

# ***Explore Music 7–9: Appendices***



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# Appendix A: 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 \_\_\_\_\_

\_\_\_\_\_

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

\_\_\_\_\_

\_\_\_\_\_

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).

\_\_\_\_\_

\_\_\_\_\_

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

\_\_\_\_\_

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

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

\_\_\_\_\_

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

\_\_\_\_\_

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....)

\_\_\_\_\_

## 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 Burtt, 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 B: 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			

## Outcomes Tracking Chart

OUTCOMES TRACKING CHART										
CLASS:								TERM:		
NAME:										
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.										

## Active Participation Tracking Chart

Active Participation Tracking Chart												
Class:										Term:		
Name:	Contributes positively to group music making			Contributes positively during peer assessment			Contributes to listening and responding activities			Participates positively in discovering connections		
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.												

# Appendix C: 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 D: Assessment Resources

The suggestions for assessment provide teachers with a variety of strategies to inform students of their progress in achieving the curriculum outcomes and give students a range of ways to express their learning. Teachers will notice that the assessment strategies are placed in the document directly with the suggestions for learning and teaching. Teachers should not consider the assessment piece an “add on” but rather embedded in the learning activities.

### Assessment in *Explore Music 7–9*

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Assessment in music performance classes presents unique challenges for music educators, the most obvious of these being time. Given that students’ mastery of any given performance technique will be individualized in both degree and rate of success, progress over time will dictate that frequent and varied forms of assessment will best serve their learning and address issues of fairness. Long before individuals are assessed summatively for purposes of mark generation, a series of formative assessments will lend themselves well to class time limitations by allowing for an extension to peer and self-assessment as students become well versed in the vocabulary of musical criteria and standards. These assessments do not always require that the teacher hears individuals, which leaves the teacher free from traditional time stressors and empowers students to take more responsibility for their own learning and musical progress.

An open-ended rubric is an excellent tool that allows students to focus on the established performance standard rather than comparison to their peers who are all progressing at individual rates. Rubric assisted assessments allow students to judge their progress and simultaneously receive important descriptive feedback from the criteria in the next stage of mastery. This important information will guide their practice and bring focus to next steps in the learning process. In *Powerful Tools for Student Evaluation*, author Susan Farrell offers several open-ended performance rubrics. Teachers are strongly urged to read this book and adapt them to meet the needs of the classes and ensembles they lead and teach.

Throughout the modules, several assessment strategies are identified at opportune intervals. These events guide the learning process, inform the teacher as to next steps, and assist students in individual goal setting. *These assessments are not intended for the purpose of mark generation.* Other assessment opportunities will be suggested and may be used to summarize progress at specific points in the modules for purposes of grade generation and parent communication.

Tools and activities used for formative assessment may also be used for summative assessment depending on where in the learning process their use is differentiated. For example, once a student is demonstrating consistent understanding and mastery of a concept or skill, this would be an appropriate time to document successful demonstration of the related outcomes for summative purposes.

In this appendix, teachers will find a range of assessment forms. It should be noted that these are samples that may apply to a specific module, but that could be adapted for another module, or another grade level. Teachers should be flexible as they design strategies for assessment.

## Student's Personal KWL Chart

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

<b>K</b> What I Know	<b>W</b> Want to Learn	<b>L</b> What I Learned

## Active Listening

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Have a brief discussion about how people listen to music (as background to something else or focusing on the music, eyes open or closed, etc.) What is the difference in these listening styles? Guide students in understanding what active listening involves. Explain that it includes:

- First impression (no wrong answers)
- Description (What do you hear?)
- Analysis (identify form, special effects, using musical language)
- Interpretation (What is the piece about? What does it mean to you?)
- Final Opinion

Throughout the study of these modules, students will increase their active listening skills; skills that will have lifelong value for each of them.



## My General Listening Response Journal

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

<b>Title of music</b>	<b>Artist</b>	<b>Liked or didn't like and why</b>	<b>What I learned</b>
1.			
2.			
3.			
4.			
5.			

Under column three students can verbalize why a piece makes them feel the way they do. It may be the lyrics, the arrangement, the overall sound, or the performance. Under column four students will express meaning and purpose of the music in addition to any useful observations they can apply to their own playing.

## My Specific Listening Response Journal

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Student's Name: \_\_\_\_\_ Date: \_\_\_\_\_

Name of piece \_\_\_\_\_ Artist or Band \_\_\_\_\_

What I liked about this piece and why.

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If I close my eyes and listen, I can imagine...

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This piece makes me think of...

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---

Did some other person or band ever play this piece of music? Can I compare the two versions?

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Do I think the performer or band presented the piece of music the way the composer had intended? Why do I think so?

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Things I liked or disliked about the piece

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---

Would I like to be able to play this piece?

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## Listening/Viewing Journal

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Name: \_\_\_\_\_ Performer/Composer: \_\_\_\_\_

Name of Video: \_\_\_\_\_ Country of Origin: \_\_\_\_\_

My first reaction was:

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---

I learned that:

---

---

---

What stood out for me was:

---

---

---

This reminded me of:

---

---

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<b>LISTENING RUBRIC</b>			
<b>Listening Objectives</b>	<b>Assessment for learning</b>		<b>Assessment of Learning</b>
	At an early level	Developing Well	Achievement
Identifies specific characteristics of the music i.e., instruments heard, general tempo			
Expresses opinions and feelings about the music with clear reasoning			
Can draw comparisons and contrasts with other music of the same artist, band, or composer			
Can draw comparisons and contrasts with other music (genre, artist)			
Uses appropriate vocabulary when communicating feelings and ideas about the music			
Other			

## Listening Response Starters

---

You might start your response with one of the following sentence starters.

When I hear this music ...

- I think about ...
- And close my eyes I see ...
- I remember when ... because ...
- I don't like when ... because ...
- I wonder why the performers played it this way ...
- I wonder if ....
- I think it is interesting when ...
- It reminds me of ... because ...
- It surprises me when ... because
- This makes me think of ...
- I think that the best instrument is ... because

You might want to:

- Write a note to the composer.
- Draw a picture of what the music makes you think of. Write a description to go with your picture.
- Make a list of strong action verbs that you think go with this piece of music.

## 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 Circle Etiquette:

1.

2.

(Pass in as you leave the class)

### EXIT CARD

1.

2.

(Pass in as you leave the class)

## Individual Check-up: Am I doing my job?

---

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

Title of Performance Piece: \_\_\_\_\_ Instrument: \_\_\_\_\_

	<b>Just Starting</b>	<b>Making Progress</b>	<b>Made It!</b>
<b>Listening to others</b>	I am trying hard to listen to others in my group.	I like to talk (maybe a bit too much) but I am a good listener.	I have a good balance between listening and speaking.
<b>Makes decisions</b>	I am trying to be independent in my decision making.	I try to listen to everyone's point of view before I make up my mind.	I have learned to be a team player and consider what is best for the whole group.
<b>Sharing responsibility</b>	I am trying not to rely on my group members to do my work.	With the help of my teacher and group members to remind me, I do my share of the work.	I do my share of the work. I know that others are depending on me.
<b>Cooperating with others</b>	I sometimes find it hard to work with others.	I am working hard to cooperate with my group members.	I am a real team player.

### Personal goals for next class:

I want to get better at:

---

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When a decision is made, I will:

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## Group Check-up: How Are We Doing?

Group Members Names: \_\_\_\_\_

Date: \_\_\_\_\_ Title of Performance Piece: \_\_\_\_\_

	<b>Just Starting</b>	<b>Making Progress</b>	<b>Made It!</b>
<b>Cooperating with others</b>	We are trying to work with each other.	With the help of our teacher to remind us, we cooperate with other people in our group.	We are a real team.
<b>Listening to others</b>	We are trying not to talk at the same time and are working hard to be good listeners.	We like to talk but we are becoming better listeners	We have a good balance between listening and speaking.
<b>Making decisions</b>	We are trying to make decisions that work for all members of our group.	We listen to each group member's point of view and then use consensus to reach a group decision.	We have learned that sometimes we need to compromise individual ideas when making decisions that are best for the group.
<b>Sharing responsibility</b>	We try to encourage each so that each of us contributes to our work together.	We are learning that we each have things that we do well and are trying to use these strengths for the benefit of the group.	We all have a role in the group, and we take responsibility for completing each of our own tasks on time.

### Group goals for next class:

We want to get better at:

---



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We will do this by:

---



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# Composition Project

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## STUDENT SELF-ASSESSMENT CHECKLIST

Name:

Date:

Title of Composition:

	Just Starting	Making Progress	Made It!
I understand the idea for our composition.			
I have chosen my instrument carefully so that it is the right sounds for our composition.			
I explored my instrument to find the best way to play it.			
I made useful suggestions for developing our musical idea.			
I took suggestions from others and kept a good attitude.			
I used musical terms, such as dynamics and tempo, when making suggestions for improving our composition.			
I am playing my part musically.			
I understand how my part fits into the whole composition.			

My instrument is:

I chose it because:

Something I need to work on is:

My part is important to the composition because:

A task I helped a group member with was:

A task a group member helped me with was:

## Composition Project

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### GROUP PROGRESS CHECKLIST

Group Members:

Date:

	Week 1			Week 2		
	Just Starting	Making Progress	Made It!	Just Starting	Making Progress	Made It!
We have agreed upon an idea for our composition						
We have carefully chosen instruments to represent our ideas.						
We have chosen a conductor for our group.						
We all know exactly how our composition will begin.						
Interesting things happen in the middle of our composition, and it builds to a climax.						
We all know how our composition will end.						
We have made our composition more expressive by using the following musical concepts:						
• Dynamics (quiet/strong)						
• Tempo (fast/slow)						
• Timbre (tone colours; instruments; voices						
• Texture (thick/thin; many/few sounds together						
• Beat (steady pulse/no pulse)						
• Rhythm (patterns long/short sounds/silences						
• Form (the overall plan for our composition)						

Practice plan and work we need to do (Week 1):

Practice plan and work we need to do (Week 2):

## Performance Assessment

---

Name:

<b>Date:</b>	<b>Title of Composition:</b>
Specific things I liked about my performance	
In my next performance I will try to	
<b>Date:</b>	<b>Title of Composition:</b>
Specific things I liked about my performance	
In my next performance I will try to	
<b>Date:</b>	<b>Title of Composition:</b>
Specific things I liked about my performance	
In my next performance I will try to	
<b>Date:</b>	<b>Title of Composition:</b>
Specific things I liked about my performance	
In my next performance I will try to	

## Performance Assessment

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Following a concert, presentation, or demonstration, it is helpful for students to reflect on their performance. If a video of their performance is available, this can be an excellent teaching tool. After the students have viewed the video, they can complete the following assessment form.

**Name:**

**Date:**

How “professional” was our performance? What contributed to this?

How successful were we in expressing the emotional intent of our music? What contributed to this?

When I watched our performance, I was surprised that

The recording shows these three things that we do well.

- 1.
- 2.
- 3.

I would like to improve my ability to

One suggestion I could make to our ensemble is

## Co-operative Group Work Self-Assessment

---

Name:

Date:

Group Members:

### CO-OPERATIVE BEHAVIOUR

*Comment on the following regarding your interactions with your group*

1. Making effective use of your time during groupwork
2. Contributing ideas to improve the group's success
3. Encouraging others to participate and do their best work
4. Listening to others' ideas
5. Helping to solve problems encountered by the group
6. Thinking about what you, personally, would like to improve next time

# 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

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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. Gaining proficiency at reading graphics with voices or 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?

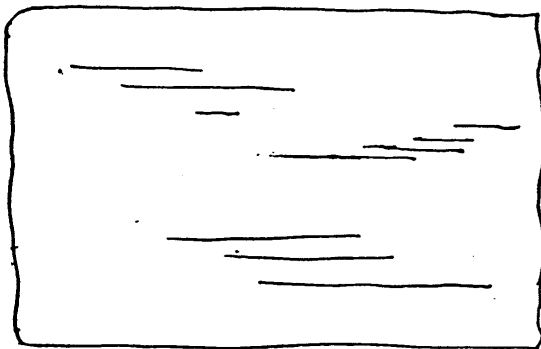
# Graphic Notation Symbols

(as developed by Michael Colgrass, Canadian Composer)

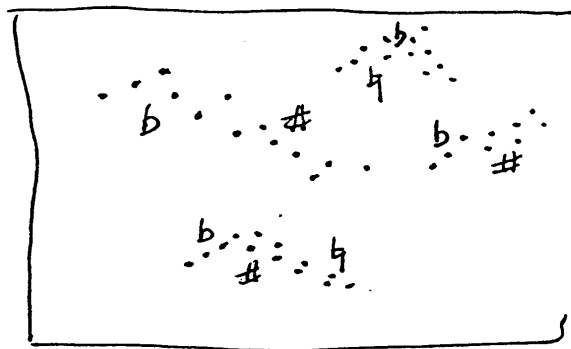
1.

## GRAPHIC NOTATION EXAMPLES

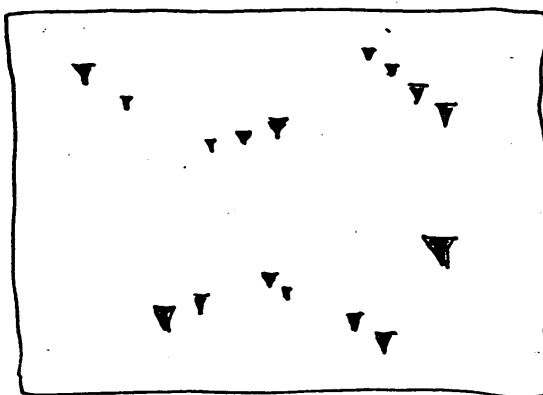
Typical graphics composers can use in creating new pieces.  
These examples can also be used by instrumentalists to practice performing graphics.



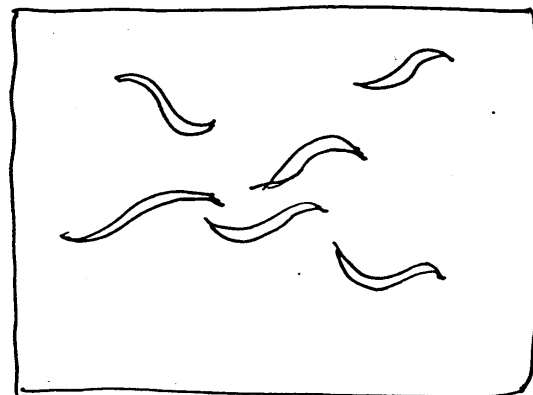
**LINES**  
Long tones



**SKITTERS**  
Very short notes



**BITES**  
Short, sharp attacks

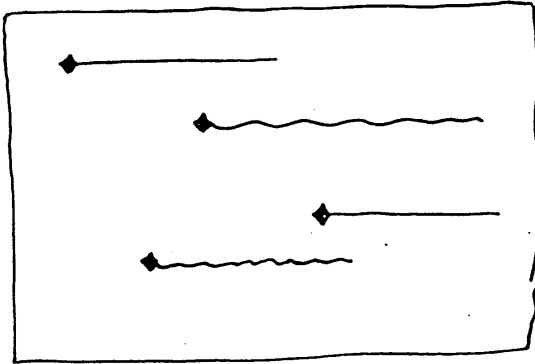


**DOLPHINS**  
Swoops of sound  
Thick = loud, thin = soft

## GRAPHIC NOTATION EXAMPLES

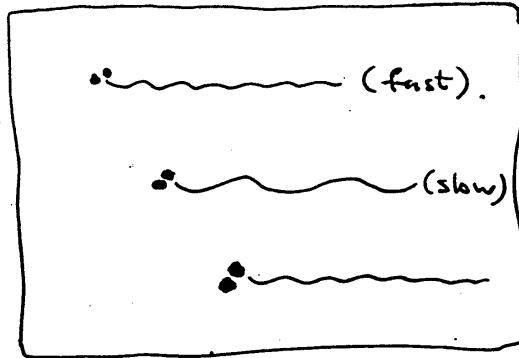
2.

(continued)



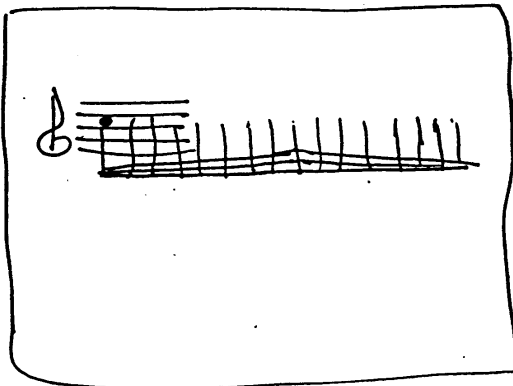
### SURPRISES

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



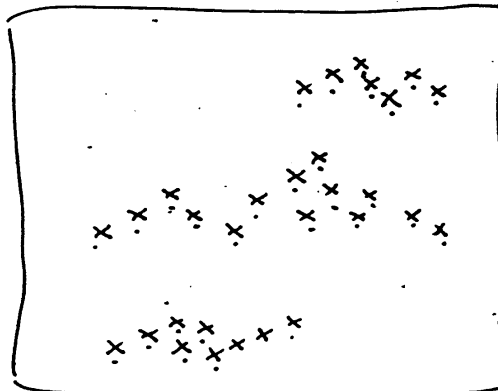
### QUIVERS

Alternate quickly  
between two adjacent pitches



### SKIDDING

Speed up and slow down  
on one pitch

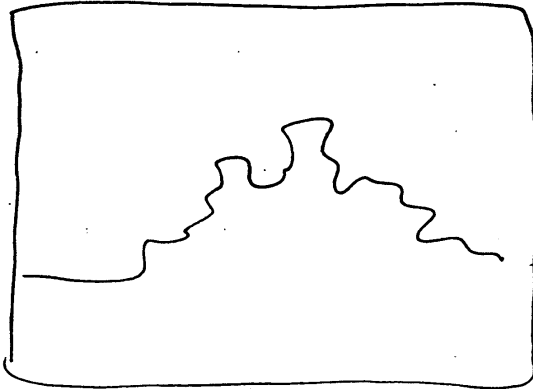


### MICE

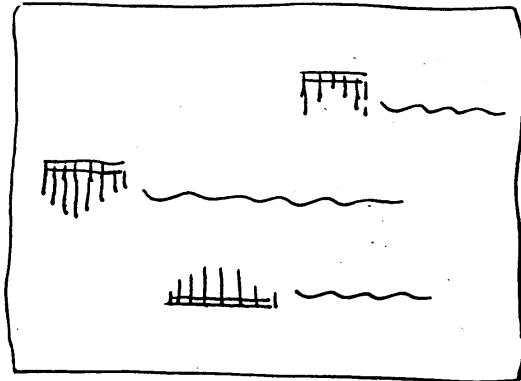
Random mouth clicks  
or click keys on instruments

## GRAPHIC NOTATION EXAMPLES

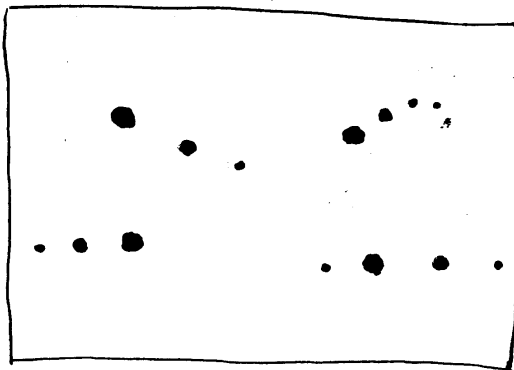
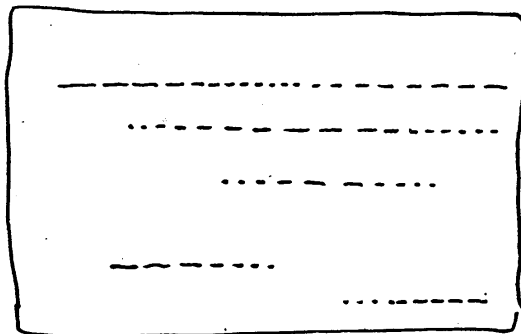
(continued)

**LANDSCAPE**

One long uninterrupted line

**MURMURING**

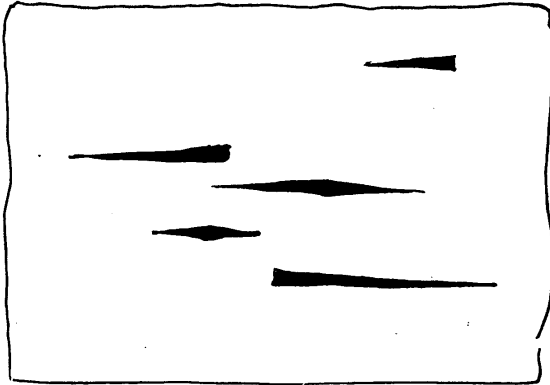
Rapidly play any convenient series of pitches

**ROUND TONES**Short but full sounds.  
Volume according to size.**LINES & DOTS**Combine long and short  
on same note

4.

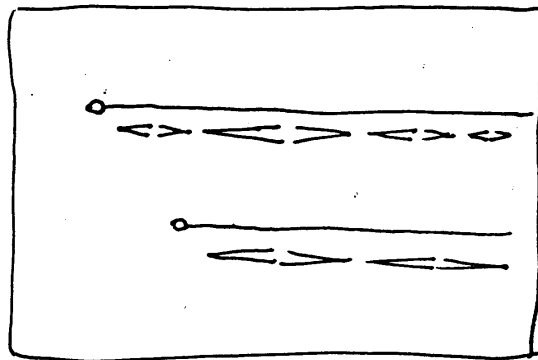
## GRAPHIC NOTATION EXAMPLES

(continued)



### SWELLS

Soft to loud - loud to soft



### WAVES

Breath accents and swells  
on one long uninterrupted tone

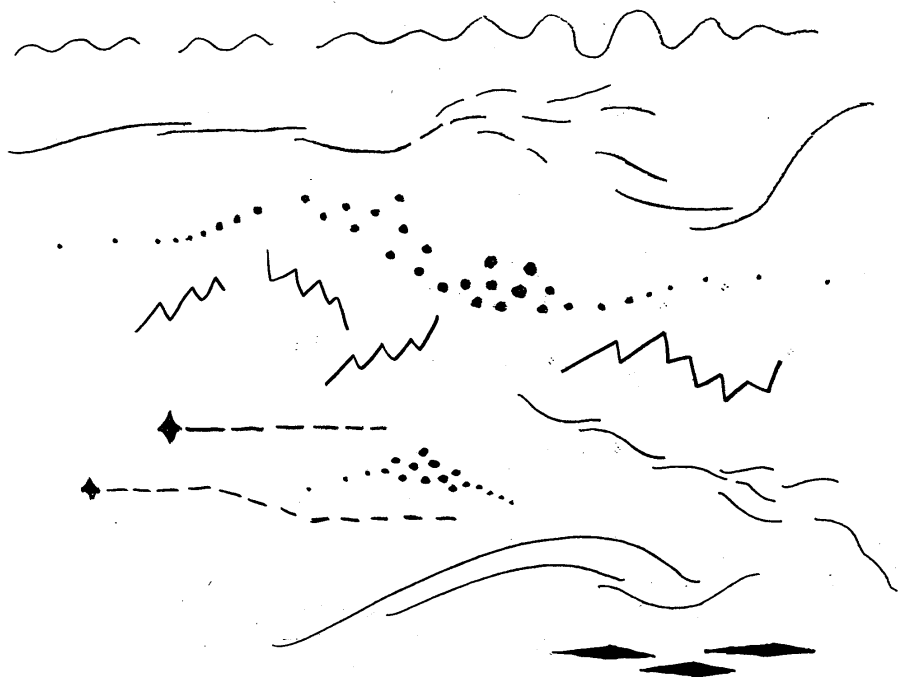
5.

### 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?



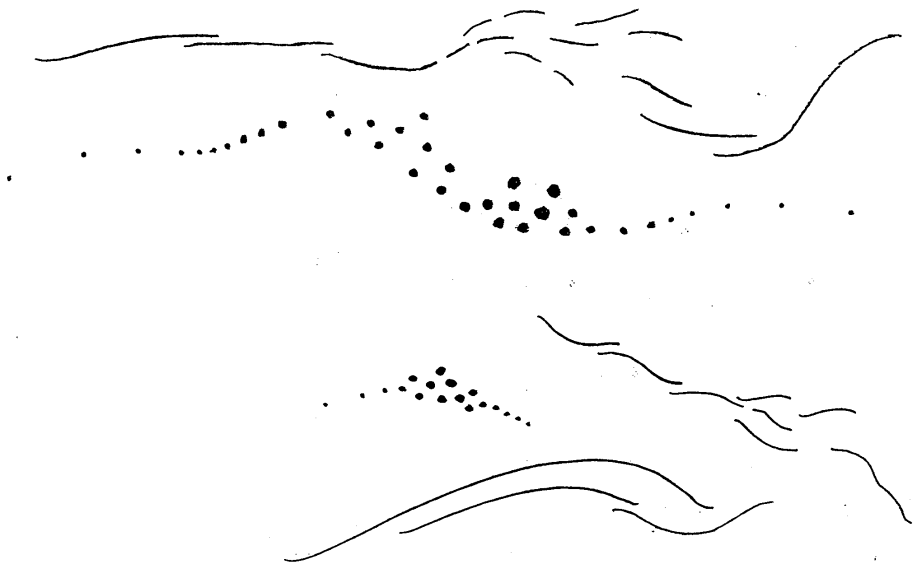
6.

## 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

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(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.

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

## Excerpt from Score of Group Composition

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

Handwritten musical score for three instruments: Rainstick, Clave, and WB. The Rainstick part is a wavy line. The Clave part is a dotted line. The WB part is a dashed line. A vertical line separates this section from the next. The next section is labeled "Swing" and "Susp. Cymb." and features a musical staff with notes and rests, followed by "etc...". To the right, there are checkmarks and the word "Bird".

Handwritten musical score for four instruments: Tbone + Baritone, Tpt, S.D., and B.D. The Tbone + Baritone part has notes with accidentals (G, Bb, Bb, Bb). The Tpt part has notes with accidentals (Bb, Bb, Bb, Bb). The S.D. part has notes with accidentals (Bb, Bb, Bb, Bb) and the text "2nd time only". The B.D. part has notes with accidentals (Bb, Bb, Bb, Bb). A vertical line separates this section from the next. The next section is labeled "Tbone" and features a musical staff with notes and rests, followed by "etc...". To the right, there are checkmarks and the word "Bird".

Handwritten musical score for three instruments: Timpani, Fl + Cl., and Add. The Timpani part has notes with accidentals (Bb, Bb, Bb, Bb). The Fl + Cl. part has notes with accidentals (Bb, Bb, Bb, Bb). The Add part has notes with accidentals (Bb, Bb, Bb, Bb). A vertical line separates this section from the next. The next section is labeled "Full Band" and features a musical staff with notes and rests, followed by "etc...". To the right, there are checkmarks and the word "Bird".

NATURE'S  
VOICE

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Handwritten musical notation and diagrams:

- Top Left:** Wavy lines representing notes, labeled "Cl.", "CD E<sup>b</sup>", "CDE<sup>b</sup>G", "E<sup>b</sup>DC", and "tpt.". A small circle is labeled "nottles".
- Top Right:** A diagram with a triangle labeled "High Doh", a circle labeled "GG", and an arrow pointing to "DD". Above it is "FITDS" and below it is "MP". To the right is a wavy line labeled "lenor".
- Middle Left:** A box containing "Cl. + fl<sup>trill</sup>", "Tbnet Bar.", "B<sup>b</sup> Concert", "Crash", and "Everyone else".
- Middle Right:** A diagram with a triangle labeled "tpt.", a circle labeled "tpt.", and a wavy line labeled "BLOW AIR MOVE VALVES".
- Bottom Left:** A diagram with a triangle labeled "African Drums random rhythm", "middle", "edge", "fade", and "Tutti".
- Bottom Center:** A diagram with a triangle labeled "SOLO", "animals together", "African Drums", and "mp".
- Bottom Right:** A diagram with a triangle labeled "Susg. cymb.", "r.s.", "clav", "UB", and "f 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. It is important that the entire music program be taken into consideration when music facilities are being planned. 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

# Appendix H: 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