

# **Glencoe/McGraw-Hill**

***GLENCOE MUSIC! ITS ROLE AND IMPORTANCE IN OUR LIVES* © 2006**

**correlated to**

**Alabama Course of Study  
Arts Education  
Instrumental Music Grades 6-12 Level 2**

STANDARDS AND OBJECTIVES	PAGE REFERENCES
<p>1. Produce a characteristic tone in the middle and low register at all dynamic ranges, releasing a characteristic tone that is tapered and on pitch.</p> <ul style="list-style-type: none"> <li>Sustaining a tone without wavers in pitch or intensity for 15 seconds on the flute or tuba and 25 seconds on other wind instruments</li> </ul>	
<p>2. Sight-read Grade II literature.</p> <ul style="list-style-type: none"> <li>Performing music that contains the whole note and rest, half note and rest, dotted half note, quarter note and rest, eighth note and rest, dotted quarter note and eighth rest, and sixteenth note as appropriate in <math>\frac{2}{4}</math>, <math>\frac{3}{4}</math>, <math>\frac{4}{4}</math>, <math>\frac{2}{2}</math>, <math>\frac{3}{8}</math>, <math>\frac{6}{8}</math>, <math>\frac{9}{8}</math> and <math>\frac{12}{8}</math> meter signatures</li> <li>Counting music that contains the whole note and rest, half note and rest, dotted half note, quarter note and rest, eighth note and rest, dotted quarter note and eighth rest, triplets, sixteenth note, and eight-quarter-eighth syncopation as appropriate in <math>\frac{2}{4}</math>, <math>\frac{3}{4}</math>, <math>\frac{4}{4}</math>, <math>\frac{2}{2}</math>, <math>\frac{3}{8}</math>, <math>\frac{6}{8}</math>, <math>\frac{9}{8}</math>, and <math>\frac{12}{8}</math> meter signatures</li> <li>Performing music that contains the dynamic markings of <i>crescendo</i>, <i>decrescendo</i>, <i>pp</i>, <i>p</i>, <i>mp</i>, <i>mf</i>, <i>f</i>, and <i>ff</i></li> <li>Performing music that utilizes the articulations of tonguing, <i>legato</i>, slurring, <i>marcato</i>, <i>tenuto</i>, <i>staccato</i>, and accent for winds and <i>staccato</i>, brush stroke, hooked bowings, <i>matelé</i>, <i>marcato</i>, <i>tremolo</i>, and multiple-note slurs for strings</li> <li>Performing music containing first and second endings, <i>codas</i>, and breath marks</li> </ul>	<p>80,86,91,531-532</p> <p>399,481</p> <p>448</p>
<p>3. Demonstrate adjustment of pitch on personal instruments while playing with a group.</p>	

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4. Demonstrate choices of breathing places in a manner that prevents breaking a phrase.	
5. Perform concert C, F, B $\flat$ , E $\flat$ , and A $\flat$ major scales and their related <i>arpeggios</i> for wind and percussion instruments, two octaves on flute and clarinet; concert C, G, D, A, and F major scales and their related <i>arpeggios</i> for strings; five-, seven-, and nine-stroke rolls; flam, flam accent, flam paradiddle, <i>flamacue</i> ; and ruff, single, double paradiddle, and controlled open roll for a snare drum. <ul style="list-style-type: none"> <li>• Performing a chromatic scale for the practical range of a personal instrument</li> <li>• Demonstrating the ability to tune the timpani to designated intervals, including perfect 4<sup>th</sup> and 5<sup>th</sup> and major 2<sup>nd</sup> and 3<sup>rd</sup> when given one note of the interval</li> </ul>	208, 207-208
6. Identify characteristically out-of-tune notes on personal instruments. Example: recognizing notes produced by first- and third-valve combinations on brass instruments as being sharp, the notes C $\sharp$ and D $\flat$ on flutes being sharp, and notes in fifth and seventh partials being flat	
7. Demonstrate alternate fingerings within the practical range of personal instruments.	
8. Critique live and videotaped performances by professional players to determine the variety of dynamic contrasts and articulations. <ul style="list-style-type: none"> <li>• Identifying standard preparatory conducting beats, release motions, entrance cues, and expressive gestures used by a director</li> </ul>	66-67, 162-163, 240, 515-516
9. Explain the musical elements used to evoke feelings and emotions with a given instrument. Example: use of cannon in the <i>1812 Overture</i> to evoke excitement	25-27, 150

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10. List professional artists who play the same instrument as the student. Examples: Yo-Yo Ma—cello, Winston Marsalis—trumpet	37,39,40, 90,150,175,218,375,478, 483,506,523
11. Demonstrate a conducting pattern of six beats per measure, entrance cues, and cutoffs.	162,165
12. Notate from aural dictation rhythms including half notes, quarter notes, and eighth notes.	210
13. Discuss the importance of instrumental music in other cultures. Examples: promoting and exhibiting patriotism, embracing celebration  <ul style="list-style-type: none"> <li>• Describing the history of orchestral instruments</li> </ul>	42,70,71,86-87, 150,264- 265,270,273,280-290,303- 304,395
14. Identify the order of flats and sharps in major key signatures.	538,539
15. Demonstrate the construction of a major scale using the whole step-half step pattern.	534-535,536
16. Construct ascending intervals from a given pitch. Example: showing A as the note a major 3 <sup>rd</sup> higher than F  <ul style="list-style-type: none"> <li>• Constructing descending intervals from a given note Example: showing D as the note a minor 3<sup>rd</sup> lower than F</li> </ul>	536,537