

# ***Band Instruments: Appendices***



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# Appendix A: Instrument Selection Procedure

Instrument demonstrations are suggested prior to the instrument selection procedure, to introduce students to the range of instrument options. The teacher should enhance this experience by displaying and demonstrating each instrument to students. Live demonstrations are the best way to familiarize students with the instruments. If scheduling, geography, or budget does not allow the hiring of individual instructors to demonstrate each instrument, the teacher can use recordings, video, or online video samples to give an example of the techniques and characteristic sound of each instrument.

To manage the instrument selection process, it is urged that the teacher distribute a ranked instrument selection form, to gather information about the student's background and desired instrument (page 6 of Sound Start by Brian Appleby and Scott Rogal offers an excellent sample instrument selection form). Some educators may choose to administer the Gordon Measures of Musical Aptitude standardized test, using student musical aptitude data to inform final decisions about instrument assignments.

Ensure that parents and guardians are fully informed of the selection procedures, criteria for decision making, and place emphasis within your articulated rationale on creating an ensemble that will maximize the opportunities for all students to succeed.

### *Tips for Teaching Success*

Recognize during the selection of sample recordings or demonstrations that the ability to inspire students to consider the full range of instruments is often directly related to the quality and relevance of the examples they hear on each instrument.

Group musical instruction is like offering a team athletic experience. At the heart of any successful band music program is a community perspective best summarized as “the needs of the ensemble outweigh the needs of the individual player”. Group music instruction is not the same as taking private lessons. Group instruction is very efficient and serves the needs of young musicians. The music teacher must balance the needs of the student against the factors that will ensure success of the class ensemble. In wind band instruction, balanced instrumentation is key to the long-term success of the program. Without a balanced class and ensemble instrumentation, students will not be able to experience great works of art later in the program, and the band will have a weak core sound, lacking the crucial quality of resonance.

Actual numbers may vary slightly for several reasons, but the instrumentation of an average class with 26 players should resemble the following instrument assignments:

4 flutes	1 oboe	6 clarinets	2 alto saxophones
3 trumpets	2 French horns	3 trombones	1 euphonium
2 tubas	2 percussionists		

*\* if oboe and alto sax selections are to be delayed, increase clarinets to 9*

Even if the class is smaller, the teacher must ensure that bass clef instruments are fully represented, especially tuba. Tuba can sustain and anchor clusters of treble clef instruments. In larger classes, the music teacher should try to maintain this proportional distribution of instruments.

Occasionally, gifted string players come into the band class, on violin and cello. Accommodation can easily be made for these players. They usually have extraordinary experience and private lessons on these instruments. Their unique background also makes them ideal candidates for oboe and bassoon instruction. Encourage the violinists to cover oboe parts, and cellos to cover bassoon parts in their string instruments, but also leave the door open for these players to pick up oboe and bassoon, respectively.

Inevitably, a few students will show up with a band instrument, either purchased by parents (hopefully of reasonable quality), or from a parent or sibling who played that instrument in the past. Some students may arrive with prior instruction on a band instrument. Usually, the teacher will encounter fewer problems if they try to incorporate these students' prior experience and instruments into the class instrumentation. Even so, the teacher is responsible for the success of the class ensemble and will make the ultimate decision as to who plays what, for the good of the program.

*Tips for Teaching Success*

To allow drum-set and electric bass into the traditional wind band classroom would be akin to a European student arriving to football practice and demanding to use a soccer ball instead of a North American football. There will be a role for these instruments in the jazz band setting, but not in the wind band class.

The electric bass and drum-set are fine instruments, but they belong to a different genre of music. In particular, the electric bass is often seen in a concert band setting. It does not have the ability to sustain tone without excessive booming and volume issues. This makes it virtually impossible to balance overall ensemble sound, especially in the song-like, cantabile repertoire so vital in the development of young wind musicians. String bass is better able to fit into the performance class, if there is at least one tuba. The powerful, rich sound of the tuba simply cannot be replicated.

Teachers are urged to advise students who come to class with an electric bass on day 1 that they can play these instruments in an extracurricular jazz band *only* if they play tuba or string bass in full band class. Drum-set belongs in extracurricular jazz band settings unless specified repertoire by a composer. Beginning percussionists will need both mallets, drumsticks, and a practice pad, to participate appropriately in the mixed band class. Percussionists must play keyboard mallets and develop snare drum technique in class. Equal strength in pitched and un-pitched percussion instruments is the desired ideal.

Certain instruments place extraordinary demands on the musicianship or physical abilities of young students. For these reasons, teachers are encouraged to start players who want to play bassoon, bass clarinet, tenor, or baritone saxophone, on the B-flat clarinet, and switch them to these large instruments after a full year of instruction. Study of the clarinet allows students to cultivate air control, articulation concepts, and finger coordination that will ensure success if they ultimately choose to switch to the larger woodwind instruments. Likewise, the piccolo offers specific challenges for flute players, and usually should not be offered to first year players as an option. Piccolo can be assigned to successful flute players in their second or third year as an extended learning opportunity.

# Appendix B: The Art of Practicing

Adapted (with permission) from *How to Practice Your Band Music* by Jack Brownell

Note: Teachers may find the information in this appendix to be useful in encouraging students to practice.

The goal of this information is to help guide you in learning how to practice. You will be more effective if you plan what to achieve in each practice session and have a strategy for accomplishing that plan.

We must understand that learning to play an instrument is a gradual process that requires patience. You will catch on to some things very easily; and there will be times when you will find a technique, concept, or musical passage difficult to learn. The following fundamentals of practicing will provide useful ways for you to create your own productive practice sessions and find success in overcoming the challenges.

Practice means working on the small unperfected sections of your music until you can play them; then adding these small sections together to make slightly larger sections.

## Practice Fundamentals

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Have the tools and materials you need before starting:

- music stand — one that adjusts to a comfortable height and angle
- chair — one that is straight and armless that will allow you to sit with proper posture (or practice while standing up)
- pencil — do not be afraid to mark on the music
- metronome
- tuner
- recording device

## WHERE DO I PRACTICE?

- find a place that is free from distractions — no TV, computer, phone, etc.
- find a spot that will not disturb others

## WHEN DO I PRACTICE?

- Dr. Suzuki said, "Only on the days that you eat!"
- best plan is to make practice a part of your daily routine

## HOW DO I KNOW WHAT TO PRACTICE?

- During rehearsals, note which passages give you trouble, and work on those parts during practice time. Consider placing parenthesis around each little excerpt ( ) that you feel needs work
- use a pencil to mark on music (never a pen) – you will want to erase the problem
- areas you have marked once you have mastered them
- Practice with goals in mind; fix something. Can your fingers move the way you want them? Can you hold the whole notes if you are supposed to? Are you playing all the articulations correctly? Are you making musical phrases? Do you know what the musical terms mean in the music you are practicing?
- After playing a section of a piece, ask yourself what went well. Also ask yourself what should be improved (articulation, rhythm, diction, fingering, dynamics, steadiness of tempo, etc.).
- break the music into even smaller sections (called chunks)
- practice parts you need to improve, and avoid practicing what you already know

## HOW DO I PRACTICE?

- Ask yourself, "What do I want to accomplish today? Do I want to polish a piece? Slowly learn part of a new piece. Play with heightened musicality? Fix some problem spots?"
- As you practice, consider questions such as "Am I playing in tune? Is the rhythm correct? What parts of the piece need work?"
- Practice is intense concentration on a specific part of the music.
- You must have clearly defined goals, and several ways in mind on how to reach these goals.

## PRACTICE TIPS FOR BEGINNERS AND LESS EXPERIENCED PLAYERS

### Step One

Name the notes out loud. The note names are either A, B, C, D, E, F, or G, and can be accompanied by either a flat or sharp.

### Step Two

Repeat Step One, and this time finger the note on your instrument as you say the note name aloud. Mallet players should place the mallet over the note you will eventually strike. Trombone players use their slide positions rather than “fingerings.” Guitar players will place their fingers on the fretboard.

### Step Three

Repeat Step Two, saying the note name and fingering, and do this in tempo (at this point you are still not actually playing the music yet.)

### Step Four

Now play the music (in tempo) using your instrument.

## **PRACTICE TIPS FOR THOSE WITH A BIT MORE EXPERIENCE**

Remember that while practicing, your function is to be your own teacher. You must do exactly what your teacher does – listen, make a diagnosis, prioritize, and devise a plan for improvement. You need a four-step process.

**Step One:** identify the problem area

**Step Two:** what is not working in that passage – be specific

- rhythm difficulties
- nasty note combinations/nasty rudiment combinations
- too high (or too low) (or too fast to stick evenly)
- dynamics

**Step Three:** How do I fix it?

**Step Four:** put fix-it plan into action and persist

## **HOW TO MAKE YOUR ACTION PLAN WORK**

### *Rhythm difficulties*

- *never* play until you fully understand the rhythm
- *always* work in small chunks – one or two measures at most
- with a pencil, write the “counting” above difficult parts, or pencil in where each beat falls in the bar
- count the passage out loud (while tapping your foot or using a metronome)
- count and clap tricky rhythms (while tapping your foot or using a metronome)
- finger the notes while naming the notes out loud (in rhythm, if possible)
- play it
- listen to what you are playing and be your own teacher (was that the right note, correct rhythm?)
- increase your speed gradually, only after you can play it perfectly

## *Nasty Note Combinations/Nasty Rudiment Combinations*

- as always, work in small chunks - sometimes only 2 notes at a time
- build the phrase backwards: play the last note, then the last two notes, then the last three. E.g., Z, YZ, XYZ, WXYZ, etc. When you have added enough notes so that the passage has become difficult again, remove a note and repeat until you are confident again.
- adding another note: by the time you have done this to a 10-note passage, you will have played the last few notes at least 10 times, and they will flow out of your instrument when you play the passage in context
- Build the phrase one note at a time (A, AB, ABC, etc.). When the passage becomes difficult again, remove a note and repeat until you are confident before adding another note.
- Play the difficult passage with all articulations removed and then practice with the markings returned.
- When you have learned the small section on which you are working, add more to it. Add the pickups or the measure before. Take it into the next measure.
- Be sure to practice the "links". Practice measure 4, then measure 5, and then link 4 & 5 together.
- Go over the "offending" notes in many ways - forwards, backwards, different rhythms, staccato, legato.
- Start slowly & gradually work faster. Play it at all tempos.
- Do you know your alternate fingerings (standard sticking patterns) that help make the tough spots easier?

### *"It's too high!" (or too low) (or too fast to stick evenly)*

Be sure you have practiced your basic skills.

- Brass players, are you working on lip slurs every day? These strengthen your chops (embouchure) so that you can slur more easily, but also so you can have strength and be more secure on low notes and high notes.
- Woodwinds & Brass, are you playing long tones? They strengthen muscles also.
- Do you warm up before every practice? Work up to (or down to) the note gradually. Play the notes around it and be sure they are solid and gradually add the next one.
- Is your embouchure/position correct for this note? You may need to tighten your lips or open your jaw more, take more mouthpiece in your mouth, or angle the instrument differently. Ask your teacher.
- Practice every day. That is a must for a good tone and a good range.

## *Dynamics*

- Exaggerate! Play the "louds" stronger and the "softs" quieter.

## *Persist!*

- Work slowly and methodically, in small sections (phrases or even measures). Repeat the passage many times *after* you get it right; at least *three consecutive repetitions* before moving to another segment.
- patience and honesty are key factors in this process – patience to know that improvement will be slow and gradual; honesty in that you do not cheat...

## **Play at a practice tempo**

- practice a difficult phrase slowly, at a tempo where you can play it flawlessly
- divide the tempo, practicing half as fast, or even one-fourth as fast as the finished tempo
- practice at a steady, even tempo with equal beats
- when you have mastered the section at a slower tempo, try gradually increasing the tempo
- make sure you include dynamics, articulations, and style
- occasionally, tape record yourself and listen critically

### *Tips for Teaching Success*

The famous trumpeter Wynton Marsalis says:

“Concentrate when practicing. If you cannot concentrate, stop and continue at another time.”

Take breaks when you need them to avoid boredom. Go outside for a short walk and be disciplined enough to come back and finish what you are working on. Simply sitting with your instrument and mindlessly playing through your music is unproductive, inefficient, and wasteful. Use your brain and your ears in the practice room!

## **Listening**

- having a good characteristic tone is important – listen to professionals
- attend concerts, purchase/download recordings of good musical performances, especially those that feature the instrument you play
- if you want to become excellent on your instrument, listen as much as possible
  - listen to great artists, (specifically brass artists, woodwind artists, and percussion artists)
  - listen to singers, violinists, great orchestras, and ensembles
  - when you are listening to a great artist you are practicing, take it in
  - the secret is to always be in practice mode, to always be listening.

## Reminders and other suggestions

- plan and set goals to try and accomplish for each practice session
- even great performing artists practice regularly and systematically
- never allow yourself to make the same mistake repeatedly – practice makes permanent, not perfect
- learn how to use a metronome
- Do not stop as soon as you "get it". Do it three more times. To make it permanent, do it correctly three times in a row. If you make a mistake on the third time, start all over.
- keep a journal of what your teacher says at each rehearsal/lesson – note things that need more attention in each piece you are learning
- practice for results, not just for a length of time
- If you start making more mistakes or getting really frustrated, take a break. Come back to the spot later in your practice, or even tomorrow.

## Other ideas

- Play in small ensembles. Musicians agree this is one of the most effective ways to improve your musicianship.
- Practicing the same music for a year will not help you improve as much as attempting and rehearsing a wide variety and larger quantity of music. This will give you more musical depth.

### *Tips for Teaching Success*

Famous cellist YoYo Ma said, "Never make a sound unless you hear it first."

That is, have a mental concept of that tone quality, pitch, dynamic value, articulation, etc. you want to create – before you play it.

## Using a metronome

The main purpose of a metronome is not to help you keep an even tempo. While this is an important by-product, the metronome is most useful as a practice regulator. Apply this metronome technique to your own practice. After you have discovered and located the problem passages, formulate a plan of action. Divide pieces into sections for concentrated practice.

**Step 1:** Using a metronome, find the speed for each piece that will allow you to play it without a mistake. It might be incredibly slow, but that is okay. Begin working at this tempo, playing everything correctly.

**Step 2:** Continue as before, gradually moving the metronome up in tempo as you are able. Mark your tempi on the music to keep track of how you are progressing. Work on small sections in a repetitive manner.

**Step 3:** Continue as before, gradually increasing the tempo. By now you should be able to play entire pieces or large sections of your pieces without stopping at very close to performance tempo. Some pieces or exercises will take more than one day, or even a week to master.

## Another approach

Robert Marcellus, former principal clarinetist of the Cleveland Orchestra, taught another metronome technique. He had students repeat a section several times at half tempo followed immediately by one play-through at full tempo. Try three times at half speed followed by one at full speed.

### *Tips for Teaching Success*

Your Most Important Tool — The Pencil! (or at least one of them)

Advice from a professional:

*You must have a pencil at all rehearsals. Many players do not carry a pencil with them, and if they do, they don't use it enough. You need a pencil to work out all the notes and rhythms, and to correct mistakes as you make them. Trying to remember your mistakes is a major mistake. Think of your brain as a giant computer. Your computer is programmed to see symbols on a page and interpret them. If your brain is seeing symbols and misinterpreting them, and you do not correct your computer's software, it's going to make the same mistake again. Maybe not the next time, but a week later in the lesson when you are under a little pressure. The pencil is extremely important!*

*Marking in the breaths, even where they seem obvious, is another way of training yourself. Breathing is the secret to playing at a very high level, and so much of the time students do not have any idea where they breathe. You can tell that when you work on a Bach Cello Suite with them. They just take breaths any old place. The student must become aware of where to breathe, and the best way to accomplish this is by penciling in breath marks.*

Gordon Cherry, Principal Trombonist of the Vancouver Symphony Orchestra

## The Spot Method

By Philip Johnston

This technique is more a diagnostic tool than anything else – it lets you know which parts of the piece you really should be working on.

- Start at the beginning of the piece. When you make the very first mistake – however slight – stop and put a small spot above that exact place in the music – not just the exact bar, the exact beat too.
- Play again, but this time from where you stopped.
- Play until your next mistake, and then place another spot.
- Start again from there and continue to place dots at every mistake.
- The purpose is to record where the problems are, not to fix anything.
- When you get to the end, go back to the beginning, and redo the process.

- For this method to work properly, cycle through the whole piece half a dozen times, stopping and putting spots every time something goes wrong.
- After six times look at the music. Some bars will have spots above them, and some will not. Some will look as though they have measles. They are the sections needing the most practice.
- Spot-free sections indicate you do not need to practice those sections.

## SIGHT-READING

Set aside time to sight-read during every practice session.

Sight-reading checklist:

- time signature: understand the top and bottom numbers
- key signature: name the key to the piece of music
- tempo: look for a tempo marking at the beginning of the music
- rhythm: identify any unusual rhythms
- accidentals: scan the piece of music for flats and sharps that are not in the key signature
- articulations: scan the music to identify tongued and slurred patterns
- expression: scan the music for dynamic markings, phrase ideas, style etc.
- miscellaneous: check for repeat signs/endings, measure repeats, *Da Capo/Dal Segno* markings, *fermatas*, and/or pick-up notes

Sight-reading process:

- After you have completed the sight-reading checklist, count one full measure of preparation in your head to determine the tempo and begin the selection.
- DO NOT STOP until you have reached the end.
- After you have finished sight-reading the music, analyze your mistakes to determine which category of the checklist you need to review
- Record your sight-reading for extra clarity in evaluating.
- Do not depend on your teacher to correct rhythms or note-reading errors. Make the most of your rehearsal time with your teacher and work together toward the goal of creating beautiful music as an ensemble.

*Whether you practice for five minutes or five hours, it is still progress. But the more you practice, the more addicted you will become to the joys and rewards of having a musical instrument at your command.*

## Practice Practicing

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Name \_\_\_\_\_

Date \_\_\_\_\_

Title of music you are working on \_\_\_\_\_

Identify the “problem” spots \_\_\_\_\_

Describe how you decided that you needed to work on this spot \_\_\_\_\_

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What is your goal in this practice session? Rhythm? Difficult notes? Musicality? Range? Tempo? Other?

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Describe why this spot was difficult for you ("I didn't understand the rhythm," or "The combination of flam & triplet confused me" or "The notes bobble when I slur between them" — describe your issue).

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Describe what techniques you used to tackle this passage \_\_\_\_\_

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How many times did you practice this passage in one session? \_\_\_\_\_

Describe some of your successes or frustrations \_\_\_\_\_

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What are your future practice plans for this spot? \_\_\_\_\_

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What did you learn during this session (did you learn something about your instrument, about you as a “practicer,” about practicing in general, about the piece of music? Was this session useful? Fun? Or....)

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# Weekly Practice Record

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(contributed by Mary Turnbull, pilot teacher)

<b>Name:</b>	<b>How well do I know this after the week's practice?</b>			
<b>Date:</b>	<b>Check one of the boxes</b>			
<b># Sessions this week</b>	<b>I need help with this</b>	<b>Getting there slowly</b>	<b>Almost ready</b>	<b>I've got this!</b>
<b>Scale</b>				
<b>Technical Exercises</b>				
<b>Teacher Song Selections</b>				
<b>Student Song Selection</b>				
<b>Describe any problems. What hard spots did you practice?</b>				

# Instrumental Music Practice Journal

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(contributed by Dina Burt, pilot teacher)

Name: \_\_\_\_\_ Date: \_\_\_\_\_

Briefly outline your practice schedule. How often do you practice per week? When you do practice, how long is the session for?

What specifically do you do in a practice session? For example, what do you do for a warmup? What do you work on for technique, rhythm, breathing, etc.?

What do you do when you warm up?

What music do you practice? Mostly out of your method book? Sheet music? Play by ear?

What do you need to work on when you are practicing? What goals do you set with each practice session?

Do you use a metronome? There is an online metronome on the school band webpage.

P.S.....There are tons of great resources on the internet about how to practice. Just search “how to practice flute” or “how to practice trumpet” or “clarinet reed placement” or “tuba warm up”.

## Appendix C: Planning Charts

Teachers are encouraged to use charts such as these to assist in planning a range of learning/assessment activities. Assessment emphasis should be on formative (assessing for), more so than on summative (assessing of). Experiences outlined in the modules include opportunities for learning *and* assessment.

### Planning Chart

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	Grade 7	Grade 8	Grade 9
Essential Questions or Focus			
Essential Terms and Vocabulary			
Content			
Skills			

Planning Chart *continued*

	<b>Grade 7</b>	<b>Grade 8</b>	<b>Grade 9</b>
Assessment			
Learning Experiences			
Notes for Differentiation			
Resources			

# Appendix D: Assessment Resources

## Exit Cards

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Use quick and effective strategies such as an exit card to check for understanding and help students to reinforce key concepts from the lesson. Allow this feedback to inform your next lesson if you notice any misinterpretations or missing concepts.

### EXIT CARD

List 2 main points you remember about today's lesson on posture and breathing:

1.

2.

(Pass in as you leave the class)

### EXIT CARD

1.

2.

(Pass in as you leave the class)

# Home Practice Diagnostic Chart

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Name: \_\_\_\_\_

HOME PRATICE – DIAGNOSTIC CHART	
Performance Task:	
When I sound like this:	I could try this:

# Performance Skill Rubric

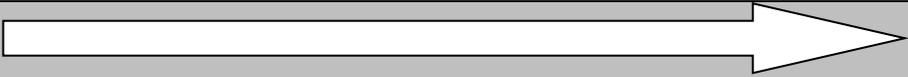
Name: \_\_\_\_\_

PERFORMANCE SKILL RUBRIC				
				
Stage of Progress	Developing the Skill			Achieved Skill

# F-Concert Performance Task

This is a sample of a formative assessment rubric. All columns describing stages of development are formative in nature and do not translate to a mark.

Name: \_\_\_\_\_

PERFORMANCE SKILL RUBRIC				
F-Concert Performance Task				
Stage of Progress	Developing the Skill			Achieved Skill
Perform an F-Concert note with good tone	<ul style="list-style-type: none"> <li>Begins with a full, in-time breath</li> <li>Working to produce a sound that is clear (does not wobble, is not fuzzy, and without squeaks)</li> </ul>	<ul style="list-style-type: none"> <li>Begins with a full, in-time breath</li> <li>Working to sustain a steady air stream</li> <li>Working to use a “T” sound to begin each new note</li> </ul>	<ul style="list-style-type: none"> <li>Begins with a full, in-time breath</li> <li>Can hold a steady, clear sound for 4 counts</li> <li>Uses a “T” sound to start the note while maintaining a steady stream of air</li> <li>Working to release the sound with a gentle “H”</li> </ul>	<ul style="list-style-type: none"> <li>Begins with a full, in-time breath</li> <li>Can hold a steady, clear sound for 8 counts</li> <li>Air stream consistently moves through the instrument</li> <li>Three parts of the note are evident (“TOH”)</li> <li>Sound can be described as beautiful</li> </ul>
“Default” Articulation of F-Concert (4 quarter notes)	<ul style="list-style-type: none"> <li>Begins with a full, in-time breath</li> <li>Working to sustain a steady air stream while playing four steady quarter notes</li> </ul>	<ul style="list-style-type: none"> <li>Begins with a full, in-time breath</li> <li>Air stream is constant</li> <li>Working to move the tongue appropriately to articulate each note</li> </ul>	<ul style="list-style-type: none"> <li>Begins with a full, in-time breath</li> <li>Tongue simply “interrupts” the air to start each note, as opposed to “chopping/stopping” the air stream</li> <li>“T” sound to start each note is gentle, as is the release</li> </ul>	<ul style="list-style-type: none"> <li>Begins with a full, in-time breath</li> <li>Each note has a clear separation while air is always moving through the instrument – “TOH”</li> <li>Pitch, note accuracy, and pulse are excellent</li> <li>Sound can be described as beautiful</li> </ul>

## Instrument Review and Inventory Assignment

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Observe and listen to a recorded performance on your instrument. Comment on the topics in each category. Use resources such as Naxos Online, CBC Canada Live, or even YouTube to find excellent live and pre-recorded performances of your band instrument.

Name: \_\_\_\_\_

Quality Inventory	What did you observe this performer do (in each category)?	How can this observation be appropriately applied to how you play your own instrument?
Posture		
Hand position and body alignment		
Use of air		
Sound quality		
Pulse/tempo		

# Progress Report

Name: \_\_\_\_\_ Date: \_\_\_\_\_

STUDENT PROGRESS REPORT			
Checklist			
SKILL	AREA FOR FOCUSED IMPROVEMENT	JUST STARTING	MAKING PROGRESS
Contributes positively as a member of the music ensemble			
Follows the proper classroom procedures for rehearsal and performances			
Plays with a steady pulse			
Plays with a good tone quality			
Blends their sound into the ensemble's sound effectively			
Consistently able to perform at least 5 notes required for the melodies to date			
Play 4-8 melodies from memory at the established standards			
Able to identify the names and sounds of all the wind band instruments			
Contributes helpful insights to peers during ensemble discussions of performance challenges			
STUDENT REFLECTION			
I am pleased with my progress in the following ways:			
I will be focusing on improvement in the following ways:			
I would like help to deal with the following challenges:			

Parent/Guardian: \_\_\_\_\_ Date: \_\_\_\_\_

# Ensemble Performance Observation Chart

Ensemble Performance Observation Chart									
CLASS:						TERM:			
NAME:	Successfully identifies melody vs. accompaniment	Successfully contributes to musical decisions for performance	Successfully follows directions of a conductor	Successfully reads a musical score	Successfully uses graphic notation to express ideas				
1.									
2.									
3.									
4.									
5.									
6.									
7.									
8.									
9.									
10.									
11.									
12.									
13.									
14.									
15.									
16.									
17.									
18.									
19.									
20.									
21.									
22.									
23.									
24.									
25.									
26.									
27.									
28.									

# Personal Goal Statement

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PERSONAL GOAL STATEMENT	
Name:	Date:
I plan to develop my music skills with a focus on	
My “before” picture-evidence used to choose my goal was	
My teacher and I have discussed these solutions:	
Performance Task:	
Challenges:	Strategies to accomplish goal:
I will be ready to show my progress on this day:	
I will demonstrate my progress by:	



# Self-Assessment: How am I doing in band? What areas need attention?

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(contributed by Dina Burt, pilot teacher)

I come to class prepared with my own instrument, music, and book \_\_\_\_

I practice 3-4 times a week at home \_\_\_\_

I attend all rehearsals \_\_\_\_

I prepare my music after and before each class and rehearsal \_\_\_\_

I do a proper warm up before playing \_\_\_\_

I remove my instrument from the band room each night \_\_\_\_

I have a pencil on my stand and use it for marking in my music \_\_\_\_

I listen to the conductor \_\_\_\_

I stop when the conductor stops \_\_\_\_

I am aware of balance when I am playing with others \_\_\_\_

I am aware of tuning when I am playing my instrument \_\_\_\_

I am aware of articulation when I am playing my instrument \_\_\_\_

I participate in class discussion \_\_\_\_

I give feedback when asked \_\_\_\_

I am aware of my key signature when playing music \_\_\_\_

I practice the parts that need work – not the parts I already know how to play \_\_\_\_

I count in my head when I am playing (including the rests) \_\_\_\_

This is what I should do for a warmup: \_\_\_\_\_

\_\_\_\_\_

This is an example of my practice routine at home: \_\_\_\_\_

\_\_\_\_\_

# Christmas Ensemble Project

---

(contributed by Dina Burt, pilot teacher)

Your Name:

Names of the members in your group:

Name of the piece that you performed:

1. How did you go about rehearsing your piece? Describe the way you spent your time when your ensemble had time to practice.
2. Did all members of your group learn their own parts?
3. Did all members of your group contribute suggestions to your rehearsals?
4. Did anyone in your group try to “control” all decisions?
5. Were you happy with your performance at the concert and the recording? Why or why not?
6. Did your group try to be creative in your final product? How?
7. What was the best part about playing in an ensemble? What was the most difficult?
8. If you could do this again is there anything you would do differently?

Provide constructive comments for each of your group members. Include yourself.

Name of Group members	Contributed to the rehearsals	Learned their part	Was creative in their approach	Listened to other ideas

# Improvisation Project – Tracking Chart

IMPROVISATION PROJECT – TRACKING CHART										
CLASS:							TERM:			
NAME:	Successfully improvised response using imitation	Successfully responded in contrast with colour, dynamics, articulation	Successfully responded with a paraphrase of the question	Successfully responded with in contrast to the question	Successfully responded with in contrast to the question	Successfully responded with in contrast to the question	Successfully responded with in contrast to the question	Successfully responded with in contrast to the question	Successfully responded with in contrast to the question	Successfully responded with in contrast to the question
1.										
2.										
3.										
4.										
5.										
6.										
7.										
8.										
9.										
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17.										
18.										
19.										
20.										
21.										
22.										
23.										
24.										
25.										
26.										
27.										

# Outcomes Tracking Chart

OUTCOMES TRACKING CHART										
CLASS:							TERM:			
NAME:										
1.										
2.										
3.										
4.										
5.										
6.										
7.										
8.										
9.										
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13.										
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21.										
22.										
23.										
24.										
25.										
26.										
27.										

# Rehearsal Journal Sheet

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Name: \_\_\_\_\_ Class: \_\_\_\_\_

## Instructions

Listen closely as we rehearse! Complete this sheet as we proceed and use it to organize your own practice. Record sections that you did well and identify areas that need your attention. Make sure your notes are detailed enough that you know what to do when you are practicing. In the “element” column, fill in one of the following elements of music making: pitch, rhythm, intonation, dynamics, style, balance, and tempo. If there is something you need to make note of that does not fit in one of these categories (e.g., a reminder to get your mute ready or to count rests carefully), record “other” in the element column.

I will collect these sheets at our rehearsal on \_\_\_\_\_ (date) to check your progress. You should aim to have ten entries that demonstrate self-assessment and reflection (how you are doing and why/what to do about it).

Two sample entries are provided as examples.

Date	Piece/Exercise	Bar #s	Element	Details	What Now?	Teacher’s Comments
Apr.6	Exercise 21	3, 7, 10, 12	Rhythm	Beat is not steady	Keep on counting and feel the pulse	
Ap.10	Success	5-16	Pitch	I got all the sharps and flats right on!	Now try for smoother legato tonguing	

# Repertoire Fact Sheet

---

(courtesy of Pilot Teacher Paul Hutten)

Name \_\_\_\_\_ Instrument \_\_\_\_\_

Title \_\_\_\_\_

Composer/Arranger \_\_\_\_\_ Genre \_\_\_\_\_

Key(s) \_\_\_\_\_ Time Signature(s) \_\_\_\_\_ Dynamics \_\_\_\_\_

Tempo indications \_\_\_\_\_

Colours/Moods: \_\_\_\_\_

Terms/Indications	Composer's Intent

Write below the most difficult or important rhythm for your instrument (time signature!):

Using a staff and the appropriate clef, write your favourite melody from the repertoire listed above.

# Appendix E: Creating Music Using Graphic Notation

This unit of study is introduced in *Explore Music 7: Introductory Module* and has been reprinted here for reference and use by Band Instruments teachers and students.

## Introduction

---

Music composition should never be viewed as a specialized activity for a select few. Creating music can be simplified and the use of graphic notation can lead to tremendous student success in this area. This is an easy-to-learn method of organizing sound using abstract marks that represent sounds. Following is a suggested unit of study (based on the work of Toronto composer, Michael Colgrass), where students will create, notate, and perform their own soundscapes as a means of musical expression. Graphic notation is particularly appropriate for teachers and students not trained in composing because no knowledge of harmony, melody, counterpoint, or orchestration is necessary to create and perform their own graphic compositions. Composing with graphics encompasses all the principles of music and will make the outcomes easier to explain and understand.

## Resources

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### RECOMMENDED RECORDINGS

- Varese: ARCANA for orchestra
- Berio: SINFONIA for orchestra
- Penderecki: THRENODY for the victims of Hiroshima, for string orchestra
- Peter Maxwell Davies: EIGHT SONGS OF A MAD KING, for baritone voice and ensemble.
- George Crumb: ANCIENT VOICES OF CHILDREN, for mezzo-soprano and small ensemble

### GRAPHIC NOTATION SCORES

- Michael Colgrass: graphic notation examples
- Sydney Hodkinson: *A Contemporary Primer for Band*, Volumes I-II-III Preliminary and intermediate studies in graphic notation for any number of wind and percussion players. (Theodore Presser Company).

### TEXT

- Colgrass, Michael My Lessons with Kumi: How I Learned to Perform with Confidence in Life and Work.

## MATERIALS

- Chalkboard (or whiteboard)
- 8-1/2 x 11 paper (lots!)
- Pencils & erasers
- Clear tape
- Graphic notation example sheets (optional)
- Musical instruments (optional)

## GETTING READY

To begin, play recordings of a wide range of music; orchestral music, opera, popular music, tonal music, atonal music, musique concrete, and so on. As the students are exposed to a greater variety of music they can be introduced to the concepts of musical architecture (form), texture, function, etc. Discuss the nature of creating music. What constitutes “composing?” Why is music created? What resources can be used?

### *Tips for Teaching Success*

“To allow the students to discover the process of composing, performing and conducting on their own, the teacher’s role is to ensure that the graphics process is carried out efficiently—acting like the rudder on an ocean liner, helping keep the ship on the desired course.”

## PART A: CREATING A GROUP SOUNDSCAPE

Michael Colgrass has developed a collection of graphic symbols (see page 40) expressly for graphic notation composition. These symbols can be introduced to students at this time. Reading from the graphic notation example sheets, have students vocalize each sound, experimenting and trying various interpretations. Then have students create the same graphic sounds with their instruments. Be inventive – employ different groupings, stagger/overlap entries, experiment with dynamics etc. The symbols can be used to develop instrumental performance techniques applicable to reading student compositions and serve as inspiration for students to develop their own sounds and corresponding graphic symbols.

Invite a volunteer to place on the board a graphic notation figure that represents a sound they are hearing. Point out that the top and bottom of the board represent how high and low the voice can go and the soundscape will read left to right. After the first volunteer writes and sings a sound on the board, have their hold the chalk/marker until a second student volunteers to add another sound to the board. This continues until the group agrees the composition is satisfactorily completed.

Invite a volunteer from the group to go to the board and guide the group through a vocal performance. The leader may simply use their hand as a “cursor” or attempt more sophisticated gestures as required to achieve a group performance. Whatever the approach, allow the leader to discover their own method. Then invite a second and third person to interpret the piece with the group.

## PART B: CREATING INDIVIDUAL SOUNDSCAPES

While still in the group setting, give each member of the group a sheet of blank paper. Each student creates their own graphic notation piece.

Invite a volunteer to write their piece on the board and guide the group through an impromptu performance (vocal/instrumental). This can happen with as many students as time will allow.

Now the class can be divided into two groups: those who want to continue to compose graphic pieces alone or in pairs (larger composition teams are not recommended), and those who want to practice reading graphics on their instruments. This reading practice on graphics can be done with the teacher taking the group through either the Colgrass graphic examples, or the other graphic pieces already written by the students.

*Note: Gaining proficiency at reading graphics with voices or on instruments is vital to the success of graphic music performance.*

### *Tips for Teaching Success*

The following are guidelines for structuring compositions:

*Unifying Idea:* Strong pieces of music usually have one basic idea. In classical music this would be a theme or motif. Example: the first movement of Beethoven's 5<sup>th</sup> symphony uses one motif throughout (demonstrate by singing or playing a recording). A programmatic theme is the use of a subject or story as a unifying idea – like a rainstorm, auto traffic, sounds of birds and nature, etc. In programmatic pieces, encourage students to pick topics about which they feel passionate.

*Contrast:* Strong music creates interest using contrast: fast/slow, loud/soft, high/low, thin/thick texture, varied use of instruments. Ask students to complete a “what if” or “as if” statement to get ideas. Example: “What if” I start loud and then suddenly get soft? What if I have everybody whistle “as if” they were birds? What if I used only three people and then suddenly used everybody?

*An Inciting Event:* An inciting incident or event is an idea that stands out from the background and gets the listener's attention. Such an idea, once introduced, needs to be developed and resolved. A distinctive melody can be such an event. Introducing a special instrument (soloist) can be such an event. An inciting event is what makes one piece of music stand out from another.

*Dreamer-Realist-Critic* (“Triple position”): Suggest to the composers that they alternately place themselves in three frames of mind, or “rooms”. In the “Dreaming” room they can imagine anything with no limits on their thinking. They take ideas from this room to the “Realist” room where they ask questions about practical issues: How many players or singers do I need to perform this piece? What instruments and voices do I have available? How big a space? How long will it take to prepare? How much will it cost? Finally, they will visit the “Critic” room where “why” questions are posed: Is my idea original? Is it too long? Why drums? Why that topic?



Have students plan their pieces employing the triple position concept. In their journals they can record their thoughts, as they occur, in each of the three “rooms” (dreamer, realist, and critic). At the end of this process, they may have the kernel of an idea for their composition.

*Tips for Teaching Success*

Remember, it is possible to mix conventional notation along with the graphic notation, if the desired sounds are best represented in this manner. Also, voices can be mixed with instruments.

## **PART C: “THE CREATIVE CRUCIBLE” – THE COMPOSERS’/PERFORMERS’ WORKSHOP**

In this part of the unit, students will begin composing, and to begin the process, it is crucial that they imagine. Encourage them to avoid putting pencil to paper until they can hear something in their minds. Allow them to vocalize with abandon as they explore their own “sound language.” This may prove challenging in a classroom environment and may be more effective if done at home.

Eventually, the composers will present their first drafts to the class. The composers need to make photocopies for the performers; they draw their pieces on a whiteboard; or they can project pieces onto an overhead projector or using an LCD projector. The composers now lead the class through a reading of their pieces thus hearing the effectiveness of their ideas and getting feedback from the group.

Conducting will be a new experience for the students. As much as possible, allow the students to experiment with differing approaches to non-verbal communication. Discussion between players and conductor can be effective in developing appropriate gestures. Invite students to also conduct pieces other than their own. This activity alone can produce remarkable discussions on the nature of artistic intent and interpretation.

*Tips for Teaching Success*

In working with the young composers, you must be willing to engage yourself in their world. Try to imagine what they are thinking or feeling so you can advise them while minimizing your own ideas of how their pieces should sound. Try to understand the sounds they are trying to produce and why.

To save time in class, it is vital that when conducting their pieces composers avoid lengthy descriptions *about* the music. They should provide only necessary instructions that proceed directly to practical performing of the music. As issues are identified, particularly in terms of a desired sound, the composer/conductor should vocalize the sounds as best as they can. There may also be significant input from the musicians—suggestions as to how they can produce the composers’ desired sounds, or even suggestions about the structure of the work itself. This is an exciting phase in the process.

Eventually, the pieces will reach a final state and a performance for an audience is now encouraged. Students are inspired by time limits. Setting a date for a public performance tends to stimulate their creative thinking. Ensure that pieces are recorded so that students may reflect on their efforts and have a lasting record. Also, videotaping of the whole process can provide a valuable reference document for the school.

### *Guiding Principle*

Wherever possible throughout the creativity and performance exercise, the students should be allowed to discover the composing, performing and conducting process on their own, without the intervention of the teacher. The teacher's job is like that of a rudder on an ocean liner, to help keep the ship on the student's desired course.



In their journals, have students document their personal compositional experience using guided questions such as

- How did they choose the “topic” for their piece?
- Why/How did they develop specific graphic symbols?
- Did their piece effectively communicate their thoughts and emotions?

The students can also record their responses to other composers' pieces heard in the class. Encourage them to place themselves in the minds of the other composers.

- What were those other composers thinking?
- What did they want the listener to think or feel about each piece of music?
- Why did they choose a particular medium?

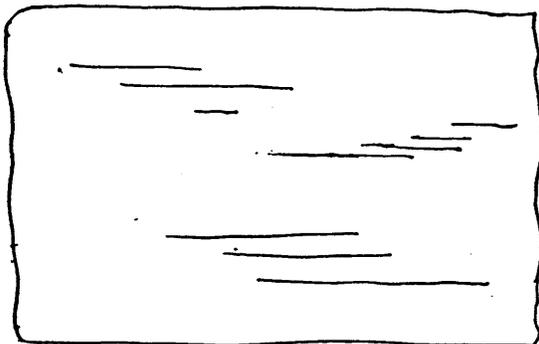
# Graphic Notation Symbols

(as developed by Michael Colgrass, Canadian Composer)

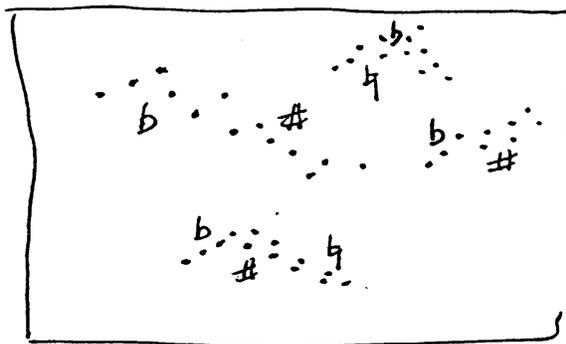
1.

## GRAPHIC NOTATION EXAMPLES

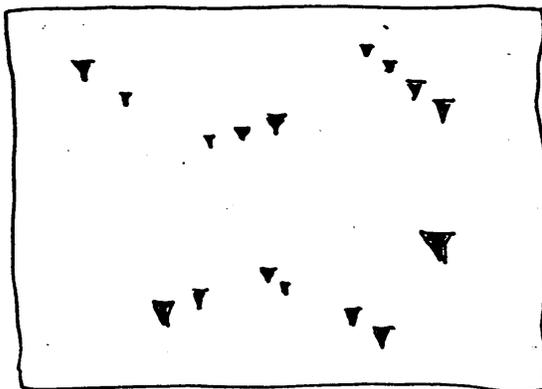
Typical graphics composers can use in creating new pieces.  
These examples can also to be used by instrumentalists to practice performing graphics.



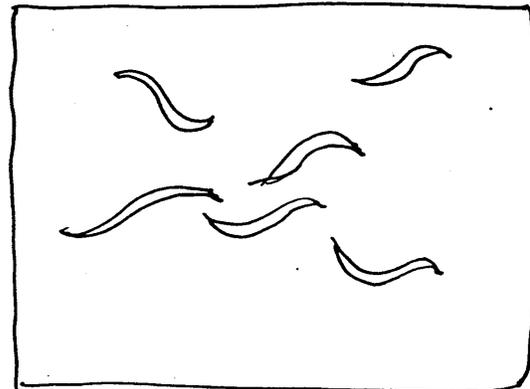
**LINES**  
Long tones



**SKITTERS**  
Very short notes



**BITES**  
Short, sharp attacks

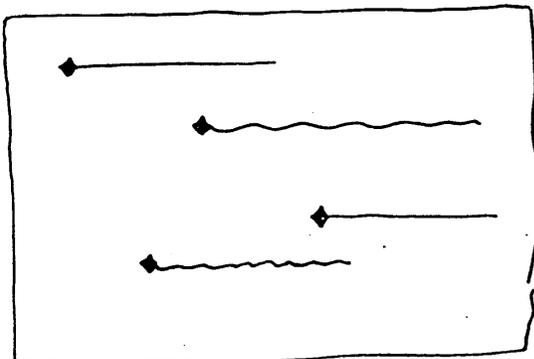


**DOLPHINS**  
Swoops of sound  
Thick = loud, thin = soft

GRAPHIC NOTATION EXAMPLES

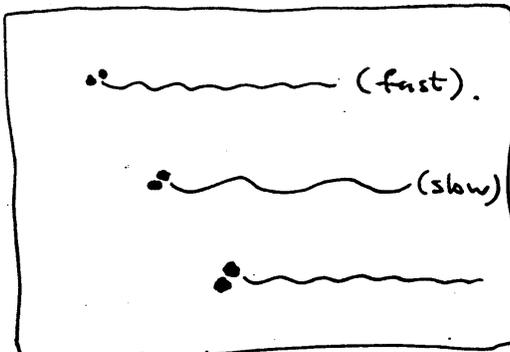
2.

(continued)



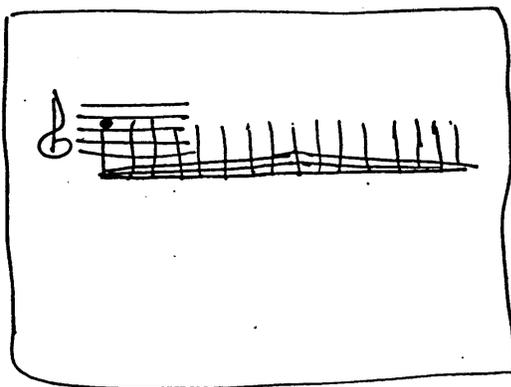
**SURPRISES**

Loud attack, then immediately soft,  
with straight or wavy line



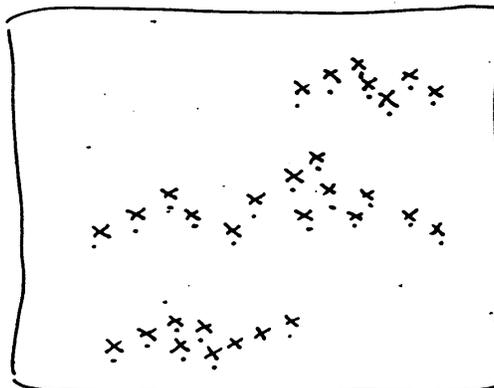
**QUIVERS**

Alternate quickly  
between two adjacent pitches



**SKIDDING**

Speed up and slow down  
on one pitch

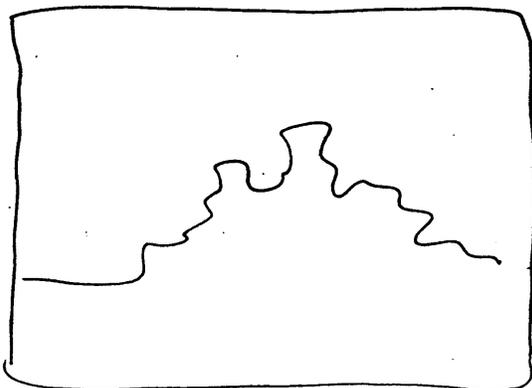


**MICE**

Random mouth clicks  
or click keys on instruments

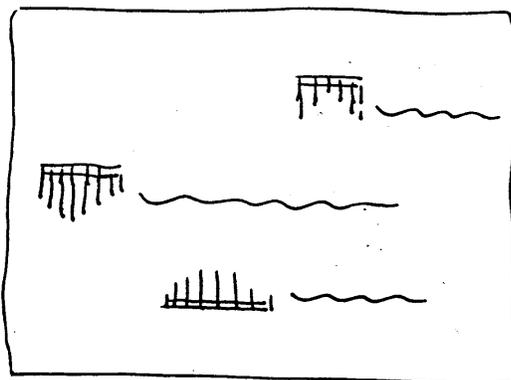
**GRAPHIC NOTATION EXAMPLES**

(continued)



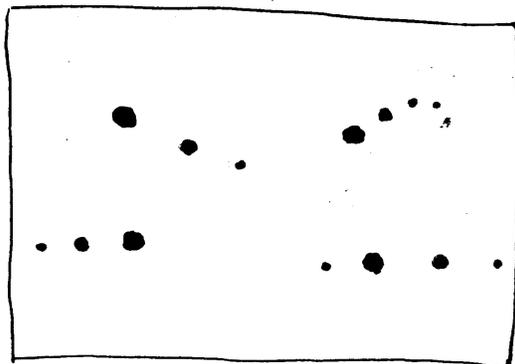
**LANDSCAPE**

One long uninterrupted line



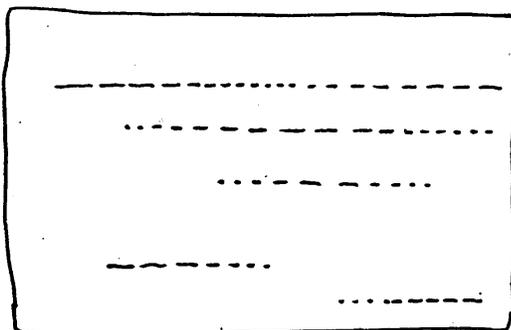
**MURMURING**

Rapidly play any convenient series of pitches



**ROUND TONES**

Short but full sounds.  
Volume according to size.

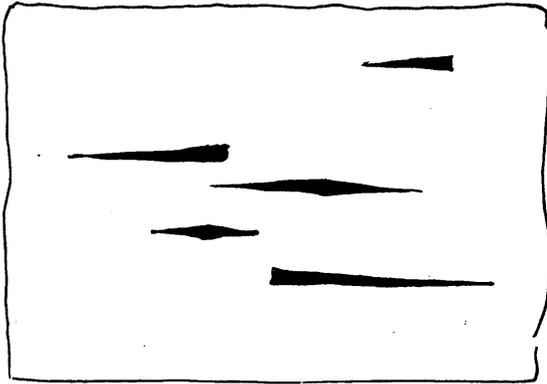


**LINES & DOTS**

Combine long and short  
on same note

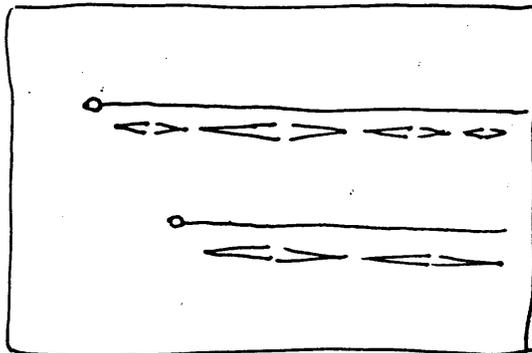
**GRAPHIC NOTATION EXAMPLES**

(continued)



**SWELLS**

**Soft to loud - loud to soft**



**WAVES**

**Breath accents and swells  
on one long uninterrupted tone**

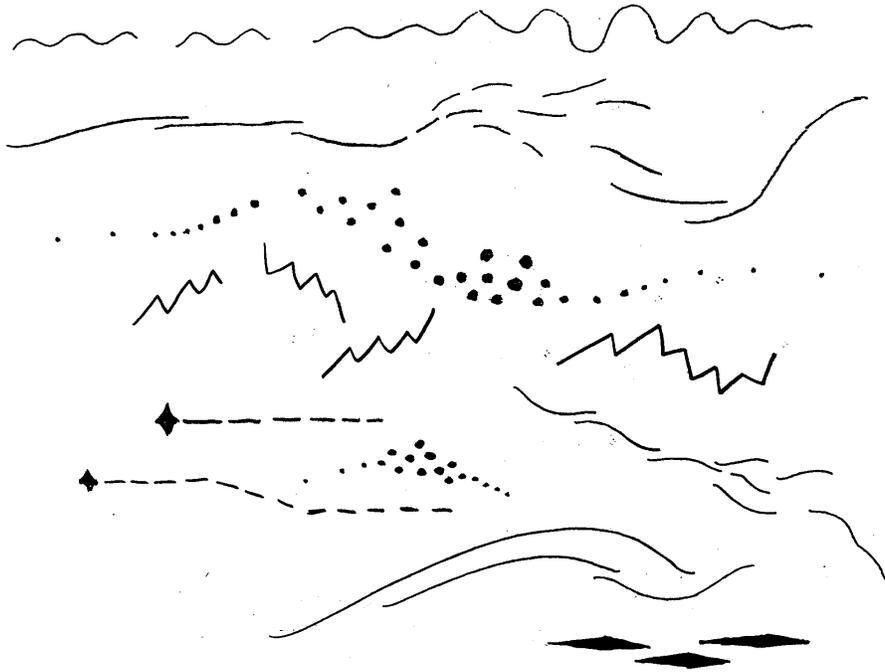
5.

### EXAMPLE OF A COMPLEX GRAPHIC COMPOSITION

Note the complexity of this design. Six elements are employed: curved lines, dots, jagged lines, swells, wavy line and diamonds with straight lines.

This is a complex structure which is already so active it leaves little room for development.

Indeed, which idea would you develop?



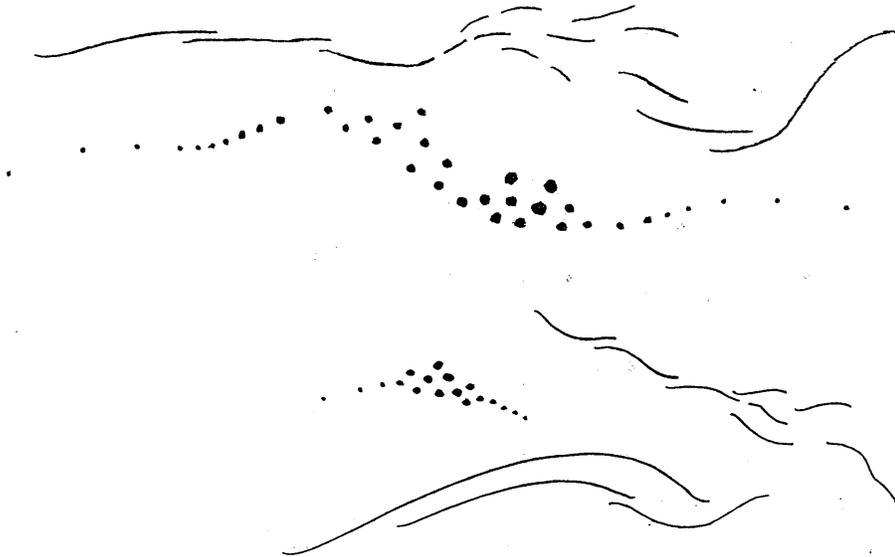
6.

## EXAMPLE OF A SIMPLER GRAPHIC COMPOSITION

This graphic design employs only two elements:  
curved lines and dots.

These two gestures are vividly contrasting and offer a clear  
statement of the subject of the work.

Other elements can be brought in gradually, growing out of  
the interplay between the dots and curved lines.



# Appendix F: Composition Resources

## ABA Composition Project

---

(contributed by Gale Lohnes)

You and your group will compose a short piece in ABA form. Each section must be:

- 8 bars long plus you will have a 4-bar coda.
- You will have 28 bars of music to write.
- You may use concert B-flat or E-flat.
- You may use some of the rhythms from African Festival.
- When writing in ABA form the B section needs to contrast in style (and can also be a different tempo and/or time signature).
- Remember, you are going to perform this piece so be sure you are comfortable with the notes and range.
- You may all play in unison or add some harmony if you would like.
- Make sure you give your piece a title.

Use the following checklist to help you to write your piece.

- |  |  |
|--|--|
| <input type="checkbox"/> pencil for writing the music              | <input type="checkbox"/> clef sign (treble or bass)              |
| <input type="checkbox"/> key signature                             | <input type="checkbox"/> time signature                          |
| <input type="checkbox"/> indicate a style (andante, allegro, etc.) | <input type="checkbox"/> ABA sections                            |
| <input type="checkbox"/> correct number of beats in each bar       | <input type="checkbox"/> correct placement of stems of the notes |
| <input type="checkbox"/> 4-bar coda                                | <input type="checkbox"/> correct signage for coda                |
| <input type="checkbox"/> rehearsal numbers (usually every 8 bars)  | <input type="checkbox"/> double bar lines at the end             |
| <input type="checkbox"/> title                                     |  |

# Excerpt from Score of Group Composition

(courtesy of Dina Burtt, pilot teacher, and her students)

Handwritten musical notation for the first section. It includes:
 

- Rainstick**: A wavy line representing a continuous sound.
- Clave**: A dotted line with small dots above it.
- WB**: A dashed line.
- Swing**: A musical staff with a treble clef and a key signature of one flat, containing a rhythmic pattern of eighth notes.
- Susp. Cymb.**: A musical staff with a treble clef and a key signature of one flat, containing a rhythmic pattern of eighth notes.
- Fl.**: A musical staff with a treble clef and a key signature of one flat, containing a melodic line.
- BS. Cl.**: A musical staff with a bass clef and a key signature of one flat, containing a melodic line.

Handwritten musical notation for the second section. It includes:
 

- Tbone + Baritone**: A musical staff with a treble clef and a key signature of one flat, containing a rhythmic pattern of eighth notes.
- Tpt**: A musical staff with a treble clef and a key signature of one flat, containing a rhythmic pattern of eighth notes.
- S.D.**: A musical staff with a treble clef and a key signature of one flat, containing a rhythmic pattern of eighth notes. Below it is the text "2nd time only".
- B.D.**: A musical staff with a bass clef and a key signature of one flat, containing a rhythmic pattern of eighth notes.

Handwritten musical notation for the third section. It includes:
 

- Timpani**: A musical staff with a treble clef and a key signature of one flat, containing a rhythmic pattern of eighth notes.
- Fl + Cl.**: A musical staff with a treble clef and a key signature of one flat, containing a rhythmic pattern of eighth notes.
- PP**: A musical staff with a treble clef and a key signature of one flat, containing a rhythmic pattern of eighth notes.
- r.s.**: A musical staff with a treble clef and a key signature of one flat, containing a rhythmic pattern of eighth notes.

NATURE'S VOICE

Handwritten musical notation and sketches for a band arrangement. The page is divided into several sections:

- Top Section:**
  - On the left, a wavy line represents a melodic line for Clarinet (Cl.) with notes C, D, E<sup>b</sup>, G, E<sup>b</sup>, D, C. Below it, another wavy line is labeled "votles" with notes C, D, E<sup>b</sup>.
  - In the center, a large right-pointing arrow is labeled "tpt." and "X3".
  - On the right, there are staves for Flute (Fl), Mellophone (MD), and Trombone (Tbn). The Flute part has notes G, G, and an arrow pointing to a note labeled "DD".
  - Further right, a sketch of a trombone slide is labeled "1. end or" and "MP".
- Middle Section:**
  - A large box contains a wavy line labeled "Cl. + Fl. trill".
  - Below the box, "Tbn + Bar." is written above a shaded oval.
  - To the right of the box, four vertical lines with 'X' marks are labeled "Crash".
  - Below the box, a dotted pattern is labeled "Everyone else".
  - To the right of the box, a note is labeled "tbn" and a crash symbol is labeled "crash".
  - Below the crash symbol, a wavy line is labeled "tpts." and "BLOW AIR MOVE VALVES".
- Bottom Section:**
  - The text "African Drums random rhythm" is written above a musical staff with notes labeled "middle" and "edge".
  - A large right-pointing arrow is labeled "fade".
  - The word "SOLO" is written above a downward arrow pointing to a musical staff with notes labeled "African Drums" and "mp".
  - The word "TUTTI" is written above a series of notes labeled "r", "m", "f", "s".
  - Below "TUTTI", there are sketches for "Susp. cymb." (represented by a circle with horizontal lines), "Clave" (represented by a series of dots), and "WB" (represented by horizontal lines).
  - On the far right, a wavy line is labeled "r.s.".

# Appendix G: The Physical Environment

## The Music Room

The junior high music curriculum requires a combination of music-making and performance space with opportunities for individual, small- and large-group learning in performing and composing. There should be easy access to equipment and materials, including computer technology. The music room must be safe for students and teachers in terms of air quality and acoustic properties, and there must be adequate lighting for music-making.

Within this context, the following chart outlines considerations for the safety and effectiveness of the music room itself. These suggestions are intended to provide flexibility for a range of situations and outline parameters for safe and unsafe facilities.

Minimum Requirements	Desirable Additions	Unsafe Facilities
<ul style="list-style-type: none"> <li>▪ well-lit, well-ventilated room</li> <li>▪ choral classes of 60–80 students require 1,800 square feet, exclusive of storage space</li> <li>▪ instrumental classes of 60–80 students require 2,500 square feet, exclusive of storage space</li> <li>▪ sound transmission rating of 60 between music room and adjacent rooms</li> <li>▪ acoustical panels on walls to provide acceptable decibels for students and teachers</li> <li>▪ secure storage space</li> <li>▪ area(s) for small group work</li> <li>▪ computer stations</li> <li>▪ over-sized sink for instrument cleaning</li> <li>▪ office</li> <li>▪ noiseless lighting and ventilation</li> </ul>	<ul style="list-style-type: none"> <li>▪ height not less than two-thirds of the largest horizontal dimension</li> <li>▪ side walls not parallel</li> <li>▪ ceiling sloped or curved</li> <li>▪ storage rooms, and/or corridors used as sound breaks to adjacent rooms</li> <li>▪ instrument lockers adjacent to main room(s)</li> <li>▪ sound-retardant double-entry door</li> <li>▪ adjacent computer area for composing, arranging, and sound reproduction</li> <li>▪ adjacent stage and performance space</li> </ul>	<ul style="list-style-type: none"> <li>▪ dim, noisy lighting and poor ventilation</li> <li>▪ low ceiling</li> <li>▪ space too small for small-group and full-group work</li> <li>▪ untreated sound transfer to adjacent learning spaces</li> <li>▪ lack of acoustical treatment of walls and ceilings</li> <li>▪ no secure area for equipment</li> </ul>

## EQUIPMENT REQUIREMENTS

In addition to the “one instrument per student” model required for programs, in order for the student to have an appropriate range of opportunities to create, make, present, listen and respond to music, the following equipment should be available in the music room.

- piano (acoustic and/or electronic)
- sound system/recording equipment
- projection screen
- computers
- overhead LCD projector
- MIDI keyboard
- smart board
- desks (tables and chairs)
- chairs (armless, straight back)
- conductor’s stool/chair
- filing cabinets
- music stands
- print music storage shelving
- instrument storage
- VCR/TV
- equipment dolly or trolley
- telephone
- white board with music staff lines
- workstations
- metronome
- tuner
- music folders (leatherette or other durable material)
- instrument repair/maintenance kit

## SOFTWARE

Software applications are utilized in a variety of ways by music teachers and students. Software programs that focus on traditional sequencing, notation, and theory have expanded to include computer assisted instruction, CD-ROMs dealing with historical/cultural contexts, and multimedia.

Students in the junior high school music programs should have access to grade-level appropriate tools, including computers, music synthesizers, word processors, spreadsheets, and database packages. Students should also have access to digital recording devices.

# Appendix H: Repertoire Suggestions

*The test of literature is, I suppose, whether we ourselves live more intensely for the reading of it.*

Elizabeth Drew

Students should encounter the finest examples of writing in the novels, poetry, and plays they encounter as part of their schooling. Teachers and administrators go to great lengths to ensure its appropriateness in content, reader age and experience, and use in the curriculum. Likewise, in teaching for musical understanding, great musical works as texts for teaching and learning are just as important and should be given high priority when selecting repertoire for instrumental and choral ensembles.

Music is an art that finds its meaning through the performance of great literature. In a performance class or ensemble, the teaching of music is always based on the preparation of literature to be performed. Non-performance topics and projects work best when integrated with the repertoire that is explored in ensembles. The purpose of the lists contained in this appendix is to ensure that schools throughout Nova Scotia will have fair and equal access to the very best music possible.

The music on this list has been chosen because it satisfies a variety of criteria. The two overarching factors that guide teachers when selecting repertoire are *quality* and *appropriateness*. The first and most important selection criteria is quality. Music publishers flood the school music market every year with age-appropriate repertoire, but in many cases, the quality is indeed questionable. How does one identify quality musical literature?

For better or worse, the teacher's personal taste and experience often play a significant role in the selection of performance music. While educators may not necessarily agree on the quality standards of every piece of music performed, it is possible to generate a list of works that most professionals in the field agree are of a high-quality.

In the March/April 1995 issues of *Band Director's Journal*, Jay Gilbert highlights 10 criteria that are hallmarks of high-quality music.

The composition...

- (1) has form – not *a* form, but form – and reflects a proper balance between repetition and contrast
- (2) reflects shape and design, and creates the impression of conscious choice and judicious arrangements on the part of the composer
- (3) reflects craftsmanship in orchestration, demonstrating a proper balance between transparent and tutti scoring, and between solo and group colours
- (4) is sufficiently unpredictable to preclude an immediate grasp of its musical meaning
- (5) has a route through which it travels in initiating musical tendencies and probable musical goals that is not completely direct and obvious
- (6) is consistent in quality throughout its length and in its various sections
- (7) is consistent in style, reflecting a complete grasp of technical details, clearly conceived ideas, avoiding lapses into trivial, futile, or unsuitable passages
- (8) reflects ingenuity in its development, given the stylistic context in which it exists

- (9) is genuine in idiom, and is not pretentious
- (10) reflects a musical validity which transcends factors of historical importance or pedagogical usefulness

Beyond quality, other factors govern the appropriateness of the music to the school, ensemble, players, teacher, and curriculum. Some of those factors include:

- The separate needs of choirs and wind bands are addressed (e.g., changing voices, technical demands of the instruments).
- The experience level of the performer is considered.
- The varied sizes of ensembles, especially choirs, must be accounted for.
- The music should reflect the cultural diversity found in Canada and include music that comes from a variety of cultural perspectives.
- High-quality Canadian music should be included wherever possible.
- A variety of genres should be included in the list. In wind music, genres include overtures, marches, program music, transcriptions, song-like, soulful melodic compositions, fanfares, fixed forms, and works that defy common categories.
- A range of historical time periods and styles should be included.
- Fairly traditional instrumentation is employed. That said, the composer should not feel obligated to double every line for every instrument just to make their work more playable.
- Each work is meant to fit into a particular, appropriate level of performance.

This final point is worthy of exploration. Choosing music that is appropriate to the level of ensemble is crucial to ensuring true success, whether that success is defined by the teaching process or the performance product. If the technical demands of the work are too high, the players will not have the opportunity to experience the meta-cognitive process of expressive performance. The music teacher / conductor must balance the true ability of the performer against the realistic demands of the music.

The following list includes titles that the director may wish to consider when selecting repertoire for ensemble performance for young band. In addition, each module in Band Instruments offers suggestions for repertoire to be studied.

### **Young Wind Band**

*Music for players with one, two, or three years of playing experience.*

*Graded .5 – 2.5*

Anasazi	McGinty
The Red Balloon	McGinty
Soldiers' Procession and Sword Dance	Margolis
The Battle Pavane	Susato
A Childhood Hymn	Holsinger
Songs for the Morning Band	Coakley
Newfoundland Folk Song	Duff
A+	Duffy
Old Churches	Colgrass
Song of the Tides	Charke
Grandmother Song	Dauids
Balladair	Erickson
Creed	Himes
Modal Song and Dance	Del Borgo
The Contemporary Primer	Hodkinson
Greenwillow Portrait	Williams
Ancient Voices	Sweeney
Yorkshire Ballad	Barnes
March of the Irish Guard	Ployhar
Nightsong	Saucedo
Yorkshire March	Sparke
Silly Samba	Raymond Dodds (McKay)
African Folk Trilogy	McGinty
A Song for Friends	Daehn
Suncatcher	Curnow
Furioso	Smith
Stratford March	Higgins
Ahrirang	Garofolo and Whaley
Walkin' Cool	Watson
Ancient Moon	Del Borgo

## **The Winter/December/Christmas Concert**

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An important aspect of the year for every school music program is the annual concert held in December (that has been, and in some cases continues to be, referred to as “the Christmas concert”). The school community, parents, and community as a whole value this important contribution that music students and teachers make to this holiday season.

Often, however, it is challenging for teachers to keep these concerts fresh and creative. It can also prove challenging to make the concerts reflect current learning objectives for students. While parents and administrators may expect a parade of well-known songs of the season played/sung by large groups of students, the time required to prepare these often-lackluster arrangements for presentation can negatively impact on creative learning that is happening at the core of the Band Instrument program.

Thus, the following list of ideas is meant to provide a springboard for teachers as they plan their annual December concert. Many of the ideas below would not be appropriate for a given school community. However, it is hoped that teachers will find several of them that they can develop/adapt for their own teaching situation.

### **POSSIBLE CONCERT THEMES**

- Light
- Peace
- World Friendship
- Gifts of Music
- Music of the Winter Solstice

## POSSIBILITIES FOR PROGRAMMING

- small ensembles could play their own arrangements of songs of the season
- Individual students could play solos
- students could sing songs of the season and ask the audience to join in the singing
- students could teach their parents a simple seasonal melody – parents and students together could perform it
- individual students could talk about what they needed to learn to present a given number
- students could collect stories from grandparents/seniors in the community of memories that they have of Decembers past and excerpts of these memories (a la Dylan Thomas Child’s Christmas in Wales) could be shared as part of the program (by an emcee, the students or the seniors themselves)
- students/community members from a variety of cultures might contribute music/stories from their own culture (Social Studies teachers might be involved too)
- in collaboration with Language Arts teachers, have students write poetry around the concert theme (e.g., World Peace) and create a soundscape that would accompany the poetry reading

## SUGGESTED CHRISTMAS FULL BAND REPERTOIRE

Contributed by Dina Burt, Noelle Wadden, Paul Hutten

Today, concerts held in December often do not include arrangements of traditional Christmas pieces. Instead, repertoire is selected to reflect the concert theme and student learning. For teachers who do choose to do traditional Christmas repertoire for the December concert, it is often challenging (but critical) to identify arrangements that have real musical value and that reflect the Band Instruments curriculum. The following chart provides suggestions for full band Christmas repertoire that supports musical learning in Band Instruments modules. Indications of grade level (e.g., Band 7, Band 8) are intended as a general guide for teachers.

Title	Arr.	Key(s)	Level/Comments
Sleigh Ride	Ployhar	A-Flat	Gr. 2 ½-3, Band 9
A Christmas Canon	M. Greene		First Noel and Pachelbel Canon, Easy
A Christmas Treat	J. O’Reilly	B-Flat	Very easy, Bk. 1 p. 18
A Still Silent Night	S. Hodges		4/4 to 3/4, tied notes and tied over bar line, easy
A Winter’s Sleigh Ride	J. O’Reilly	B-Flat	Very easy, Bk. 1 p.7, Band 7
Bells, Bells, Bells	J. O’Reilly	B-Flat, E-Flat	Gr. 1-1 ½ , Band 8, Easy
Christmas Bits and Pieces	M. Story	B-Flat	Beg. Band, Band 7
Christmas Decorations	Edmondson	F, B-Flat, E-Flat	Gr. 1- 1 ½ , Band 8
Christmas Overture	Osterling		Gr. 1 ½
Ding Dong Merrily on High	Ployhar	B-Flat	Gr. 2 ½ , Band 9
Do You Hear What I Hear?	Sweeney	B-Flat, E-Flat	Gr. 1 ½

Dona Nobis Pacem Title	M. Schubert Arr.	B-Flat Key(s)	Beg. Band, Band 7 Level/Comments
Eine Kleine Nachtmusik	Balant		Gr. 2
In Dulci Jubilo	Zdechlik		Gr. 1 ½
Joyful Sounds of the Season	Kinyon		Med. Easy
Jumpin Jolly Old St. Nick		Key change to A-Flat	Pick up notes, swing style
Kings from the East Lo, How a Rose	M. Williams Williams	E-Flat B-Flat, E- Flat	Very easy, Bk. 1 p. 21, Band 7 Gr. 1-1 ½, Band 8
Ancient Carol (O Come, O Come Emmanuel)	Jennings		Easy
Rudolph in Wonderland Title	P. Jennings Arr.	E-Flat Key(s)	Gr. 2+, Band 9 Level/Comments
Three Themes from the Nutcracker	Paul Cook	B-Flat	Easy, Band 7
'Twas in the Moon of Wintertime	Story		Gr. 1
Two Scenes from the Nutcracker	Williams		Gr. 2
What a Wonderful World Wonderful Sounds of Christmas	Sebesky Strommen		Not Christmas Dotted 8ths-16ths
You are a Mean One Mr. Grinch	M. Story	E-Flat, F	Gr. 1 ½, Band 8/9



Teachers are asked to submit additional suggestions/comments re this list of full band pieces.

### ADDITIONAL POSSIBILITIES

- students could do the concert program notes and the spoken introductions to various pieces
- newcomer seniors to the community could be invited as special guests
- a small ensemble from a neighbouring school could be invited to be part of the program
- the concert could be presented as a “concert in the round” and take the form of an “informance”

# Appendix I: Listening to Music

## Introduction

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The classroom experience is intended to expose the students to a wide variety of music and sounds. Listening to music in the classroom is meant to develop sound awareness, sound discrimination and sound sensitivity.

## Requirements for Development of Listening Ability

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Listening is a fundamental and essential skill for learners, whether in the classroom or beyond the school walls. There are three basic requirements for the development of listening ability:

- the ability to concentrate
- the ability to understand what one is listening to
- the ability to remember sounds and sound sequences

Awareness of the presence of sound and the ability to concentrate are essential to the listening process. Students will concentrate if they are interested in the material or activity being presented.

Understanding what is being listened to involves the recognition and discrimination of sound. In music, this refers to distinguishing whether sounds are high or low, fast, or slow, human, or mechanical, etc. Students must be able to remember what they have heard because of the abstract nature of music, which is sound passing in time. Students should be able to reproduce sounds in a specific sequence and recall and retain sounds in general.

## Listening in the Music Classroom

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Some practical suggestions to consider when planning and leading music listening activities are

- Perceptive, knowledgeable listening requires time, and it may take several lessons for students to become familiar with a piece of music before any significant understanding takes place.
- Students will often become disinterested or dislike different types and styles of music because they are unfamiliar with the sounds. The teacher should encourage curiosity and an open-minded attitude toward music listening activities. Students should be given many opportunities to listen to and investigate unfamiliar sounds and music.
- It is important to choose music that will capture the attention and interest of students. Music that has strong rhythms, appealing melodic flow, obvious contrasts, or unusual tone colours will usually spark the students' interest. In addition, student listening choices should be included in classroom activities.
- A genuine interest and enthusiasm shown by teachers is most likely to result in a positive attitude by students about music. Teachers must be willing to explore and take risks along with their students, while bringing their own experiences and background to the subject to help foster open-minded inquisitiveness.
- People respond to music in various ways and at different levels. These responses may involve senses, associative response, and conscious, analytical response. It is important to remember that each type of response has validity.

## Preparation for Listening

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Preparing students for the listening experience is important, whether the performance is live or recorded. Preparation provides the listeners with a purpose or focal point in which to participate in the experience. It is also an opportunity to discuss the ideas that every individual brings his or her own cultural frame of reference to the experience, as well as a unique point of view. Activities designed to provide an appropriate context for the music may sometimes be necessary, especially in the case of a live performance.

Preparation can also include discussion of questions of audience responsibility, ranging from basic points of etiquette to the more complex issues of the individual's recognition of his or her own personal biases as a listener.

Information given in preparation for a live performance should remain brief and will vary according to the level of interest and experience of the students. In the case of most recorded performances, a simple question, thought or suggestion to help us focus on the music is sufficient preparation.

The Saskatchewan *Music Curriculum, P-6* includes excellent suggestions for guiding the listening process. The guide is available on the Saskatchewan Department of Education website.

# Appendix J: Advocacy

## Why We Teach Music

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### **Music is a SCIENCE**

It is exact, specific, and it demands exact acoustics.

A conductor's full score is a chart, a graph that indicates frequencies, intensities, volume changes, melody, and harmony all at once with the most exact control of time.

### **Music is MATHEMATICAL**

It is rhythmically based on the subdivisions of time into fractions which must be done instantaneously, not worked out on paper.

### **Music is a FOREIGN LANGUAGE**

Most of the terms are Italian, German, or French and the notation is certainly not English, but a highly developed kind of shorthand that uses symbols to represent ideas. The semantics of music is the most complete and universal language.

### **Music is a HISTORY**

Music usually reflects the environment and the times of its creation often even the country and/or racial feeling.

### **Music is a PHYSICAL EDUCATION**

It requires fantastic coordination of fingers, hands, arms, lips, cheek, and facial muscles in addition to extraordinary control of the diaphragmatic, back, stomach, and chest muscles, which respond instantly to the sound the ear hears and the mind interprets.

Music is all of these things, but most of all **Music is ART.**

It allows a human being to take all of these dry, technically boring, but difficult techniques and use them to create emotion. That is the one thing science can not duplicate; human feelings, emotion, call it what you will.

That is why we teach music!

Not because we expect you to major in music...

Not because we expect you to play or sing all your life...

But, so you will be human -

- So you will recognize beauty -

- So you will be sensitive -

- So you will have something to cling to -

- So you will have more love, more compassion, more gentleness, more good -

In short, **more life!**

Source: Anonymous

