Daily Assessment with Posture Checklist Section Leaders to define, demonstrate, and demand	— — Smart Music Pass Off
Timing	A.3: Air Quantity vs. Quality	Stationary Breathing Exercises Mobile Breathing Exercises Air through the instrument while moving Long Tones / Remington Daily Drills Volume Control <ul style="list-style-type: none"> • Throat and Voicing • Velocity • Warm vs. Cool Air 	Mouthpiece steady pitch Mouthpiece pitch bend Timing Assessments Counting challenges — — Individuals — — Individual to Chamber — — Chamber to Chamber — — Individual to Ens — — Chamber to Ens.
	A.4: Correct Embouchure	Overcorrection of Too Tight and Too Loose Embouchure Long Tones Daily Drills for Embouchure Building	— — Chamber to Ens.
	C. 1: Steady Beat / Internal Pulse	Counting in silence Matching entrances Continual, Rhythmic Pulse	Tap, Clap, Count — — Tap the steady beat — — Clap the rhythm / articulation — — Count the Subdivision
	C. 2: Rhythmic Vocabulary	Tap and Count Dictation Rhythmic "Letters" Metric Foundations Note Length Rest	Rhythmic Sheets—Leonard Book 3 — — Meter ID — — Subdivision ID — — Rhythm Charts — — Common Syncopation — — Uncommon Syncopation
C.3: Subdivision	Rhythmic "Grammar" Simple / Duple Meters Compound Meters Complex Meters 2/4 vs Cut Time <ul style="list-style-type: none"> • Scale of a map • Conductor looks different 2/4 vs 6/8 Duple vs Triple is the same as Simple vs Compound meter <ul style="list-style-type: none"> • Note groupings 		

<p>September</p> <p>TIMING</p> <p>Tone</p>	<p>C. 1: Steady Beat / Internal Pulse</p> <p>C. 2: Rhythmic Vocabulary</p> <p>C 3: Subdivision</p> <p>A.1: Instrument Care A.2: Posture A.3: Air Quantity vs. Quality A.4: Correct Embouchure</p>	<ul style="list-style-type: none"> • Steady Beat Tap, Clap, And Count <ul style="list-style-type: none"> • TAP = Steady Beat • CLAP = Rhythmic Vocabulary • COUNT = Subdivision • Counting in silence • Matching entrances • Continual, Rhythmic Pulse • Dictation • Rhythmic “Letters” <ul style="list-style-type: none"> • Metric Foundations • Note Length • Rest • Rhythmic “Grammar” <ul style="list-style-type: none"> • Simple / Duple Meters • Compound Meters • Complex Meters <ul style="list-style-type: none"> • 2/4 vs Cut Time <ul style="list-style-type: none"> • Scale of a map • Conductor looks different • 2/4 vs 6/8 <ul style="list-style-type: none"> • Duple vs Triple is the same as Simple vs Compound meter • Feel is different <ul style="list-style-type: none"> • Note groupings • Section Checks • Instrument Care Boot Camp every month 	<p>Continue rhythm sheets.</p> <p>Rhythmic Dictation — 2/4; 3/4; 4/4: 2 measures — 2/4; 3/4; 4/4: 4 measures</p> <p>Rhythmic Composition — Common Syncopation — Uncommon Syncopation</p> <p>Sightreading — Rhythmic</p> <p>Sightreading—Leonard Book 3</p> <p>Equipment Checks — Bread Bags? — Breathing Tubes (1,2,3) — Habits Book — Clean Instrument</p> <p>— 9 Major Scales — Recording Project—Solo</p> <p>— Smart Music Pass Offs</p>
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<p>October</p> <p>TUNING</p> <p>Timing</p> <p>Tone</p>	<p>B.1: Characteristic Tone</p> <p>B.2: Internalized Pitch</p> <p>C. 1: Steady Beat / Internal Pulse C. 2: Rhythmic Vocabulary C 3: Subdivision</p> <p>A.1: Instrument Care A.2: Posture A.3: Air Quantity vs. Quality A.4: Correct Embouchure</p>	<p>Visual pitch flexibility— Individual Removal of waves caused by inaccuracy of frequencies Done with a visual tuner at A440 Stop the Needle / Make the smiley face Specific Instrumental Tendencies Pitch Bends Air = 5 Cents Oral Cavity: Tongue / Throat = 10 Cents Embouchure = 15 Cents Instrument Alternate Fingering Length</p> <p>Unisonal Pitch Matching</p> <ul style="list-style-type: none"> • Audiation • Reference Pitch from tuner or like instrument <p>Intervalic Pitch Matching</p> <ul style="list-style-type: none"> • Using a drone pitch as the foundation • Playing the instrument in tune with itself • Scales played in tune alone <p>Chordal Tuning / Just Tuning</p> <ul style="list-style-type: none"> • Lower the 3rd approx 15 cents • Raised 5th approx 4 cents <p>Overtone Tuning</p> <ul style="list-style-type: none"> • Use the 5th and further notes from the sequence to tune more precisely <ul style="list-style-type: none"> • Rhythmic Dictation • Rhythmic Composition • Sightreading <ul style="list-style-type: none"> • Section Checks • Instrument Care Boot Camp every month 	<p>Tuning Sheets--Click here Pitch Tendency Sheets—Click here</p> <p>Tonal Energy Matching on Smart Board Tonal Energy Matching with a partner Tonal Energy Matching with trio?</p> <p>Singing w/ drone / Scales Playing w/ drone / Scales Singing w/ drone / Warm Up (Butts) Playing w/ drone / Warm Up</p> <p>Singing w/ drone / Harmony Playing w/ drone / Harmony</p> <p>Tuning exercise from Japanese Video</p> <p>Equipment Checks — —Bread Bags? — —Breathing Tubes (1,2,3) — —Habits Book — —Clean Instrument</p> <p>— —9 Major Scales — —Recording Project— Solo — —Smart Music Pass Offs</p>
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<p>November</p> <p>TECHNIQUE</p> <p>Tuning</p> <p>Timing</p>	<p>D. 1: Consistent Practice</p> <p>D. 2: Constructed Practice</p> <p>D. 3: Concerted Practice</p> <p>B.1: Characteristic Tone B.2: Internalized Pitch</p> <p>C. 1: Steady Beat / Internal Pulse C. 2: Rhythmic Vocabulary C 3: Subdivision</p>	<p>Practice Plan Short Term Goals Long Range Goals</p> <p>Technical Prowess</p> <ul style="list-style-type: none"> Individual Technique <ul style="list-style-type: none"> Flow Flexibility for Range Scales Articulation / Duration / Release Individual Dynamic Control Facility <p>Combination of Individual & Ensemble Skills</p> <ul style="list-style-type: none"> Instrument Care Boot Camp every month Working Knowledge of advanced student and professional model instruments <p>Musical Ability</p> <p>Musical Flexibility</p>	

December TECHNIQUE Tuning	D. 1: Consistent Practice D. 2: Constructed Practice D. 3: Concerted Practice B.1: Characteristic Tone B.2: Internalized Pitch	• Instrument Care Boot Camp every month	• Check Out and Check In
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	Curriculum Topics	Exercises	Autonomy to See	ASSESSMENTS
<p>January</p> <p>IN TOUCH</p> <p>Technique</p>	<p>E. 1: Appropriate Style</p> <p>E. 2: Performance Nuance</p> <p>E. 3: Musical Awareness and Self-Assessment</p> <p>D. 1: Consistent Practice D. 2: Constructed Practice D. 3: Concerted Practice</p>	<p>--Investigation of Composer (time period, place of origin, influences) --Composition (intention, vocabulary, similar compositions) --Through research and listening</p> <p>--Demonstration of Independent, Musical Choice --Appropriate Repertoire Selection for solo and/or small ensemble --Phrase Direction --Pacing --Tone Color</p> <p>Observation of Master Performers Formal Evaluation of Personal Performances</p> <ul style="list-style-type: none"> • Self Evaluation • Peer Evaluations <p>Obvious Poise and Professionalism Communication of performer to accompanist, ensemble members, conductor, and audience Synthesis of prerequisite skills</p>	<p>INDIVIDUAL TONE Steady Pitch Unaffected Adaptable</p> <p>INDIVIDUAL TIMING Vertical Alignment in Ensemble Cohesion Foundations of Technique Sight-Reading Success</p> <p><u>SCBDA Evaluations</u></p> <p>Practice Plan</p> <p>Short Term Goals Long Range Goals</p> <p>Individual Technique Flow Flexibility for Range Scales Articulation / Duration / Release Individual Dynamic Control Facility</p> <p>Combination of Individual & Ensemble Skills</p>	<p>Section Checks</p> <p>NEW Tuning Sheets</p> <p>Technical Prowess</p> <p>Musical Ability</p> <p>Musical Flexibility</p>

February IN TOUCH	E. 1: Appropriate Style E. 2: Performance Nuance E. 3: Musical Awareness and Self-Assessment	Instrument Care Boot Camp every month	INDIVIDUAL TUNING Pitch Flexibility Pitch Matching INDIVIDUAL TECHNIQUE Technical Prowess Musical Ability Musical Flexibility	
March IN TOUCH	E. 1: Appropriate Style E. 2: Performance Nuance E. 3: Musical Awareness and Self-Assessment	<ul style="list-style-type: none"> • Instrument Care Boot Camp every month • Working Knowledge of advanced student and professional model instruments 	SECTIONAL TONE Steady Pitch Unaffected Adaptable SECTIONAL TUNING Pitch Flexibility Pitch Matching	<ul style="list-style-type: none"> • Section Checks
April		<ul style="list-style-type: none"> • Instrument Care Boot Camp every month 	ENSEMBLE TIMING Vertical Alignment in Ensemble Cohesion Foundations of Technique Sight-Reading Success ENSEMBLE TECHNIQUE Technical Prowess Musical Ability Musical Flexibility ENSEMBLE IN TOUCH Musical Production of Composer's wishes Independent Mastery of Musical Intent Musical and Professional Leadership	

<p>May</p>		<ul style="list-style-type: none"> Instrument Care Boot Camp every month 	<p>ENSEMBLE TONE Steady Pitch Unaffected Adaptable</p> <p>ENSEMBLE TUNING Pitch Flexibility Pitch Matching</p> <p>ENSEMBLE IN TOUCH Musical Production of Composer's wishes Independent Mastery of Musical Intent Musical and Professional Leadership</p>	<ul style="list-style-type: none"> Section Checks Working Knowledge of advanced student and professional model instruments Check Out and Check In
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Curriculum Specifics

Wando Program Overview

- WHY

- Vision
 - To build a program where personal and musical excellence is...
 - Presented using the best practices and most effective curriculum
 - Tone, Tuning, Timing, Technique, in Touch
 - National Clinicians
 - Pertinent resources
 - Pursued at the highest level through individual, small group, and ensemble study
 - Individual
 - Private lessons
 - Audition opportunities
 - Summer camps
 - Master classes
 - Small Group
 - Sectional work
 - Chamber work
 - Ensemble
 - Ensemble Curriculum
 - Performed most successfully at the most rigorous of opportunities on local, state, regional, and national levels
 - All County / Football Games / Parade / Home Concert / All Region
 - All State / State Convention /
 - Janfest / USC Band Clinic / BOA Regional Concert and Marching Events / Army Festival

- Midwest Band and Orchestra / BOA Grand Nationals / National Parade (Macys & Rose).

- Perfected with the fullest character, social, and leadership opportunities impacting our community and future.
 - Improve / Inspire / Increase
 - Character / Content / Communication / Chemistry
 - Care / Prepare / Share

- HOW

- Student Recruitment
 - 8th Grade Night - Fall
 - Weekly / Monthly visits
 - 8th Grade Event - Spring
 - Audition Week?
- Student Retention
 - Fun!!!
 - Leadership to help
 - Fulfilling!!!
- Budget
 - Balance
 - Grow
 - Endowment
- Staff

- Retention
 - Prioritize
 - Motivation
- Recruitment
 - Why do we need this help.
 - What exactly do we want?
 - Where do we find them?
 - Who is the best fit?
- Development
 - Personal relationship and Chemistry
 - Professional Development
- Resources / Inventory
 - For staff
 - For students
 - For program

- WHAT

- Program Schedule
 - Master calendar
 - Future Planning / 1/3/5/10 year goals
 - Purchase Schedule
 - Travel Schedule
- Curriculum Schedule
 - Tone
 - Tuning
 - Timing
 - Technique
 - in Touch

-In TONE - INPUT

- Equipment

- Registration of instrument with section leader
- Registration of instrument with director
- Instrument care course with section leader
 - Check out
 - Storage
 - Cleanliness
 - Loading
 - Check in / return

-Working knowledge of advanced student and professional model horns

-Posture

- Posture check list
- Section leaders to define, demonstrate, and

demand

-Air

- Stationary Breathing Exercises
- Moving Breathing Exercises
- Through instrument while marching fundamentals
- Through instrument while marching drill
- Volume
 - Throat
 - Voicing

- Velocity
 - Warm
 - Cool

-Embouchure

- Have students show Too tight
- Too loose
- Check during fatigue

In TONE - OUTPUT

- Steady Pitch

- Stop the needle

- Unaffected

- By range
- By volume
- By articulation
- By temperature / environment

- Adaptable

- To style of music
- To other instruments
- To size of performance venue
- To specific need of music (solo for example)

-In TIME - Input

-Steady Beat alone

- Counting in silence and matching entrance
- Continual, Rhythmic Pulse

-Understanding of Rhythmic Vocabulary

- Tap and count
- Dictation
- Rhythmic “Letters”
 - Quarter notes
 - Eight notes
 - Sixteenth
 - Half
 - Whole
 - Triplet eighth
 - Go to 6/8 time
 - Triplet quarter
 - Use 6/8 subdivision
 - 12. 34. 56
- Rhythmic “grammar”
 - Quarter, Eighth, and 16th Notes
 - 4/4
 - 3/4
 - 2/4
- Quarter, Eighth, and 16th note rests
 - 4/4
 - 3/4
 - 2/4
- Half Notes and Whole Notes
 - 4/4
 - 3/4

- 2/4
- Dotted whole, half, quarter, and eighth note
 - 5/4
 - 6/4, 7/4, 8/4
- 2/4 vs Cut Time
 - Scale of a map
 - Conductor looks different
- 2/4 vs 6/8
 - Duple vs Triple is the same as
 - Simple vs Compound meter
 - Feel is different
 - Note groupings
 - Eighth notes
 - Dotted quarter notes
 - Dotted eighth sixteenth
 - Sixteenth notes / sextuplets
- 3/8, 9/8, 12/8
- Complex Meter
 - 5/8
 - 7/8

-Subdivision

- Filling in

-In TIME - Output

-Vertical Alignment

- Matching others in time

-Foundational Technique

- Matching others in style through articulation and dynamics
- Rhythmic sentences with direction and phrase

-Putting the letters and grammar together to form

thoughts with others

-In TUNE

If the tone is STEADY; UNAFFECTED; AND ADAPTABLE...

-Visual Tuning—Individual

- Removal of waves caused by inaccuracy of frequencies
- Done with a visual tuner
 - Stop the Needle / Make the smiley face

-Unisonal Tuning / Pitch Matching

- Pitch Matching
- Drone on Target pitch

-Intervalic Tuning

- Interval matching using a drone pitch as the foundation
- Playing the instrument in tune with itself
 - Scales played in tune alone
- Overtone Tuning
 - Using the 5th and multiple octaves to tune overtones

-Just Tuning

- Adjusting the tuning to fit particular intervals for resonance
 - Lowered 3rd in a major chord
 - Raised 3rd in a minor chord
 - Raised 5th in a major chord

ALL TO BE DONE REGARDLESS OF RANGE OR DYNAMICS.

-EXERCISES:

- Pitch bends

- Pitch matching

- Drone matching
- Tuner matching

In **TECHNIQUE**

- 0% Articulation
 - 0% Normal
 - Legato-10/90
 - Regular-20/80
 - Staccato-50/50
 - Spiccato-80/20
 - 0% Accented
 - Tenuto-10/105
 - Accented-50/80
 - Marcato / Bell Tone-80/50
- 0% Release
 - 0% Articulated
 - With light, legato tongue
 - For shortest of notes
 - 0% Sticky
 - Brick of sound
 - Almost no decay
 - Immediate stop of air
 - Breathe in to stop sound
 - March Style
 - 0% Decayed
 - Cone or wedge of sound
 - Long decay
 - Decrease in volume (not speed / temp) of air
 - Ballad style
- 0% Dynamics
 - Number System
 - 0% 10-full volume with good sound and direction
 - Can be sustained for only 4 counts

- Chord matching

- Crescendo to release
- End of full work
- 0% 9-Fullest sustained pitches
 - Traditional fff
- 0% 8-Fuller sustained pitches
 - Traditional ff
- 0% 7-Full, sustained pitches
 - Traditional f
- 0% 6-Mid-volume sustained pitches
 - Default for most ensembles
 - Transitional from loud to soft
 - Traditional mf
- 0% 5-Mid-volume sustained pitches
 - Transitional from soft to loud
 - Traditional mp
- 0% 4-Soft sustained pitches
 - Traditional p
- 0% 3-Softer sustained pitches
 - Traditional pp
- 0% 2- Softest sustained pitches
 - Traditional ppp
- 0% 1-softest tone with good sound and direction
 - Can be sustained for only 4 counts
 - Decay of Release
 - End of soft ending pieces
- 0% Flow and Facility
 - 0% The continuity and relationship of scalar passages
 - regardless of
 - Fingerings and Dexterity

- Register (crossing the break)
- Tempo
- Length of passage
- Pitch alternations
- Five note scale pattern
- Scales major and minor
- Arbans
- Thirds
- Arpeggios
- 0% Flexibility
 - 0% The continuity and relationship of wider passages regardless of
 - Those listed in flow with the addition of
- Range
- Distance
- Arpeggios
- Lip Slurs
- Fourths
- Fifths
- Octaves
- Pitch Bends
- 0% In TOUCH
 - 0% Phrases
 - Putting the sentences together to make complete thoughts

Outline: Curriculum—ENSEMBLE

Three Levels of Listening

- I. Level 1
 - A. Correct Notes and Fingerings
 - B. Correct Rhythms
 - C. In Tune @ A440
- II. Level 2
 - A. Correct Articulations
 - B. Correct Dynamics
 - C. Blended with Section
 - D. In Tune with Section with correct Intervallic / Equal Tuning
 - E. In Style
- III. Level 3
 - A. Sections Balanced across ensemble
 - B. Phrasing is obvious and has direction
 - C. In Tune with ensemble on all chords for ideal resonance—Chordal / Just tuning