

COMPONENT	OBJECTIVES	COMPETENCY
<p>I Music Literacy</p>	<ol style="list-style-type: none"> 1. Identify all the major concert scales and arpeggios. (MU.A.3.3.2) 2. Identify all relative minor scales. (MU.A.3.3.2) 3. Identify chromatic scales and passages. (MU.A.3.3.2) 4. Visually and aurally recognize all blues scale. (MU.A.3.3.2) 5. Describe, review and identify major, minor, and perfect intervals, augmented and diminished. (MU.A.3.3.2) 6. Visually and aurally identify a basic blues progression. (MU.A.3.3.2) 7. Identify, review and visually and aurally differences in successive rhythmic patterns. (MU.A.3.3.3) 8. Review and identify visually and aurally identify dotted rhythms, syncopation, triplets and simple irregular meters. (MU.A.3.3.3) 9. Identify and explain the function of symbols indicating chromatic alterations, e.g. sharps, flats, naturals, double sharps and double flats. (MU.A.3.3.2) 10. Identify aurally discrepancies in pitch, duration and meter from written notation. (MU.A.3.3.3) 11. Identify aurally and imitate on the instrument perfect 5th, 4th, 3rd, 6th, dim. 7, min 7 intervals, and step wise melodic fragments (ascending and descending). (MU.A.2.3.1) 12. Identify chord changes and spell basic and extended chords from symbols commonly found in jazz literature. (MU.A.2.3.1) 13. Improvise extended solo passages using basic jazz progressions. (MU.B.3.2) 	<ol style="list-style-type: none"> A. The student can sight read intermediate stage band literature that contains compound meters. (MU.A.3.3.1) B. The student can visually and aurally identify tonal and rhythmic patterns in the literature performed. (MU.A.3.3.3) C. The student can verbally analyze and examine complex melodic and rhythmic concepts from a given selection. (MU.A.3.3.3) D. The student can sight read advanced rhythmic patterns by singing, clapping, or playing an instrument. (MU.A.3.3.1) E. The student can improvise a twelve measure blues progression to include 4 sharp and flat keys. (MU.B.1.3.2)

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<p>II Expressive/Stylistic Characteristic</p>	<ol style="list-style-type: none"> 1. Identify and execute dynamic markings: pp, p, mp, mf, f, ff, crescendo and decrescendo. (MU.A.3.3.2) 2. Distinguish aurally, crescendo from decrescendo, and piano from forte. (MU.A.3.3.2) 3. Describe how dynamic changes are used to emphasize repetition, contrast, variation, development, and climax. (MU.A.3.3.2) 4. Identify, define and execute common tempo markings (eg. andante, moderato, allegro, ritardando, rallentando, and accelerando). (MU.A.2.3.2) 5. Identify and describe the rubato or ad-libitum effect on rhythm and tempo. (MU.A.2.3.2) 6. Recognize and execute patterns of strong and weak pulses, including syncopation. (MU.A.2.3.1) 7. Identify visually and aurally conducting patterns of 4, 3, 2, and 6. (MU.A.2.3.3) 8. Identify style and execute a musical phrase. (MU.A.2.3.2) 9. Adjust individual dynamic level to the ensemble balance with the conductor's assistance. (MU.A.2.3.3) 10. Describe and contrast the characteristics of blues, swing, rock, ballad, latin, and soloist with ensemble accompaniment musical styles. (MU.C.1.3.2) 11. Listen to musical recordings to establish conceptual Jazz styles. (MU.D.1.3.1) (MU.C.1.3.2) 	<ol style="list-style-type: none"> A. The student can perform and demonstrate correct dynamic variations and tempo cues in a solo or an ensemble performance. (MU.A.2.3.1) B. The student can follow conducting gestures for dynamics, tempos and other expressive characteristics. (MU.A.2.3.3) C. The student can describe and perform stylistic requirements of blues, swing, rock ballad, latin and soloist, etc. types of music. (MU.D.1.3.1) (MU.C.1.3.2)
<p>III Technique</p>	<ol style="list-style-type: none"> 1. Demonstrate and perform all major scales and arpeggios. (MU.A.2.3.1) 2. Identify characteristics of individual tone quality and match tone like instruments in the group. (MU.A.2.3.1) 	<ol style="list-style-type: none"> A. The student can interpret and perform intermediate jazz rhythms and articulations. (MU.A.2.3.1)

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IV Form and Structure	<ol style="list-style-type: none"> 3. Demonstrate moderate changes in loudness without distortion of tone quality. (MU.A.2.3.1) 4. Demonstrate fast, slow vibrato and straight tone. (MU.A.2.3.1) 5. Adjust intonation to match subtle variations in pitch (e.g., bends, scoops, drops, glisses). (MU.A.2.3.1) 6. Identify and demonstrate correct fingerings for the instrument being studied. (MU.A.2.3.1) 7. Execute and describe values of dotted rhythmic figures (e.g., dotted half note and quarter note, dotted quarter note and eighth note, dotted eighth and sixteenth note). (MU.A.2.3.1) 8. Execute and describe values of tied rhythmic figures within the measure and those which extend across the bar line. (MU.A.2.3.1) 9. Interpret and execute Metronome markings at correct tempo. (MU.A.2.3.1) 10. Visually and aurally recognize all standard jazz articulations and blends of articulations appropriate to the literature performed. (MU.D.1.3.1) 11. Identify various conducting techniques utilized for various musical styles. (MU.A.2.3.3) 12. Identify, recognize and correct basic as well as subtle intonation problems pertaining to the instrument of choice and within the ensemble. (MU.A.2.3.1) <ol style="list-style-type: none"> 1. Explain the organization of an instrumental score. (MU.D.1.3.2) 2. Identify various types of scores (e.g. full, condensed, piano score, and sketch score). (MU.D.1.3.2) 	<ol style="list-style-type: none"> B. The student can play and project with a tone and sound that is appropriate for jazz. (MU.A.2.3.1) C. The student can perform in homogeneous sections of music with proper balance, blend, and precision. (MU.A.2.3.1) D. The student can play in tune and make tuning adjustments during solo or ensemble playing. (MU.A.2.3.1) E. The student can follow and respond to conducting gestures in an ensemble. (MU.A.2.3.3) <ol style="list-style-type: none"> A. The student can analyze and differentiate verbally or in writing among popular, folk, jazz and classical styles of music. (MU.D.1.3.1)

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<p>V Personal/Social Music Development and Lifelong Learning</p>	<ol style="list-style-type: none"> 3. Analyze and visually identify potential rhythmic and melodic problems. (MU.D.3.3.2) 4. Identify aurally and visually a melody, harmony, counter melody and bass line. (MU.D.1.3.1) 5. Identify sections of compositions being performed (e.g., introduction, interlude, coda, bridge). (MU.D.1.3.1) 6. Aurally and visually recognize the phrase structure of the composition. (MU.D.1.3.1) 7. Identify various ABA forms commonly found in jazz. (MU.D.1.3.2) 8. Identify aurally various forms of jazz (e.g., swing, ballad, rock, Latin). (MU.D.1.3.2) 9. Recognizes aurally and identify motives or “licks” used by professionals. (MU.A.3.3.2) 10. Identify and define markings and symbols that affect form: repeat signs, first and second endings, da capo, dal segno, open repeats, optional endings, tags, etc. (MU.A.3.3.2) 11. Recognize aurally and visually sections of a composition (e.g., introduction, a section, chorus, tag, bridge). (MU.D.1.3.1) 12. Identify aurally and visually themes or motives as they occur in compositions being performed. (MU.D.1.3.1) <ol style="list-style-type: none"> 1. Recognize aurally and differentiate among music from various ethnic and cultural origin. (MU.E.2.3.3) 2. Analyze and describe the cultural context of the literature performed. (MU.C.1.3.1) 	<ol style="list-style-type: none"> B. The student can visually analyze an instrumental score with regard to instrumentation and potential performance problems. (MU.D.1.3.1) C. The student can read, follow and perform an independent melodic line in an ensemble. (MU.D.2.3.3) D. The student can aurally identify and describe various styles and forms of jazz such as ballad, swing, rock, latin. (MU.D.1.3.2) <ol style="list-style-type: none"> A. The student can describe personal preferences in music listening and performing. (MU.E.2.3.2)

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VI Instrument Care	<ol style="list-style-type: none"> 3. Develop a criteria for evaluating a music performance. (MU.D.2.3.1) 4. Participate and contribute in music activities. (MU.A.2.3.3) 5. Demonstrate proper concert, rehearsal and performance etiquette. (MU.A.2.3.3) 6. Explain or describe the importance of listening to recordings and attending live performances. (MU.E.2.3.1) 7. <i>List factors to be considered in choosing a career in music.</i> (MU.E.2.3.1) 8. <i>Analyze the discipline, knowledge, and skills required for career preparation in music.</i> (MU.E.2.3.3) 9. <i>Explain the function of the music union (AFM), agents, placement services, copyright applications, and contracts.</i> (MU.E.2.3.1) 10. <i>Prepare a budget for a concert.</i> (MU.E.2.3.3) <ol style="list-style-type: none"> 1. Assembles the instrument properly. (MU.A.2.3.1) 2. Maintains the instrument properly with the proper cleaning tools and lubricants. (MU.A.2.3.1) 3. Places the instrument in the case properly. (MU.A.2.3.1) 4. The student can identify potential problems which can occur when an instrument is improperly stored. (MU.A.2.3.1) 	<ol style="list-style-type: none"> B. The student can make an objective evaluation of self and other musical performances using technical and musical criteria. (MU.D.2.3.2) C. The student can participate in all music activities and contribute to the efforts of the total group. (MU.A.2.3.1) D. The student can identify verbally or in writing stylistic and cultural characteristics from a variety of literature. (MU.A.2.3.1) E. <i>The student can discuss the requirements for a career in music.</i> (MU.E.2.3.1) F. <i>The student can complete a research project about his/her music career interest.</i> (MU.E.2.3.3) G. <i>The student can complete a budget for a concert event.</i> (MU.E.2.3.3) A. The student can maintain a musical instrument. (MU.A.2.3.1)