

# ***Band Instruments: Module 10***



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The instructional hours indicated for each unit provide guidelines for planning, rather than strict requirements. The sequence of skill and concept development is to be the focus of concern. Teachers are encouraged to adapt these suggested timelines to meet the needs of their students.

To be effective in teaching this module, it is important to use the material contained in *Band Instruments: Curriculum Framework* and *Band Instruments: Appendices*. Therefore, it is recommended that these two components be frequently referenced to support the suggestions for teaching, learning, and assessment in this module.

### Icons Used in this Module



Formative  
Assessment



Summative  
Assessment



Listening



Key Point



Extension



Cross  
Curricular



# ***Band Instruments: Module 10***

## **Correlated with Grade 9 Canadian Band Association Instrumental Music (Band) Standards (26 Instructional Hours)**

**NOTE:** The instructional hours indicated for each unit provide guidelines for planning, rather than strict requirements. Teachers are encouraged to adapt these suggested timelines according to the needs of their students.

## **Overview**

### **Rationale**

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This module is meant to be a culmination and celebration of musical learning that has taken place throughout the ten Band Instruments modules. It includes focus on the Donald Coakley *Donkey Riding* or *March for Freedom* (Hodges) and work songs; a dramatic full ensemble piece – *Dinosaurs* (Bukvich) or *Chant Rituals* (Del Borgo); *With Quiet Courage* (Daehn); and a “Celebrating Our Learning” concert that includes full ensemble, solo, and small ensemble numbers and that is planned and produced by the students.

The module also includes consolidating previous learning; A-Flat Major, f Minor, and D-Flat Major scales; chromatic scales beginning on A-Flat, E, G, G-Flat, A concert;  $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{4}{4}$ ,  $\frac{5}{4}$ ,  $\frac{6}{4}$  meters; rapid moving passages, *espressivo* style; and portfolio presentation. The intention is that student portfolios will provide evidence of proficiency in skills outlined in CBA Standards.



Once again, the full ensemble repertoire included in this module is intended to challenge students technically, intellectually, and expressively. If the works that are recommended present instrumentation challenges for a given group of students, teachers are encouraged to rescore, as necessary. If, however, the recommended works are technically too demanding for students, further study of skills and knowledge (and appropriate repertoire) introduced in Modules 7 - 9 is required.



Important Reminder re Canadian Band Association Standards for Instrumental Music (Band). The intention is that, when Module 10 has been completed, students will have attained “Achieves the Standard” requirements for Grade 9 as articulated in National Voluntary Curriculum and Standards for Instrumental Music (pp. 30-33). Scales and rhythmic skills, sight reading, and ear training in this module are designed with these objectives in mind.

## Glossary

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- Consolidation of learning in Modules 1-9
- A-Flat, D-Flat Concert scale and arpeggio
- f melodic minor scale
- Major and minor scales review
- Chromatic scales beginning on A-Flat, E, G, G-Flat, A concert
- Circle of 4ths
- CBA Grade 9 rhythm patterns
- Simultaneous rhythms
- Mixed meters:  $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{4}{4}$ ,  $\frac{5}{4}$ ,  $\frac{6}{4}$
- Dynamic range *ppp* to *fff*, *crescendo* and *decrescendo*
- Extended techniques
- Staccatos and accents
- Percussion rolls (inc. bass drum and tambourine rolls, multiple bounce roll), 3-stroke ruffs
- Timpani tuning
- Rudiments review
- *Espressivo* style
- *Rubato*
- *Tenuto*
- Bright tempi
- Inner melody
- Melody and counter melody
- Linear shaping
- Suspension
- Balance
- Chant
- Work songs
- Fantasy
- Solo masterpieces
- Musical tributes
- Concert planning and management
- Celebration concert
- Portfolio

## Outcomes Addressed

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### CREATING, MAKING, AND PRESENTING

Students will be expected to

- 1.1 Using appropriate terminology, demonstrate an understanding of rhythm by creating and performing rhythmic compositions in a variety of meters
- 1.2 By performing repertoire in group music making, demonstrate an understanding of melody (e.g., melodic direction, tonal centre, contour)
- 1.3 Use the elements of music to express and communicate meaning
- 1.4 Interpret non-verbal gestures making connections to notation and musical expression
- 2.1 Maintain a part within a variety of textures and harmonies using a range of musical structures and styles

- 2.2 Use a variety of notational systems to represent musical thoughts and ideas
- 2.3 Apply skills and attitudes appropriate to a range of group music making activities demonstrating audience etiquette, performance skills, and responsibility to the group
- 2.4 Perform, alone and with others, music expressing a broad range of thoughts and feelings

## **UNDERSTANDING AND CONNECTING CONTEXTS OF TIME, PLACE, AND COMMUNITY**

Students will be expected to

- 3.1 Demonstrate respect for, discuss and compare music from a range of historical and cultural contexts
- 3.2 Examine and describe ways in which music influences and is influenced by local and global culture
- 4.1 Examine ways in which music enhances and expresses life's experiences
- 4.2 Choose music for a variety of purposes and justify their choices
- 4.3 Reflect on ways in which music expresses the history and cultural diversity of local, national, and international communities
- 5.1 Define relationships among music, other arts, and other subjects
- 5.2 Examine the roles that music plays in local and global communities

## **PERCEIVING, REFLECTING, AND RESPONDING**

Students will be expected to

- 6.1 Examine and explore a range of possible solutions to musical challenges
- 6.2 Use processes of description, analysis, interpretation, and evaluation to make and support informed responses to their own and others' music and musical performances
- 6.3 Critically reflect on ideas and feelings in works of music, and identify patterns, trends, and generalizations
- 7.2 Explore technology applications to creating, making, and presenting their own and others' music
- 7.3 Demonstrate a thorough understanding of a chosen software program for writing music and for ear training purposes
- 8.1 Evaluate choices of the elements of expression in musical compositions based on the composer's intent
- 8.2 Use feedback from others to examine their own musical works in light of the original intent
- 8.3 Analyse performances and provide critical commentary on aspects of musical presentation in light of the performers' intent

# Unit 1: A-Flat Concert, *Donkey Riding* or *March for Freedom*, Work Songs

(6 Hours)

## Introduction

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This unit involves mastery of learning targets relating to rhythms in  $\frac{2}{4}$ ,  $\frac{3}{4}$ , and  $\frac{4}{4}$  meters (as outlined in CBA Standards Rhythm d); follow-up to previously introduced articulations, tempi, and dynamic levels; A-Flat concert scale and arpeggio; and the chromatic scale beginning on A-Flat concert. The 3-stroke ruff will be a focus for percussionists.

Students will also have an opportunity to investigate work songs and will compose their own work song.

## Key Concepts/Musical Building Blocks

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- Consolidation of learning in Modules 1-9
- Circle of 4ths
- A-Flat concert scale and arpeggio
- Chromatic scale beginning on A-Flat concert
- Combinations of notes and rests in  $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{4}{4}$  meters (see CBA Rhythm Grade 9 section d)
- Dynamic range *pp* to *ff*
- Staccatos and accents
- *Subito*
- 3-stroke ruff
- Fantasy
- Work songs
- Suggested full band repertoire *Donkey Riding* (Donald Coakley) or *March for Freedom* (Steve Hodges)

**NOTE:** *Band Technique Step-by-Step* references include studies found on pp. 14-15 of the student book and advanced rhythms #4-7 on page 36.



# Teaching, Learning, and Assessment Process

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## BASIC SKILLS COMPONENT

The following suggestions are provided for this component:

The  $\frac{2}{4}$ ,  $\frac{3}{4}$ , and  $\frac{4}{4}$  rhythm patterns specified in CBA Standards are:

- 16<sup>th</sup> note - dotted 8<sup>th</sup> note
- 16<sup>th</sup> – 8<sup>th</sup>– 16<sup>th</sup>
- four 16<sup>th</sup> notes
- triplet 8<sup>th</sup> and quarter notes
- all patterns from previous levels

Continue to use a range of strategies including clapping, personal percussion, speaking, singing, etc. Once again, use of rhythm flash cards and “call and response” exercises can be helpful. Percussionists can include 3-stroke ruffs during the rhythmic exercises.

### *Tips for Teaching Success*

Consider inviting a guest percussionist to spend a class with percussion students, during which drum rudiments and accessory techniques provide the focus. Students will thus have an opportunity to share space and time with an expert percussionist – this can do wonders for motivation AND technique! The guest clinician might also take part in a full ensemble rehearsal, playing with student percussionists. Your band parent group or student council might agree to provide funding for this valuable learning opportunity.



Consider asking students, at the outset of the unit, to make a chart that shows rhythm patterns that they will be working on in this unit, indicating which have been mastered, which are “almost there,” and which require significant further attention. Self- and teacher assessment at the end of the unit could be based on this initial list.

Have students work in groups of four to six to speak the rhythm patterns found in the full ensemble and small ensemble repertoire, using both conventional syllables and nonsense syllables. Select one or two 8-bar phrases from a score and have the students “speak” the rhythms found in various parts simultaneously. Refer to *The Creative Director* (pp. 51-54) to review the strategies outlined there.

Invite individual students to notate four-bar phrases in  $\frac{2}{4}$ ,  $\frac{3}{4}$ , or  $\frac{4}{4}$ , using rhythm patterns found in current repertoire and/or the CBA Standards requirements. Then have them conduct that phrase for the full ensemble, having students use personal percussion as they sight read the rhythms. Conductors should identify and correct any problem areas. It might be fun to ask students, once they have played each 4-bar phrase, to identify the source (e.g., *Donkey Riding* or *Band Technique* page 15 #74).

As students are working to master the A-Flat concert scale, emphasize agility/facility and a bright tempo/style. This emphasis on quick tempo can also be used when doing the Grand Master Scale (Lisk, p. 80), chromatic scales, and percussion rudiments.

Encourage students to work individually to develop their ability to play an 8-beat (M.M. =60) *diminuendo-crescendo* (***ff-pp-ff***) with good tone quality and intonation. (See CBA Expressive Markings #2.) Wherever possible, have them record their long tones a number of times, noting progress that they have made. Encourage them to identify places in their full ensemble repertoire that provide an opportunity for them to demonstrate what they have learned (e.g., *Donkey Riding* Bars 10-13, 62-66, *March for Freedom* Bars 31-35, 62-66)



As has been suggested in previous modules, try to include sight reading for the full group on a regular basis. In keeping with CBA Sight Reading requirements, consider using sight reading exercises (from unfamiliar method books and/or ensemble repertoire) that correlate to a grade 8 level. Ask students to plot their progress with sight reading skills, noting particular rhythm/melodic patterns that used to be problematic and have now been mastered.

#### *Tips for Teaching Success*

As students are beginning this final Band Instruments module for Grade 9, consider encouraging two or three students to prepare to introduce each full band piece to the class. They could research title/composer, etc., discover interesting things about the style/genre, relate it to previous repertoire, and plan an engaging drama/movement game that would “set the stage” for the new piece.

#### **When working with *Donkey Riding* (Coakley), consider the following suggestions:**

Once you (or selected students) have noted that this is based on a work song/sea chantey melody, have all students listen to a recording of the song. There are a number of versions available on YouTube, including one by Great Big Sea (performing live to an ecstatic stand up crowd) and a children’s version by Michael Mitchell. Talk together about what elements of the song contribute to its lasting popularity.

Additional ideas for providing context for this piece include:

- Ask whether students know or can find other work songs/sea shanties. What characteristics do they have in common?
- Reflect together about historical settings where work songs were sung and why people have sung songs while working together. Also discuss whether or not we sing songs as we work today. If not, why not?
- When students are quite familiar with the arrangement, ask why they think Coakley subtitled this piece “A Fantasy for Band.” What might they assume is meant by a musical fantasy? Encourage them to discover others such as: *Fantasy on a Japanese Folk Song* (Hazo); “Fantasia on the Dargason” (Holst’s *2<sup>nd</sup> Suite in F*); or *Fantasia on a Theme by Thomas Tallis* (Vaughan Williams). Challenge students to identify all the techniques that Coakley has used to create this fantasy.

Have students sing a verse or two of the song and the chorus. They might learn the melody by reading a simple notated version or by rote. Encourage them to sing with rhythmic accuracy and energy. Using various rhythm patterns found in low brass and percussion parts of the arrangement, students could add personal percussion to their singing.

Now invite all students to play the melody line on their own instrument, in the key of E-Flat concert. Introduce details such as 8-bar phrases. For an added challenge, ask them to try it in F concert!



Provide an opportunity for students to study their own parts and then sight read the arrangement with the full group, asking students to identify any sections that they found especially challenging. Together, spend 5-10 minutes analysing three or four challenges that were identified by a number of students. Together, identify strategies for improvement. Then play through the arrangement once more. Ask students to record the successes that they had the second time through and the challenges that still need to be met.

When students have a clear sense of where the melody is throughout, have them identify what changes Coakley has made to the basic melody. Discuss what the musical effect is of having the melody tossed back and forth among instruments. Note the importance of consistency of articulation/style etc. when this happens. See Ear Training below for a related suggestion.

Use the previously identified listening squad strategy as students strive to achieve clean, crisp articulation and separation between dotted 8<sup>th</sup> and 16ths and between tied notes and the two 16<sup>th</sup> note figure that follows. Remind students that this separation must be achieved by every player in order for it to be successful. The listening squad can also be used effectively for the *subitos* in the arrangement and for rhythmic accuracy and balance in the low brass/woodwind accompaniment.



Organize students in small groups of 4-6 players, having one player from each of upper woodwind, trumpet, low brass/woodwind, and percussion sections in each group. Choose a specific section of the piece and give groups a specific amount of time to solve problems with rhythmic precision and balance in that section. Individual students might like to take turns conducting their group. Ask the groups to keep a record of what problems they worked on and to record specifically what progress they made.

Consider having students use dynamic counting (Lisk, pp. 63-67) for the *decrescendo* in Bars 62-67 and for any other sections where careful attention to dynamic balance is a particular challenge.

Look for ways to incorporate creative movement activities as students engage with this arrangement of a work song. Consider such strategies as:

- Have students do a choreographed slow motion movement sequence that is based on some physical labour (e.g., sawing and stacking wood, mowing the lawn, building a fence, ironing and folding laundry). Students could work in groups of 4-6 to create their “slo-mo” movement sequence and then present it to the full group (who could speculate about what work was begun in each sequence).

- Invite students to stand in a circle and take turns initiating a work-related movement which is repeated by the full group in unison.
- Together, identify a series of movements that would be done by a crew of workers loading a ship with lumber. As a version of *Donkey Riding* is being played, have students, organized into crews, mime the actions involved.

**NOTE:** See Active Listening below for a suggestion inspired by gumboot dancing.

To facilitate agility and accuracy of upper woodwinds in bars 70-86, try having one player on each stand tap the beat while the other plays. Also, have the entire section say the rhythms, using nonsense syllables such as “tuh-tuddle –ump, tuddle-uddle-uddle-ump” while doing silent, purposeful fingering. Remind students to emphasize each first beat slightly. They could also use personal percussion to play the rhythmic pattern, echoing the wood block. Encourage students to work these passages slowly during private practice, gradually increasing the tempo, being sure to keep a steady beat, whatever the chosen tempo.

Ensure that horn and alto saxophone players (and the full ensemble) share the joy of inner moving notes that occur when the remaining players have half notes (e.g., bars 65, 69)



Invite interested students to do some research about Donald Coakley. Information gathered could be included in concert program notes.

**When working with *March for Freedom* (Hodges), consider the following suggestions:**

To introduce the work, ask students to recall other marches that they have played and to identify key aspects of march style.



Once students have read the piece once or twice, play them a fine recorded rendition. Ask them to consider, individually, reason(s) why the title of this piece is/is not appropriate. Share thoughts in a full group discussion.

Use strategies suggested in previous marches for achieving rhythmic precision, excellent articulation, and a variety of dynamic levels. Be sure to leave the podium from time to time and listen to the group from behind. Organizing students in heterogeneous groups (as suggested for *Donkey Riding*) could be effective for this piece, as well.

Consider slow, *mp* playing to assist students with intonation and balance in chords found in Bars 31-34 and 47-50. Remind students of the principles of pyramid balance, bass to treble (See Jagow, pp. 47-49).

Careful attention to dynamics is critical for this march. Analyse with students the overall dynamic levels of each section of the piece and discover adjustments that have to be made by individual players in the ensemble in order for the balance to be effective. Consider adding a *subito p* before Bar 59 and then “pacing” carefully the *crescendo* from there to the end. Students could use the previously-explained numbering system to mark the dynamic level for each bar. The listening squad strategy could be particularly useful here as students work to master the challenges that dynamics present in this piece.

Consider having a student conduct this piece for a concert.



Prior to a performance of this march, reflect together about what the key things are required for a musically satisfying performance of this march. Record the full group as they play the work. Ask students to listen carefully (like an adjudicator) to the recording and identify which key things were achieved and which might be “tweaked” a bit.

## WRITTEN THEORY COMPONENT

Written theory exercises for this unit should include:

- writing scales learned to date, with and without key signatures
- writing intervals of P4, P5, and P8, with and without key signatures
- placing counting syllables underneath rhythmic patterns from repertoire and method book exercises
- updating their own list of musical terms

## EAR TRAINING/IMPROVISATION COMPONENT

Using both the singing voice and their instruments, have students do melody playback (See CBA Standards for Grade 9), using six-note melodies in concert A-Flat that begin on the tonic or dominant and that include one or more leaps of a third. Be sure to include both  $\frac{3}{4}$  and  $\frac{4}{4}$  meters.

Have students aurally identify and play/sing the intervals of perfect 4th, 5<sup>th</sup>, and octave.

In a call and response format, invite individual students to play their version of an excerpt from a known melody (e.g., first four bars of *Twinkle, Twinkle, Little Star*), using an inventive articulation and style. The full group should then repeat what they heard, matching articulation and style as closely as possible.

Thoughts and suggestions presented at the 2010 NSMEA conference keynote address by Jason Caslor are included in the Appendix of this module. Keeping in mind his list of “Things to consider,” try the “Home Sweet Home” and “TBD” improvisation strategies that he suggests.

The following games from *Improvisation Games for Classical Musicians* (Agrell) are also suggested for this unit:

- Afterbeats Only (p. 81)
- The Big Machine (p. 82)
- Eight-Count Rhythm Machine (p. 85)
- African Switchback (p. 88)
- Foot Music (p. 93)
- Rhythm Machine (p. 99)
- Accents I (p. 106)
- Guess the Job (p. 211)
- Guess The Machine (p. 212)



At the conclusion of each of the improvisation games, talk together about what students learned from it that they can transfer to their playing of *Donkey Riding* or *March for Freedom*. Have students reflect individually in their learning journals about which improv game was the most fun/helpful and which, if any, they found to be irrelevant.

#### *Tips for Teaching Success*

In *The Music Director's Cookbook*, Lawrence Stoffel suggests an engaging, physically active strategy for getting students to watch and respond to a conductor's gestures. His recipe "Clap and Stomp Your Way to a More Responsive Band" (pp. 106-107) might work especially well for the repertoire suggested in this unit. The chapter "But How Do I Get Them to Watch?" (Boonshaft, pp. 89-108) is also recommended reading.

## **COMPOSITION COMPONENT**

Invite students, working in groups of 3-4, to write a simple work song. Have them include lyrics for one or two verses and chorus and create a simple movement sequence to be done with their song. Each group could teach their work song to the full group.

Have students, individually, compose a 16-bar "song for freedom". Their composition might be for solo voice, unison chorus, or solo instrument. Invite them to arrange percussion accompaniment to the solo melody. See Active Listening below for a related listening activity.

When students have viewed and listened to an example of gumboot dancing (See Active Listening below), have them, working in groups of 5-6 create a movement piece that involves tutti and improvised movement solos. Have them present their dance to the full group. Suggest that all members of the group be wearing similar footwear (e.g., running shoes, crocs) for their presentation. Alternatively, create together a short movement sequence that is inspired by gumboot dancing and that derives its percussion entirely from body percussion. Together, learn the unison tutti chorus and then invite individual students to do improvised movement solos in between repeats of the chorus.

Consider having individual students compose a melody for their own instrument in A-Flat concert. Their melody should have a bright, allegro tempo and use some of the rhythms studied in this unit. Students should choose an appropriate title for the composition.



As with previous composition learning activities, take a few moments, in advance of their starting their compositions, to create a rubric based on the stated expectations for their work. These rubrics can be used effectively for self-, peer, and teacher assessment.



### ACTIVE LISTENING COMPONENT

Suggestions include:

Listen together to one or two other examples of work songs sung to coordinate movement (e.g., sea shanties from the Age of Sail such as “Haul Away Joe,” “Blow the Man Down,” or “What Shall We Do with the Drunken Sailor?” African American field songs, Cape Breton weaving songs). What do the songs tell us about the work that was being done and whether it was forced labour? What do these songs have in common and how are they like *Donkey Riding* ?



This is a wonderful opportunity to introduce students to gumboot dancing (originated by Black miners in South Africa). There are several excellent videos available on YouTube that students might watch. Talk together about the inspiration for this work dance. Are there similarities with hip hop?



Listen together to a version of Oscar Peterson’s “Hymn to Freedom.” (The version found on YouTube featuring Oliver Jones, Dione Taylor, and the Faith Chorale is highly recommended.) Reflect on the meaning of the lyrics, the impact of the song, and its relevance for the present day. Students could sing the song together (lyrics are available online). How might this musical response to freedom be compared with *March for Freedom*? Note that this is also an excellent opportunity for students to learn about the legacy of Montreal’s Oscar Peterson.

#### *Tips for Teaching Success*

The NS *Drama 10 and Drama 11* curriculum guide contains several movement creation suggestions that could be used during this unit. These include *Machines* (Drama p. 211); *Construct an Environment* (Drama p. 213); *Construct an Emotion* (Drama p. 213). In addition, the NS *Dance 11* curriculum guide outlines numerous strategies for creating group movement pieces. Pages 18-29 of the guide focus on movement creation.

# Unit 2: F-Minor, Rhythm Patterns, *Dinosaurs* or *Chant Rituals*

## (6 Hours)

### Introduction

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This unit involves rhythms in  $\frac{5}{4}$ ,  $\frac{6}{4}$ ,  $\frac{5}{8}$ , and  $\frac{7}{8}$  meters (See CBA Standards Rhythm d and f); follow-up to previously introduced articulations, tempi, and dynamic levels; F-melodic minor scale and arpeggio; review of minor scales that have been previously introduced; and chromatic scales beginning on A and E concert. The bass drum and tambourine shake rolls and timpani tuning will be a focus for percussionists. Students will engage with a programmatic full ensemble work that involves range extension and special techniques/devices for many players.

Students will also have an opportunity to investigate film scores and will compose and perform their own scores for a brief scene.

**NOTE:** This unit will most likely take an additional two or three hours to complete.

### Key Concepts/Musical Building Blocks

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- Consolidation of learning in Modules 1-9
- Circle of 4ths
- f melodic minor scale and arpeggio
- Review of G, C, D, A melodic minor scales
- Chromatic scales beginning on A and E concert
- Combinations of notes and rests in
- $\frac{5}{4}$ ,  $\frac{6}{4}$ ,  $\frac{5}{8}$ ,  $\frac{7}{8}$  meters (see CBA Rhythm Grade 9 sections d and f)
- Dynamic range *pp* to *fff*
- Extended *crescendo* and *decrescendo*
- Staccatos and accents
- Extended techniques
- Bass drum roll
- Tambourine shake roll
- Tuning 26" timpani to B-Flat
- Chanting
- Film score
- Suggested full band repertoire: *Dinosaurs* (Daniel Bukvich) or *Chant Rituals* (Elliot Del Borgo)



**NOTE:** *Band Technique Step-by-Step* references include studies found on pp. 16-17 of the student book and advanced rhythm #11 on page 36.

## Teaching, Learning, and Assessment Process

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### BASIC SKILLS COMPONENT

The following suggestions are provided for this component:

As CBA Standards require “some experience with”  $\frac{5}{4}$ ,  $\frac{6}{4}$ ,  $\frac{8}{8}$ , and  $\frac{7}{8}$  rhythm patterns, it is suggested that combinations of notes and rests that include beat and division of the beat such as those found in *Band Technique*, p. 36 (# 1-4, #9-12) be used to create rhythm patterns for this unit. As always, rhythm patterns found in small ensemble and full ensemble repertoire should be included in the skills component of the unit. Have students create their own patterns that are then used for sight reading by the full group. For variety and physical movement, always remember that body percussion can be used for these rhythm skills.

Percussionists can take turns tuning the 26” timpani to B-Flat for rhythmic exercises.

The expressive markings *crescendo – diminuendo* (*pp-ff-pp*) and *fp – crescendo* that are specified in CBA Standards (p. 35, #3 and #4) are highly relevant for the full ensemble repertoire for this unit (e.g., for low brass in *Dinosaurs*). Consider including them in daily warm-ups, along with introductory breathing exercises. (A reminder that *The Breathing Gym* provides excellent suggestions in this regard.)

Percussionists can refine their bass drum, tambourine, and timpani rolls during these expressive exercises.

As part of the review of G, C, D, and a-melodic minor scales, do call and response melodies based on the first pentachord of each key. Remember to involve students in both singing and playing these melodies. Together, explore the differences between the final tetrachord of natural, melodic, and harmonic minor scales. As students play studies found in *Band Technique* or other repertoire, challenge them to identify which form of the minor scale is being used.

When students are working on chromatic scales for this unit, put special emphasis on the descending scales (using added flats in the notation). This will be excellent preparation for upper woodwinds in *Dinosaurs*.

Together, review the time transition pattern (CBA Rhythm g), clapping, counting, etc. Maintaining a steady pulse during this pattern will assist with related challenges of *Dinosaurs* and *Chant Rituals*.



As students should be, at this point, nearing mastery of scale and arpeggio, rhythm, and expressive markings skills outlined in CBA Standards (pp. 34-35, 50) provide students with a chart of the required skills (there may be minor variance from the original list). Ask them to keep their own personal record of progress with each, noting those that have provided the biggest challenge AND also the biggest sense of accomplishment. This

record should be kept in learning portfolios, along with recorded performance (where possible) of several of their notable successes.

**When working with *Dinosaurs* (Bukvich), consider the following suggestions:**

As part of the introduction for this exciting work, teachers might:

- Have students share knowledge of the various dinosaurs evoked by the music
- Prior to distributing the music, ask students, working in groups of 4-6, to select one of the dinosaurs and explore extended techniques (both vocal and instrumental) that might be used create music to evoke that animal. Share these discoveries with the full group.
- Ask individual students to research film scores for various dinosaur films and share with the full group musical techniques used.

**NOTE RE PERCUSSION:** In advance, some preparation will need to be done with regard to percussion requirements. This would be a wonderful opportunity to invite a guest clinician (e.g., professional musician, university percussion major, senior high percussionist) to work with the percussion students separately. Band parents might assist with the PVC tubing (or a satisfactory substitute) and drums with marbles. Two old bass drums or floor toms that are no longer used could be prepared accordingly. During performance, one player holds each drum aloft on the shoulder while another plays it. Alternatively, listen to a recording of the piece and together do some creative problem solving about what might be substituted for both the tubing and the drums. Often, extra players will be required in the percussion section as at least six percussionists are needed. As there is extensive doubling in wind parts, upper woodwind players could be recruited.

Teachers might consider staggering entries between Letter A and Letter B (e.g., one alto and tenor sax player per stand and one trumpet per stand for first two times, remaining saxes and trumpets enter 3<sup>rd</sup> time through, one upper woodwind per stand enter the 5<sup>th</sup> time through, all remaining wind players 7<sup>th</sup> time through) to achieve a gradual *crescendo* into Letter B.

*Tips for Teaching Success*

The internationally-known music educator and conductor Larry Livingston suggests that both accents and dynamics are about context – about the notes around them. Thus, for example, *crescendo* and *sf* suggest playing softly. Ask students to always remember this contextual approach as they interpret *crescendo* in their music.



When students have played through the piece once or twice, listen together to a recording (TMP Vol. 3 is recommended, or a version found on YouTube). Encourage students to listen for the overall musical effect and for how their own part fits into that whole.

With students, imagine a setting for each of the sections of the piece. If this were a score for a film, what would each of these settings/sections look like? Together make a list of adjectives to describe the mood of each section. See Active Listening below for related listening suggestions.

This score provides a wonderful opportunity for creative movement. Students could be organized in groups to create movement for one of: Triceratops Fanfare; Cave of the Stegosaurus; and Swamp of the Iguanodons. In addition, the full group could take on various roles for an interpretation in slow motion of Tyrannosaurus Meets the Pterodactyls. One student could be chosen to be the director of this final scene and choreograph movement of the various groups.

The listening squad strategy might work well with regards to ensuring that *f* and *ff* dynamic levels are sustained throughout sections (e.g., Letter I to Letter K, Letter M to Letter N). It might also be helpful to have students repeat numbers for dynamics every few bars, as reminders.

When this work is being performed, have students give an introduction – providing the setting for each section and speaking briefly about the challenges and excitement that playing this piece has produced.



When students have an overall sense of the dimensions of the work, together create a list of the major musical goals that they would like to achieve when they present it. From time to time, review the list and discuss/make notes about where progress has occurred (individually and for the full group) and where more work is still to be done. Record the group's final performance of the piece and have individual students assess their own and the group's achievement of each of the goals. When they have completed their own assessment, reflect together about the overall reaction to what they have achieved as a group.



Remind students that learning portfolios will be presented at the end of this module. Encourage them to keep their portfolio Table of Contents up to date.



Those schools that are in proximity to Joggins might arrange a guided field trip to the fossil fields there.

**When working with *Chant Rituals* (Del Borgo), consider the following suggestions:**

As part of introducing this work, teachers and students might

- Ask students to recall other piece(s) that they have played that evoke people from the distant past (e.g., *Ancient Voices*). What do they remember about that music?
- Talk together about what ritual is and the importance of rituals in the lives of people and communities in the distant past. What were some of the events in people's lives that were marked by rituals? Do we have rituals in our lives today?
- Ask individual students to research chant. What is it? What part did/does it play in many of life's rituals? See Active Listening below for related suggestions.

Provide students with an excerpt from a chant (e.g., a phrase or two from a Gregorian chant). Sing the chant together, using the “ah” syllable. Explore the rise and fall of the melodic line and try to shape the line accordingly. Then have all students sing the chant lines in Bars 84-97. Emphasize the shape of the lines, resonance of the voices, and the dissonant major 2<sup>nd</sup>. Why might Del Borgo have chosen to introduce this dissonance in the chant lines?



Investigate further the world of Gregorian chant. Alternatively, or in addition, invite a community member whose heritage includes chant as an important part of community life (e.g., Mi’kmaq, Indian, East Asian) to visit the class to talk about the role of chant in their own lives and that of their ancestors.



When the students have had an opportunity to read the piece once or twice, have them form like-instrument groups or 3-4 players and decide how a sectional rehearsal of a marked passage should be rehearsed (e.g., percussionists Bars 1-20 or Bars 92-100, upper woodwinds Bars 48-59, Brasses Bars 136-end). Alternatively, display 2-3 pages of the full score and ask individual students to decide how that passage should be rehearsed. Refer to The Rehearsal Strategies task (Farrell, p. 38) for further description of this task and for assessment descriptors that could be adapted.

#### *Tips for Teaching Success*

“A Healthy Serving: Introducing a New Work to Your Ensemble” by Reber Clark (*The Music Director’s Cookbook*, pp. 22-23) presents a concise method for analysing the score with students and representing it visually so that students have a picture of the whole. This method might be highly effective for use with *Chant Rituals* or any large full ensemble work, following the first read-through.

Consider having all students, using body percussion (including vocal sounds), play the percussion parts of the quick tempo sections. Invite students to stand and use hands and feet as well (e.g., encourage use of foot stomping for the rhythms of the toms).

Special attention is obviously required for the flute/oboe section due to the wide range, unison D-Flat and C in bars 81-83, added flats, etc. Some creative organization might be necessary in order for there to be one or more flute sectional rehearsals. A high school flautist might be recruited to assist. This will provide opportunity to work out alternate fingerings, mark the parts as required for notes affected by added accidentals, do tuning in octaves and perfect 5ths, etc. If there is not an oboe in the ensemble, be sure that the part is covered by flute or soprano saxophone players.

Consider alternate seating for one or two rehearsals of this work. This might be especially effective for dealing with the challenges of balance in Bars 52-76. In addition, ask 2-4 upper woodwind players to stand at the front and listen, making decisions about the balance between the brasses/low woodwinds melodic material and the upper woodwind decorative colouring.

**NOTE:** A number of the suggestions provided above for working with and presenting *Dinosaurs* might also be appropriate for this piece.

## WRITTEN THEORY COMPONENT

Written theory exercises for this unit should include:

- writing melodic minor scales learned to date, with and without key signatures
- writing rhythm patterns in  $\frac{5}{4}$ ,  $\frac{6}{4}$ ,  $\frac{5}{8}$ , and  $\frac{7}{8}$  meters
- placing counting syllables underneath rhythmic patterns from repertoire and method book exercises
- updating their own list of musical terms

## EAR TRAINING/IMPROVISATION COMPONENT

The following games (including rhythmic, depiction, dynamics, and non-traditional score games) from *Improvisation Games for Classical Musicians* (Agrell) are suggested for this unit:

- Universe Symphony (p. 67)
- Drums Everywhere (p. 98)
- Rhythm Machine and variations (p. 99)
- Surprise or any of the dynamics games (pp. 109-110)
- Rembrandt (p. 173)
- Ad Music (p. 209)
- Soundtrack or Silent Movie (p. 208)
- Once Upon a Time (p. 209)
- Bride of Son of Once Upon a Time (p. 209)
- Headlines (p. 209)
- Dictionary Game (p. 210)
- Guess the Animal (p. 211)

NOTE: See also Appendix of this module for Jason Caslor's suggestions re improvisation learning activities.

### *Tips for Teaching Success*

The full ensemble repertoire in this unit provides rich opportunities for having students write a script for the presentation of these works as part of a concert that teaches. See *Shaping Sound Musicians* (O'Toole, Chapter 9, pp. 165-197) for further explanation and for a sample script written by students.

## COMPOSITION COMPONENT

Have students, working individually or in small groups, compose and notate a chant for a particular theme (e.g., peace, needed rainfall, good health). They might begin by choosing a verbal phrase or syllables appropriate for the purpose. Students might then teach the chant they have written to the full group. This activity could be extended by inviting students to add percussion to their chants.

Invite students to imagine an animal/bird, etc. that could be portrayed by the instrument that they play. Have them experiment with possibilities, compose, and notate a brief piece (e.g., 8-16 bars) that attempts to realize this. Students could then play their composition for the full group. Students could speculate about which animal was being portrayed and each composer could explain her/his choices.

Organizing student in groups of 4-6, have them outline and/or storyboard a single scene (not longer than 30 seconds) from an imaginary film based on an agreed-upon theme (e.g., travel in outer space, journey to the centre of the earth, a particular world disaster). Once they have mapped out the scene, ask them to create a film score for that scene using their own instruments and body percussion/vocal sounds, etc. Once the scores are complete, the works can be presented.



Group discussion about composers' intentions and musical impact provide excellent means of assessment of and for learning. Rubrics can also be designed at the outset of any of the composition activities suggested above.



## ACTIVE LISTENING COMPONENT

Suggestions include:

Listen together to excerpts from a soundtrack for a dinosaur movie such as *Jurassic Park*, *King Kong* (1933). Discuss the musical techniques used to heighten the drama. Are any of these found in the Bukvich score?

Projecting a full score for the students, have them listen to a recording of *Snakes!* by Thomas Duffy (TMP Vol. 2). Investigate the various devices used by the composer to create this musical picture.

If students are working on *Chant Rituals*, consider having them listen to excerpts from Stravinsky's *Rite of Spring*. Share with them details of its first performance in Paris (almost 100 years ago) and reflect together about why there might have been such furor. Is it still a shocking work today? Are there musical devices in the work that are also found in *Chant Rituals*?



This is an opportunity for students to find out more about Stravinsky and/or to learn about other early 20<sup>th</sup> century works that many thought to be outrageous when they were first performed.

Alternatively, students might create papier-mache masks inspired by those of ancient societies and display the masks when *Chant Rituals* is presented. The masks could be worn during a creative movement sequence that preceded the piece.



Another concert band work that would be a highly effective choice for listening and discussion is *Mazama* (J. Chattaway). With this piece, as with the others mentioned above, encourage students to find connections with the piece that they are playing.



*Shaping Sound Musicians* (O'Toole, pp. 156-157) provides a self-assessment form to be completed at home that could be easily adapted for students at the end of this unit.

# Unit 3: D-Flat Concert, *With Quiet Courage*, Musical Tributes

(6 Hours)

## Introduction

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This unit involves mastery of time transition pattern (See CBA Standards Rhythm 1g); follow-up to previously introduced *espressivo* style and dynamic levels; D-Flat major scale and arpeggio; and chromatic scale beginning on G-Flat concert. The multiple bounce snare drum rolls and timpani tuning will be a focus for percussionists. Students will engage with the *espressivo* full ensemble work *With Quiet Courage* (Larry Daehn) in D-Flat major. Composition, small ensemble activities including improv games and a composed piece, and active listening activities are linked with this deeply moving piece.

## Key Concepts/Musical Building Blocks

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- Consolidation of learning in Modules 1-9
- Circle of 4ths
- D-Flat major scale and arpeggio
- Chromatic scale beginning on G-Flat concert
- Time transition pattern (see CBA Rhythm Grade 9 section 1g)
- Dynamic range *pp* to *ff* (see CBA Expressive Markings Grade 9 #1)
- *Molto cantabile*
- *Espressivo* style
- *Rubato*
- *Tenuto*
- Linear shaping
- Melody and countermelody
- Suspension
- Extended *crescendo*
- *Ritardando poco a poco*
- Snare drum multiple bounce roll
- Tuning 26" timpani to B-Flat
- Musical tributes: solo and small ensemble
- Portfolio review
- Suggested full band repertoire: *With Quiet Courage* (Larry Daehn)

**NOTE:** *Band Technique Step-by-Step* references include studies found on pp. 18-19 of the student book and rhythm studies that include both duplet and triplet eighths such as # 82, #85, #115, #118.



### *Tips for Teaching Success*

From time to time, spend a few moments reviewing the curriculum outcomes and considering whether there are any that have been “neglected” and that require particular consideration as you plan the unit. Also, Richard Miles (editor of the *Teaching Music through Performance in Band* series) has explained that it is important to remember that the outcomes are for individual students and not for the band. Do not let the outcomes overwhelm you. Remember that success is the sum of small efforts, day in and day out.

## Teaching, Learning, and Assessment Process

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### BASIC SKILLS COMPONENT

The following suggestions are provided for this component:

The time transition pattern (CBA Rhythm Standards 1g) has been introduced previously. Students will have the opportunity to master this pattern during this unit. When appropriate review has been done with the full group, students can be encouraged to work individually or in pairs and record the pattern twice (once played on instruments and once using body percussion or sung), including the recording in their learning portfolios.

As in Unit 2, percussionists can take turns tuning the 26” timpani to B-Flat for rhythmic exercises.

The ability to perform dynamic markings from *pp* to *ff* as outlined specified in CBA Standards (p. 35, #1) is a learning target for individual students. Tone quality and intonation toward the softer end of the spectrum is particularly relevant for this unit. Encourage students to work in small groups to provide and receive feedback. In addition, when working in the full group, teachers might invite a student to choose two particular dynamic levels and have the full group (or one section) play a simple phrase (e.g., Bars 1-4 of Twinkle Twinkle) twice – once for each level. Also, consider recording the full group playing a phrase at each of the six dynamic levels and discuss successes and refinement needed after it has been played back. Percussionists can refine their snare drum multiple bounce rolls during these dynamic markings exercises.

When working with D-Flat concert scale and arpeggio, include singing and playing call and response melodies based on the first pentachord of the key



Have students refer regularly to their chart of the required skills (see Unit 2) in their learning portfolios, noting progress made and challenges that remain.

**When working with *With Quiet Courage* (Daehn), consider the following suggestions:**

As part of the introduction for this exciting work, teachers might:

- Explain that this work is a tribute to the composer’s mother. Read students the poem entitled Lois Daehn. In addition, read the following quote by the composer (*Teaching Music Through Performance, Vol. 2*, pp. 277-278):

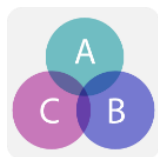
*With Quiet Courage* was written in memory of my mother, Lois Daehn. She inspired many people because of her grace, kindness, and strength. She was born humbly, grew up poorly in the Depression; she did not get many “breaks” in life. In mid-life she was struck by many health problems. She lost much of her eyesight and both legs to diabetes. But as one of the speakers at the funeral said, “I never thought of her as handicapped.”

She wanted no pity. She was more concerned about those around her; that her misfortunes might worry them. There is not a day that I do not think of her, and others tell me that they also remember her often. She inspired many of us. Whenever we face great obstacles, we think of the courage and determination of Lois Daehn, and we know that we can go on and face anything, because she did; because she courageously lived her life and faced her death with quiet courage.

I tried to make the music like her; simple, with strength, nobility, and beauty.

- Ask students to consider whether there are people whom they know who live with quiet courage and inspire others. Discuss how quiet courage might be conveyed through music.
- Invite students to reflect quietly on their own feelings when confronted with grief caused by the loss of a much-loved family member/friend/pet and have them consider ways in which they might pay tribute to that person/animal.
- Challenge students to identify (through prior knowledge or research) other pieces of music from any genre that have been written as a tribute to a gentle hero(es). Some of these pieces might be presented as part of the Active Listening component of the unit.
- Talk together about the power of music to pay tribute to a beloved friend/hero. Can music be powerful/personally moving in ways that words cannot? If so, why?

The Active Listening suggestions below might well be linked with this discussion.



Some students may wish to pay a tribute to a lost friend/family member in poetry, artwork, or dance.

Prior to the first read-through, have students note the D-Flat major tonality and modulation to E-Flat major. Have them play both scales in a cantabile style with subtle shading, taking the opportunity to revisit principles of shaping a melodic line and listening carefully for blend/balance.

NOTE: “Teaching Principles of Melodic Interpretation” (Hicken, *Music Director’s Cookbook*, pp. 60-61) is a particularly useful resource for this learning.

*Tips for Teaching Success*

As an aide-memoir for things that you want to do with a particular score, use colour-coded sticky notes and remove the note only when that aspect of the work has been addressed. Also, consider using colour coding to mark the foreground, middle ground, and background in a score. Students could use the same coding to mark their own parts.

Talk together about why the composer might have chosen the key of D-Flat major. Play the opening eight bars of the melody for them using your own instrument and play it again a tone higher. Is there a particular quality that D-Flat major has? (See Active Listening for a related suggestion.)

Once students have played through the piece once or twice, identify together melody / countermelody / underlying harmonic movement in each section of the piece. (Be sure to consider the composer’s suggestions regarding balance of melody and countermelody.) Invite students to suggest ways of shaping any of these lines in order to achieve expressive effect and balance. They might work in groups of three or four to try their ideas for a given section of the piece and revise/refine their suggested interpretation.

**NOTE:** Technical and stylistic considerations and a brief analysis of musical elements and form and structure are provided in *Teaching Music Through Performance, Vol. 2* (Miles, pp. 278-279)

Invite an advanced student(s) to transpose the opening eight-bar melody (in concert pitch) for all instruments. Have all students play the melody together and work together to shape the line beautifully. Individual students might conduct the group for this activity.



Project the full score for the students. As they listen to a fine recording of the piece, have them stand together and conduct the work, aiming to mirror/interpret the music with their gestures.

Provide an opportunity for students to express, through movement, feelings and qualities such as restrained grief, dignity, courage, sense of deep loss. Some suggestions in this regard are:

- Invite students, working in groups of 6-8, to plan a short slow motion sequence that conveys silently a circumstance of loss/grief. Remind them that gestures will need to be large, flowing and overemphasized. As they experiment with their movement sequence, remind them to adapt to the tempo of the group.
- Have each student create a movement pattern that expresses quiet courage and then work with a partner to combine the pair's movements into a sequence, revising and refining, as necessary. The pairs could then form groups of four that decide how to combine their movements for presentation. (Adapted from Nova Scotia Dance 11)



- Have the full class listen to an excerpt of a recording of *With Quiet Courage* and individually visualize actions that they think would go well with the music. Divide the class into groups of 6-8 to discuss their interpretations and plan a brief movement sequence. Play the excerpt once more as students, in their groups, move to the music. Note that it is not meant that each group present its movement sequence, as students will be more comfortable in expressing themselves through movement if there are no spectators. (Adapted from NS Drama 10 and Drama 11)

*Tips for Teaching Success*

This is one work that requires a minimum of large gestures for the conductor. Challenge yourself to conduct “quietly.” Videotape a rehearsal and note whether there are gestures that detract from the quiet dignity of the work.

This is another work that is rich with suspensions. Ask students to recall what they already know about this musical device. They might recall a particular piece such as *Down by the Salley Gardens* or *Balladair*.

**NOTE:** Refer to *Shaping Sound Musicians* (O’Toole, pp. 230-231) for suggestions for working with suspensions and shaping inner lines.

When this piece is performed, invite individual students to set the context for the work by sharing with the audience poems that they have written for a quiet hero or briefly explaining what this piece means to them. The composer’s words about his mother might be read by a student or included in the program notes.

## Small Ensemble Musical Tributes Project

Invite students, working in small ensembles, to choose and rehearse a short piece that they would like to present as a tribute to a quiet hero(es). Once the students in each group have decided on the person(s) to whom their presentation will be dedicated, they might consider any of the following possibilities as they choose and prepare their piece:

- Playing an existing piece that they feel would be appropriate (e.g., something from small ensemble books)
- Doing their own arrangement of an existing tune
- Playing their own composition

In preparation for the presentation of their musical tributes, have each group write a dedication (remind them of the dedication written by Larry Daehn). These dedications could be read just prior to the performance of the piece.



The Chamber Music Rehearsal Critique (Farrell, pp. 71-72) and Project Checklist (Farrell, p. 73) could both be effectively adapted for use with this small ensemble project.



Be sure to remind students that their learning portfolios will be presented as part of Unit 4. Encourage them to review their portfolio from time to time, checking that it represents the broad spectrum of what they have learned during this module.

### *Tips for Teaching Success*

It might be helpful, when preparing for this unit, to read again the chapter regarding working with students to express emotion in music and to understand the expressive power of music by Peter Boonshaft entitled “ ‘What’s Hiding in an Empty Box?’ or Is Passion a Four-Letter Word” (*Teaching Music with Passion*, pp. 137-143).

## WRITTEN THEORY COMPONENT

Written theory exercises for this unit should include:

- writing D-Flat major scale and arpeggio with and without key signature
- placing counting syllables underneath rhythmic patterns from repertoire and method book exercises
- writing in correct score format as part of composition project

## EAR TRAINING/IMPROVISATION COMPONENT

Using both the singing voice and their instruments, have students do melody playback (See CBA Standards for Grade 9), using six-note melodies in concert D-Flat that begin on the tonic or dominant and that include one or more leaps of a third. Be sure to include both  $\frac{3}{4}$  and  $\frac{4}{4}$  meters.

Linking with the small ensemble activities in this unit, the following games for 3-5 players from *Improvisation Games for Classical Musicians* (Agrell) are suggested:

- Emotional Symphony (p. 68)
- Size Matters (p. 65)
- Hold/Move (p. 61)
- Try to Remember (p. 61)
- The King's Challenge (p. 61)
- Oh Canada/America the Beautiful (p. 62)
- Echo (p. 63)
- Round Robin (p. 64)
- Freeform Conducting (p. 64)
- Feelings (p. 65)
- Teddy's Funeral (p. 67)
- Odd Meter Drone – D-Flat major (p. 90)

NOTE: Students might do one of these games each time that they are working in small ensemble groupings during this unit.

## COMPOSITION COMPONENT

Invite students to compose (using any combination of instruments and/or voices, traditional or non-traditional techniques and notation) a musical tribute to a quiet hero who has touched their lives in some way. It may be effective for them to have participated in some of the Active Listening learning activities as “research” for this project. Encourage students to consider instrumentation very carefully, making choices that they think will be the most evocative. Have them write a brief composer's statement explaining the choices that they made.

NOTE: This project might well be integrated with the small ensemble musical tributes described above.



## ACTIVE LISTENING COMPONENT

Suggestions include:

Listen together to several pieces (or excerpts thereof) that are (or have been used as) tributes to a gentle person(s) and to express a sense of loss. Some examples include:

- *Jim* (Ron MacKay)
- “Nimrod” from *Enigma Variations* (Elgar)
- *As Summer Was Just Beginning* (Daehn)
- *Blessed Are They* (Brahms/Buehlman)
- *Adagio for Strings* (Barber)

Reflect together about musical qualities that the pieces have in common. Ask students to identify what they have learned from this listening that will enhance their own performance of *With Quiet Courage*.



Referring to the assessment activity described in *Shaping Sound Musicians* (O’Toole, pp. 162-163), have students complete a Venn Diagram as they listen to two of these works, two versions of the same piece (e.g., the original Brahms from *The German Requiem* and the concert band arrangement), or two performances of the same arrangement.

Alternatively, students might listen to two different performances of *With Quiet Courage* as they complete the diagram.

Consider having students listen to other famous pieces in D-Flat Major (e.g., Chopin’s Raindrop Prelude, Poeme Lyrique, Op. 12 by Glazounov). Challenge students to find other examples of works written in this key.

# Unit 4: Celebration of Learning – Concert and Portfolios

## (6 Instructional Hours)

### Introduction

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This unit involves a celebration of learning through a special concert (including full ensemble, small ensemble, and solo numbers) planned and managed by the students and through presentation of learning portfolios. Evidence of achievement of basic skills, ear training, sight reading, and expressive markings standards (CBA Grade 9) will be included in the portfolios.

Teachers should note that suggestions included in this unit are meant to provide a framework and to trigger ideas for the celebration concert. It is evident that teachers and students will together shape this performance project.

**NOTE:** Teachers may find it effective to introduce aspects of initial planning and preparation for this concert during previous unit(s). For example, a portion of several classes during Units 2 and 3 could be focused on setting the context, establishing roles and timelines, and considering repertoire choices.

**NOTE:** This unit will most likely take an additional two or three hours to complete.

### Key Concepts/Musical Building Blocks

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- Consolidation of learning in Modules 1-10
- Review of scales, rhythms, rudiments
- Review of expressive markings (see CBA Expressive Markings Grade 9 #1)
- Review of stylistic terms
- Concert planning and management
- Celebration concert event
- Individual and group reflection
- Portfolio presentation



# Teaching, Learning, and Assessment Process

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## INTRODUCTION

Learning/assessment activities for this unit are not grouped according to basic skills, ear training, etc. components. These components will be part of the comprehensive celebration concert project and portfolios that are presented. For example:

- improvisation and ear training activities might be included as part of the daily warm-up
- individual students might lead their favourite improvisation games during the warm-up
- active listening will be critical as pieces for the concert are refined

NOTE: Assessment, both of and for learning, is embedded throughout the unit.

## “Celebration of Learning” Concert Project

It is intended that this special concert be a culminating exhibition of what students have learned. It should be planned, produced, presented and reviewed by the students. The process will involve setting the stage, clarifying expectations, deciding on roles and timelines, agreeing on assessment tools, shaping the process, dress rehearsal, presentation, and “wrap-up” reflection and evaluation. Some **suggestions** follow.

### *Setting The Stage*

- Talk together about the Celebration of Learning concept
- Review the range of learning outcomes with students and consider how preparing a special concert might address these outcomes and lead to opportunities in the future

### *Clarifying Expectations*

- Explain that the concert will include musical repertoire of which students are the proudest, that best demonstrates the range of their musical learning. Possibilities include large ensemble pieces, solos, small ensembles, student compositions, student conducting
- Full group will decide on large ensemble piece(s) to be included, if any, and assist with decisions re concert order
- All students will be a part of at least two of the following: solos; small ensembles; own compositions; conducting; full ensemble
- All students will participate in designing the event, making decisions re repertoire, event production, and wrap-up activities

### *Deciding on Roles, Timelines, and Assessment Tools*

- Identify production timeline (concert date, dress rehearsal date, date for final program decisions, dates for program notes/program) printing/invitations/arrangements for recording, etc.)
- Together, determine working teams for each aspect of the production (All students must be a part of at least one of the teams)
- Plan for regular full group meetings to check on progress, refine next steps

- Identify the variety of strategies/tools that might be used for the project and decide together on which ones will be used. Possibilities include:
  - Checklists and timelines
  - Music Class/Group Work Reflection (Farrell, p. 87)
  - Cooperative Group Work Rubrics (adapted from Farrell, pp. 95-96)
  - Project rubrics designed by students
  - Individual Responsibilities List (Farrell, p. 69)
  - Planning/rehearsal notes
  - Artifacts such as printed invitations, printed program, PR notices
  - Concert recording and student reviews/responses
  - Audience responses
  - Journal responses re process/project successes and lessons learned for the future

#### *Tips for Teaching Success*

Teachers may find it helpful to refer to *Grade 9 Music: Music and Theatre Workshop* module that involves a collective music/theatre project. Ideas for basic student expectations and mapping the process (Unit 2), refining and rehearsing (Unit 4) and formal presentation and postmortem (Units 5 and 6) could be readily adapted for this concert project. In addition, suggestions for various concert projects that are provided in previous Band Instruments modules might prove helpful as well.

**NOTE:** The record of Chamber Music Night Organization (Farrell, p. 81) would provide a useful template for aspects of event management including roles and responsibilities.

#### *Shaping the Process*

- Decide on a title for the concert (e.g., Celebrating our Songs, Our Music for You) and choose the venue
- Work collaboratively to decide on repertoire to be included in the concert. Each student might suggest 1-2 pieces that she/he thinks should be considered (small ensembles, compositions, full ensemble, solos) and the program could be developed from this initial list.
- Rehearse and refine the chosen repertoire, keeping progress notes, completing checklists, etc.
- Meet regularly as a full group to share ideas, provide feedback, revise assessment tools, if necessary, check production timeline
- Consider GCOs in light of this production process and identify outcomes addressed
- Decide collaboratively on the concert order and decide responsibilities for the printed program and notes
- Decide on invitees such as family members, friends, elementary school music teachers, school and board administration, town councillors, professional musicians, those involved in the music industry, senior citizens, university music faculty members, other teachers, members of the media
- Design a response form for audience members. It might be as simple as one or two questions such as
  - “What impressed you most about what the students have accomplished?”
  - “What moment of the concert did you find most moving?”
- Make plans for preparing the concert venue, arranging for videotaping, etc. (Students from other classes might assist with aspects such as this.)

### *Tips for Teaching Success*

It might be enormous fun, as well as being important as a record of learning progress, to include in the concert a DVD of the first concert that these students presented three-four years previously, during Module 1. Alternatively, students might watch the DVD prior to completing their final reflections for this module.

### *On Stage – Dress Rehearsal and Concert*

- If possible, record the dress rehearsal, watch/listen together, and make refinements re presentation
- Review together responsibilities for
  - setting up the venue
  - welcoming invited guests
  - addressing the audience
  - introducing pieces
  - collecting audience response forms
  - moving equipment, chairs, etc.
- Prior to the formal performance, consider again the title of the concert and the spirit of celebration that you hope to communicate to the audience.

### *Tips for Teaching Success*

Teachers may find it helpful to refer to *Shaping Sound Musicians* (O’Toole, pp. 132-133) for sample forms including “Concert reflections and Critique”, “Post-concert Journal”, Listening Critique of Pieces Performed in a Concert”, and “Examining Your Favourite” that could be used/adapted for this project and unit. Completed responses could be included in learning portfolios.



### *Wrap-Up of Learning and Assessment: Celebration and Reflection*

- Prior to watching the recording of the concert, talk together about its most memorable musical moments, the things that surprised students, the challenges that were met, the reasons to celebrate, etc.
- Once students have listened to/watched the recording, consider their initial impressions and whether they have been reinforced or revised.
- Read together audience responses and note whether the goals for the concert were met
- Provide time for students to complete all self- and peer evaluation forms, project rubrics, and journal reflection sheets.



### *Portfolio Organization and Presentation*

**NOTE RE MANAGING THE PROCESS:** Throughout this unit, students might work individually to put the final changes on their learning portfolios. For example, when students are rehearsing small ensembles and solos, teachers might find time to meet briefly with each student to provide advice. Also, it might be effective to have students present their portfolios during a teacher-student conference while small group planning and rehearsal is taking place.

Before students begin to put the final changes on their portfolios, review together what should be included. Consider, with students, the following plus suggestions from the students

- Table of Contents (See Farrell p. 102)
- Statement re which items in their portfolio they are most proud of, which best demonstrate their learning
- Reflection re which learning outcomes they made the most progress with
- Recording of required scales
- Checklist of scales/rudiments/rhythm patterns (as per CBA Standards) mastered and date of each entry
- Two compositions (selected by the students)
- Recording of solo or small ensemble
- Two active listening response forms/journal responses
- Written scales
- Written small ensemble score
- Process notes for concert project
- Analysis of one full band piece
- Explanation of favourite 2-3 improv games and why these were chosen

In addition to presenting portfolios as a culminating assessment activity, the following might be considered:

- Presentation of portfolios to parents and completion of Parent Reflection (See Farrell, p. 103 for a form that could be easily adapted)
- Display of portfolios at concert venue and opportunities for students to talk with others about their portfolio



NOTE: This module may be the final Band Instruments module for students in their public school careers. Plan a time for final group reflection re what this involvement with music has meant to them, what they will take with them, and what possibilities of musical involvement for life that they foresee as a result of their work during this and previous modules.

# Appendix

## Spontaneous Factory: An Approach to Improvisation for Large Instrumental Ensembles

(with permission of the author, Jason Caslor)

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*“Low entry fee, no ceiling of virtuosity”*

D. Wessel

*“Creativity is not a tangible asset like mineral deposits that can be hoarded or fought over or even bought and sold. We must begin to think of creativity as a common good, like liberty or security. It is something essential that belongs to all of us, and that must always be fed, renewed and maintained-or else it will slip away.*

Richard Florida (The Rise of the Creative Class, 2002)

*“Paint as you like and die happy.”*

Henry Miller

*“We can drag a horse to Monet’s Water Lilies, but we can’t make him drink it in.”*

Eric Booth (The Everyday Work of Art, 1999)

### WHY IMPROVISATION?

#### Community

- Think of a community as a support system. In improvisation, everything happens in the moment. We support each other by listening to what each person has to offer and finding a way to add to that material in a complimentary way. Improvisation also allows people to interact with each other in real time and without the barrier of notation.

#### Confidence

- Playing your instrument without notation can be a little like walking a tight-rope without a safety net.

#### Creativity

- One huge positive of removing notation is that we allow our students to explore the edges of their imagination, musicianship, and technique. (You will almost never be the best musician in the room)

“Is your classroom more like Ford, Google, or a combination of both?”

- Ford = An assembly line where each person is one part of the whole. Each member is an integral part of the team but has a very narrow set of duties (i.e., 3rd clarinet syndrome).
- Google = A company so dedicated to their employee’s creativity that they allow them to spend 20% of their week working on anything they want.<sup>1</sup>

## WHERE DO I BEGIN?

- Shapeline
  - Walter Thompson created a conductor-based improvisation system called Soundpainting. To date, it includes over 750 gestures that are “signed” by the composer/conductor to indicate the type of improvisation desired of the performers.
  - In Shapeline, simply have your ensemble respond to your non-verbal cues and gestures. Have FUN!!!! Have the students jump up and try it.
    - Shapeline (with student leaders)
    - Shapeline (audience leaders)
    - Solo, Duo, Trio, Quartet
- Invite a member of the ensemble to improvise something for approximately 10 seconds. When that person is done, invite another person to join the first person in a duet based loosely on the initial improvisation. Invite a third, and finally a fourth person so that the quartet is improvising, again loosely on the initial idea.
  - Solo, Duo, Trio, Quartet (in concert Bb)
  - Body percussion plus soloists
  - Half play, half move
- “Improvisation is giving someone the choice to respond in the moment”

## THINGS TO REMEMBER

1. Two rules are more than enough.
2. Fight the urge to control or pre-determine. Even professional ensembles playing the greatest orchestral repertoire have off nights. The best performances almost always happen when we are not trying to make them so.
3. Always emphasize the importance of good tone, technique, and habits. Gmail was one of the ideas that came from that 20%. Walter Thompson, *Soundpainting: The Art of Live Composition* (New York: Walter Thompson, 2006), 34.
4. Avoid structures that involve substantial rote learning. It causes students to have to recall and remember rather than react and respond.
5. The power of contrast – A very soft statement can be answered with an equally quiet idea. However, a very abrupt interjection can also be very effective.
6. The importance of silence. Although difficult with large groups, silence can often have more impact than even the most jarring sounds.

## OTHER POSSIBLE STRUCTURES

- “Home Sweet Home”
  - Have your ensemble sustain a unison pitch for approximately five to ten seconds and then, over the course of thirty seconds, slowly allow them to move away from and then return to the unison pitch. This can be done using a scale, a specific key, or simply a home pitch. Aim to have them start and stop without a conductor.
  
- “TBD (To Be Determined)”
  - Treat the following structures in the same manner as “Home Sweet Home”. Again, aim to have them start and stop without a conductor:
    - **Long Notes to Short Notes to Long Notes** – Transition slowly from playing long notes to short notes and returning to long notes.
    - **Pointillism to Long Notes to Pointillism** – Transition slowly from playing short notes to long notes and returning to short notes.
    - **Groove to Chaos to Groove** – Have a student establish a rhythm. Next, invite the rest of the class to join in either in rhythmic unison or with another rhythm that compliments that which already exists. Slowly have the rhythmic pulse dissipate into complete randomness, then return to the original groove.
    - **Melodic Variations** – Have a student create a very simple melody that begins on the tonic of a key familiar to everyone. As the rest of the ensemble internalizes this melody they are to join in both rhythmic and melodic unison. Slowly relax the precision and individually improvise on the original melody. At some point, the person who voiced the initial statement should return to it. As the rest of the group hears the restatement, they are to rejoin in rhythmic and melodic unison. Decide as a group when to end the structure.

## IMPORTANT RESOURCES FOR MUSIC EDUCATORS

- A Few “Must Haves”
  - Agrell, J. (2008). *Improvisation games for classical musicians*. GIA Publications, Inc.
  - Florida, R. (2002). *The rise of the creative class*. Basic Books.
  - Goleman, D. (2007). *Social intelligence*. i Bantam Books.
  - Nachmanovitch, S.(1990). *Free play: Improvisation in life and art*. Penguin Group.
  - Ross, A. (2007). *The rest is noise: Listening to the twentieth century*. Farrer, Straus, and Giroux.

## GREAT SUMMER READS

- Adolphe, B. (1996). *What to listen for in the world*. Limelight Editions.
- Albom, M. (1997). *Tuesdays with Morrie*. Random House.
- Doidge, N. (2007). *The brain that changes itself: Stories of personal triumph from the frontiers of brain science*. Penguin Group.
- Gladwell, M. (2005). *Blink: The power of thinking without thinking*. Little, Brown and Company.
- Gladwell, M. (2002). *Tipping point: How little things can make a big difference*. Little, Brown and Company.
- Gladwell, M. (2008). *Outliers: The story of success*. Little, Brown and Company.
- Zander, R. S. & Zander, B. (2000). *The art of possibility: Transforming professional and personal life*. Penguin Group.

## WEBSITES

- [www.soundpainting.com](http://www.soundpainting.com) (Walter Thompson' website)
- <http://www.conduction.us/> (The website of Lawrence "Butch" Morris) [www.therestisnoice.com](http://www.therestisnoice.com) (Companion to Alex Ross's book)
- <http://www.ted.com> (Amazing and inspiring talks from all walks of life)



## References

**NOTE:** Teachers are encouraged to choose the method book that is best suited to their students and school environment. Though *Band Technique Step-By-Step* will be referenced throughout this module, various other method books would work well.

Agrell, J. (2008) *Improvisation games for classical musicians*. Chicago: GIA Publications. [NSSBB# 25738]

Agrell, J. (2010). *Improv games for one player*. GIA Publications. NSSBB# 2000732]

Boonshaft, P. (2002). *Teaching music with passion: Conducting, rehearsing and inspiring*. Meredith Music Publications.

Elledge, R. & Haddad, D. *Band technique step-by-step*. Neil A. Kjos Music Co.

Farrell, S. (1997). *Tools for powerful student evaluation*. Meredith Music Publications. [NSSBB# 22650]

Jagow, S. (2007). *Developing the complete band program*. Meredith Music Publications. [NSSBB# 25681]

Lisk, E. S. (2001). *The creative director: Beginning & intermediate levels*. Meredith Music Publications. [NSSBB# 24443]

Miles, R. (ed.) *Teaching music through performance in beginning band, vol I*, with accompanying CD recordings of Repertoire. GIA Publications, Inc., 2001. [NSSBB# 23137, 23135]

Miles, R. (ed.). *Teaching music through performance in beginning band, vol II*, with accompanying CD recordings of Repertoire. GIA Publications, Inc., 2008. [NSSBB# 19043, 19042]

NS Curriculum Documents: *Band Instruments Modules 1–9*

O’Toole, P. (2003). *Shaping sound musicians: An innovative approach to teaching comprehensive musicianship through performance*. GIA Publications, Inc. [NSSBB# 16841]

Pilafian, S. & Sheridan, P. (2002). *The breathing gym* (DVD and accompanying teacher’s book). Focus on Excellence Productions. [NSSBB# 19046]

*Sibelius* notation software for students (or suitable alternative). NOTE: Timely access for students to computer hardware is essential.

Whaley, Garwood, ed. *The Music Director’s Cookbook: Creative Recipes for a Successful Program*. Galesville, MD: Meredith Music Publications, 2007.

## REPertoire

Bukvich, D. (1991). *Dinosaurs*. Phoebus Publications. [NSSBB#

Coakley, D., arr. (1998). *Donkey Riding*. Eighth Note Publications.

Daehn, L. (1995). *With Quiet Courage*. Daehn Publications.

Del Borgo, E. (1993). *Chant Rituals*. CPP/Belwin Inc.

Hodges, S. (1986). *March for Freedom*. Alfred Publishing Inc.

Small Ensemble Series of choice

- Standard of Excellence Festival Ensembles, Book 1 [NSSBB# 2000159–2000170]
- Ensembles Sound Spectacular, Book 1 [NSSBB# 2000184–2000190]
- Movie Trios for All [NSSBB# 1004730–1004740]
- Trios for All [NSSBB# 2000171–2000178]
- others of choice

## WEBSITES

Canadian Band Association [CBA National Voluntary Curriculum and Standards for Instrumental Music \(Band\) Fourth Edition](#)

<http://keepvid.com>

[www.michaelcolgrass.com](http://www.michaelcolgrass.com)

[www.wonderhowto.com](http://www.wonderhowto.com)

[www.youtube.com](http://www.youtube.com)