

Band Instruments: Module 5

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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 5

Correlated with Grade 8 Canadian Band Association Instrumental Music (Band) Standards

(26 Instructional Hours)

Overview

Rationale

This module is designed to build on learning experiences in *Band Instruments Modules 1- 4*. Students will consolidate their understanding of and facility with concepts already introduced. They will continue to develop their knowledge and understanding of playing techniques, composing, and arranging, improvisation, and music theory. In addition, melodic and rhythmic dictation will continue to be a regular learning activity. Students will experience focused, active listening to their own music and that of others. Finally, they will work comprehensively with quality, full band repertoire that includes the notes, rhythms, tonalities, articulations, dynamics, etc. to which students have already been introduced. This will enable them to experience the joy of connecting with, interpreting, and expressing music in a full ensemble setting.



As stated in previous modules, it is assumed that students will, in addition to regular *Band Instruments* class instruction (minimum 2 classes per week), have co-curricular, full concert band rehearsals. It is also assumed that students will achieve their musical learning goals through individual playing outside regular class time. Often jazz band provides an additional co-curricular full ensemble experience for students at this level. Jazz band members also participate in concert band.

Important Reminder re Canadian Band Association Standards for Instrumental Music (Band)

The intention is that, when Module 7 has been completed, students will have attained “Achieves the Standard” requirements for Grade 8 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

- Lip Slurs
- Crossing the break
- Concert Scales/Keys: B-flat, E-flat, F, A-flat major, B-flat chromatic, d, g, and c minor (natural and harmonic)
- Metres: 4, 3, 2
- Note/Rest Values: whole, half, quarter, eighth notes and rests, dotted quarter and eighth notes
- Drum Rudiments: 5-stroke roll, Flam paradiddle, Flam tap, Double paradiddle, 9-stroke roll, syncopated 9-stroke roll, 17-stroke roll, drag
- Articulations: slur, tenuto, *staccato*, accent
- Melodic intervals: Major 2nd, Major 3rd, Perfect 5th
- Tempi: *Andante*, *Moderato*, *Allegretto*, *Allegro*, *Lento*
- Terms and Symbols: All from previous modules and in addition (or including)
 - syncopation, *accelerando*, *fermata*, *DS al fine*, *DC al fine*, *L.V.*, *poco rit.*, *piu mosso*, *rallentando*, *molto rall.*, *a tempo*, *maestoso*
 - monophony, polyphony, enharmonic

Introduction

This module presumes that students are already comfortable with the basic skills, concepts, and musical attitudes introduced in Modules 1- 4. It also presumes that students have attained the “achieves the standard” learning targets articulated for Grade 7 by the Canadian Band Association. During this module, experiences are “centered” around: consolidating previous learning; musical contrasts; exploring new tonalities; programme music; and incorporating this learning in solo and full ensemble playing.



Full band repertoire that is suggested in this module is directly related to concepts that have been a focus during regular class time and is meant to give students an opportunity to apply their musical learning.

Outcomes Addressed

- Learners will analyse how rhythm, meter, and tempo communicate meaning.
- Learners will analyse the role of melody and harmony in the communication of meaning.
- Learners will evaluate the role of texture and form in communicating meaning.
- Learners will evaluate how composers and performers synthesize the elements of music to communicate meaning.
- Learners will analyse how the cultures of local and global communities are expressed through music.
- Learners will create original musical works reflecting personal, social, and cultural contexts.
- Learners will perform music in ensembles to communicate meaning.
- Learners will implement appropriate technique.

Unit 1: Consolidating Previous Learning (6 hours)

Introduction

It is critical that playing and singing “by ear”, rhythmic exercises, improvisation/composition activities, music literacy, and active listening activities be woven into each unit and be a key feature of the fabric of musical learning. Suggestions provided for these learning/assessment activities should be considered a resource to be adapted, according to the needs and interests of students. For example, a teacher may choose to use Ear Training/Improvisation activities other than the ones referred to below, but this component of the unit should never be omitted.

Teachers are encouraged to keep a checklist for the various learning components in each module. When components are inter-related and based on the key concepts/basic musical “building blocks” of each unit, they provide a framework for exciting and comprehensive learning experiences for young musicians.



Most of the suggested activities include opportunities for both learning and assessment for/of learning. Indeed, ongoing assessment is an integral part of comprehensive musical learning. In the present unit, for example, the lip slur progress chart, rhythm pattern “wheel”, advance analysis of sight-reading exercises, ABA form mapping and analysis, decision making re dynamic markings, and composition of “Siyahamba-style” song are only a few of the suggestions that include possibilities for ongoing assessment. Remember also that assessment tools such as a digital recorder, the “listening squad”, listening journals, teacher observation checklists, and group reflection about successes and next steps can be incorporated naturally into learning experiences.

Key Concepts/Musical Building Blocks

- B-flat, E-flat, F concert
- Lip Slurs
- Crossing the Break
- 2, 3, 4 metres
- 5-stroke roll, flam paradiddle, flam tap, flam accent, 17-stroke roll
- Combinations of tongued and slurred eighth notes
- Dotted quarter and eighth notes
- Tempos including *moderato*, march tempo, *lento*, *andante*, *allegro*
- Balanced ensemble sound
- Suggested full band repertoire: “Silvergate Overture” (Edmondson), “African Festival” (Hilliard, Elledge, and Pearson)

NOTE: Method book references are *Standard of Excellence*: pp. 2-4, *Essential Elements*: pp. 2-4. *Band Technique Step-by-Step* pp. 2-3, 6-7, 10-11, 36 (select exercises). It is suggested that teachers using *Band Technique Step-by-Step* choose the “basic” studies that correspond to keys/concepts introduced in each unit.



Except for the 17-stroke roll and dampening (tympani), all these concepts/building blocks have been introduced in previous modules. This unit provides an opportunity for students to revisit and refine their understanding of and facility with these concepts.

Teaching, Learning, and Assessment Process

Because the focus of this unit is review and attainment of mastery level, emphasis is placed on reinforcing previous learning through learning activities and repertoire that are new for the students. As teachers plan for each unit, they may find it helpful to use a chart such as the one that follows, to map learning/assessment focus for the unit. Such a planning chart is invaluable for effectively weaving theory/ear training, listening, and composition/improvisation activities throughout the basic skills components.

Module 5: Unit 1 Learning/Assessment Focus	
Component	Learning/Assessment Focus
Basic Skills	<ul style="list-style-type: none"> Review of B-flat, E-flat, F concert; combinations of tongued and slurred eight notes; 2, 3, 4 metres; review of dynamic, tempo and “road map” terms and symbols Develop concept of balanced ensemble sound Reinforce effective posture, breathing, hand positions, etc.
Theory	<ul style="list-style-type: none"> Write scales with and without key signatures Write and count rhythms as found in method book and repertoire
Ear Training/Improv	<ul style="list-style-type: none"> “Call and response” sing/play (1) rhythm patterns found in repertoire and method book (2) using first pentachord of B-flat, E-flat, and F concert Improvisation exercises focused on warm-ups, rhythmic pulse, and ABA form
Composition	<ul style="list-style-type: none"> ABA form Song “in style of” African celebration
Listening	<ul style="list-style-type: none"> Grainger: Irish Tune and Shepherd’s Hey Ladysmith Black Mambazo African voices and drums

BASIC SKILLS COMPONENT

Tips for Teaching Success

It is important to take time to reinforce learning from previous modules. This includes not only basic tone production, posture, breathing, playing position, pitches, rhythms, keys, etc. but also concepts such as balanced ensemble sound and active listening. It is suggested that students might be provided with a list of scales, tonalities, rhythm patterns, articulations, rudiments, etc. that have been central to previous learning. **The Canadian Band Association Grade 7** standards provide an appropriate reference for making this skills/learning list. As students work through this unit, they could identify which of the skills are solid and which require further attention to reach mastery level.

The following suggestions are provided for this component:

When students are reviewing concert scales and arpeggios, consider suggestions such as those in Scale Accents and Rainbow Scales (*Improvisation Games for Classical Musicians*, Agrell. p.54) to spark interest and incorporate improvisation with accents, dynamics, etc.

Tips for Teaching Success

Band Technique Step by Step (Elledge and Haddad) contains scale, tonguing, major chord, interval, and rhythm studies at various levels of difficulty in major and minor keys. Many of these studies would be excellent vehicles for consolidating facility with concert keys and articulation patterns.

Depending on the comfort that clarinet players have acquired with crossing the break, it may be helpful to provide them with exercises such as may be found here:

- Master Method for Band Book 1 Clarinet (originally published by Kjos), p. 19

In addition, consider challenging clarinet players to devise their own exercise for crossing the break and share it with others.

Try to find time, at least weekly, to guide and coach brass players with lip slurs. Woodwind players and melodic percussionists could be provided with the exercises too so that they could play as well. Alternatively, they could play long tones/rolls on the tonic while brass players play the slur exercise. Encourage brass players to keep a lip slur progress chart (perhaps like the “thermometer-style” fund raising diagrams). Make it a “special day” when individual students move their own next level on the chart.

To provide a challenge for students, consider having them play a simple tune in all three keys listed above (B-flat, E-flat and F concert). Invite students to suggest articulation, tempo, or dynamic markings and play the tune again, making sure that the markings are reflected in their performance. The “listening squad” strategy that is often referred to in previous modules (See *Shaping Sound Musicians*, p. 51) could work well here.

Use rhythm flash cards to reinforce understanding of rhythm patterns that use combinations of whole, half, quarter, and eighth notes/rests in each of the three metres (2, 3, 4). Alternatively, or in addition, consider making a rhythm “wheel” that has eight separate patterns notated around the spokes of the wheel, numbering the patterns from 1-8. Arrange and number eight groups of students. Have each group start at the point on the wheel that corresponds with their group’s number and proceed clockwise around the wheel, simultaneously singing, clapping, or using personal percussion instruments.

Tips for Teaching Success

Activities for building trust, concentration, connection, and establishing a group “pulse” can be found in the **NS Drama 10 and Drama 11** curriculum guide. Examples such as *This is a What?* (p. 204), *This is My Ear* (p. 205), and *Crossed Hands* (p. 207) are especially recommended for this unit.

At this point, it is important to reinforce effective individual playing/practice.

As suggested in Module 3, students need to be encouraged to identify their own goals, explain what they have accomplished when they play outside class time, and know what they need to work on next time. These goals and objectives could be recorded in their practice journals. Remember that the goal must be “intrinsic motivation” – students wanting to play to achieve specific goals that have been identified. Games such as *Swing It* (Agrell, p. 54), *Transformation* (Agrell, p. 54), *Rainbow Scales* (Agrell, p. 54), and *Scale Accents* (Agrell, p. 54) could provide motivation for individual work on scales and rhythms.

Tips for Teaching Success

- Suggestions by Wynton Marsalis for “Tackling the Practicing Monster” (*Shaping Sound Musicians*, p. 97) might be very helpful for students. For example, one of his suggestions is “Concentrate. Fifteen minutes of concentrated or focused practice is better than one hour of frivolous playing”.
- Another excellent discussion re practicing can be found in Jagow (pp. 253-259). Included are thoughts/suggestions regarding quantity versus quality, accuracy, and musicianship, more is not better, paper-clip method, the tortoise and the hare, and practice journals.

Remember to include sight-reading regularly in class

- The Clap-Count-Sing-Play sequence can work effectively
- Be sure to include, over a period, a range of tempi in sight-reading exercises
- Encourage students to identify, before they begin, what things they will need to be careful with (e.g., key signatures, unfamiliar rhythms, dynamic markings, “road map” signs)
- Often method book exercises can be used efficiently for sight-reading repertoire. An advantage with these is that they contain melodic and rhythmic concepts that have been studied recently and thus provide an ideal opportunity to check for understanding and plan accordingly.

Tips for Teaching Success

“Sight-reading has been a focus for me this year. In addition, all students are assigned a piece that they have never seen before and they are to prepare it for next class. When it is their turn to play, I have all students “ghost play” the same exercise at the same time and then we play it all together. This is somewhat like the Pass-Off round but organized differently.”

Noelle Wadden, May 2010



- Once the sight-reading has been done, reflect together about the strengths of their first try and about what aspects caused problems.
- From time to time record their sight-reading and use the playback as the reference point for discussion.

To avoid monotony, plan for a variety of warm-up activities for class and rehearsal that are related to the lesson or rehearsal plan. Refer to Jagow (pp. 76-79) for important considerations in this regard. Agrell (pp. 71-74) suggests several creative warm-up ideas, including:

- Warm-Up Long Tones
- Feel the Beats
- Brass Warm-Up (great for lip slurs)
- Body Warm-Up
- Dancing Long Tones
- Hum-Up
- Murmuring (clarinets could cross the break)
- Warm-Up/Connections

It is also important to include breathing exercises in class and rehearsal. Excellent suggestions are found in both *The Music Director's Cookbook* (pp. 3-4), and in *The Breathing Gym*.

When planning for learning regarding ensemble **balance, blend, tone, and intonation**, the following references provide thoughtful considerations and ideas:

- Jagow (pp. 37-40, 48-52, 55-56) re tone, colour, and factors that affect tone
- Jagow (pp. 46-53) describes key considerations for ensemble balance and blend, including a useful diagram and description re “pyramid balance” for young bands (pp. 47-49).
- Jagow (pp. 57-75) deals with a number of key considerations re tone quality such as tuning of ensemble chords, factors affecting pitch, best tuning notes for specific instruments, tuning the ensemble, intonation tendencies, and singing as a means of improving intonation.
- *Music Director's Cookbook* (pp. 64-65) re intonation and singing

Tips for Teaching Success

Always be sure to involve the students actively in listening and making decisions about their own and the ensemble's balance, blend, and intonation. A digital recorder can be a formidable tool in this regard. Reflection about progress, required next steps, etc. provides a natural, authentic means of assessment for learning. Reflection also fosters development of students' confidence as they make their own musical decisions.

When working with “**Silvergate Overture**” (Edmondson), consider the following suggestions:

- As an introduction, talk together about what an overture is. Are there overtures anywhere except in music? What is the purpose of an overture? Have students examine their parts and ask them to speculate about what some characteristics of an overture might be (e.g., loud opening section, different tempos, different meter and key signatures, final section full and slowing down at end).
- Before students sight-read the piece, ask them to identify all the terms and symbols that provide direction for how the piece might be interpreted.
- If there are rhythm patterns which students find challenging, transfer them to rhythm cards and have all students sing or clap the patterns, either before playing the piece for the first time or to assist with learning once rhythmic challenges have been identified.
- When focusing on the contrasting sections of this piece, talk together about why the composer might have asked for the *maestoso marcato* opening and closing and the *legato* main theme at bars 5 and 32.
- When preparing the *lento* section (bars 30-47), invite students to play as smoothly as possible, with their most beautiful tone quality, being sure to shape four-bar phrases. Invite all students to sing the melody, then the bass line, using an “oo” syllable, encouraging beautifully shaped *legato* phrases. Encourage trumpets, tenor saxes, and horns to enter gently after their rests, so that they blend in with what is already happening.
- Remind students about how important the changes in mood, metre, and tonality are for the overall impact that the piece will have on listeners. It might also assist with motivation to advise students that the *lento* section of the piece really demonstrates their musicianship and their progress with tone, balance, and blend.
- Consider rescoring, as necessary, to ensure that the bass line is solid and full. Marimbas and xylophones could double the bass line.
- Map the ABA form with students. Invite them to identify all the ways in which B contrasts with A and in which the A section is varied when it appears the second time.



Reflect together about what is at the “heart” of this piece. What connection will it make with listeners? Once these decisions have been made, record a run-through, and have students listen (eyes closed), imagining that they have not heard it before.

- Have they successfully communicated the “heart” of the piece?
- What was most successful?
- Are there things that could make it even more successful?

Our Ideas

Note: The above space is for the creative approaches that you and your students used for this unit.

Consider the following suggestions for “**African Festival**”:

- When introducing this piece, talk about what the lyrics of the song are and why it is a powerful song of celebration. Explain that the song, written circa 1950, has become very popular as a processional in church, as well as a protest or marching song. Discuss its reflection of the fight against apartheid in South Africa. See Active Listening below for related listening.
- The form of the song is cyclic, and the lyrics consist of one phrase, repeated with slight variations. Note with students that this form tends encourages a spirit of community.

Tips for Teaching Success

Teaching Music Through Performance in Beginning Band (2001, pp. 92-98) provides excellent contextual information, analysis, and rehearsal suggestions for this piece. Of note, is a suggestion regarding having all students play the melody as shown in #4 on the warm-up activity sheet that appears on the reverse side of student parts.

- Have students learn to sing the song “Siyahamba” by rote. It may be possible to add harmony part(s) as well. Non-melodic percussion instruments and clapping/stamping could be added, with students learning the rhythmic patterns by rote. A spirit of celebration should not be forgotten! If “African Festival” is to be presented in a concert, the class choral version could precede the full band arrangement.
- As the students are learning to read the syncopated rhythm patterns, it may be helpful to have them clap the patterns, deleting the ties, and then repeat as written. The rhythm study provided with the score could be extended by having students accent the syncopated eighth notes

(especially those on the second half of the beat that are tied to the next beat) and also separate them slightly from the note that precedes them, while maintaining an absolutely steady pulse.

- **NOTE:** Teachers may wish to use the method book (e.g., *Standard of Excellence*, p. 5 or *Essential Elements*, p. 8) when introducing the syncopated patterns.
- Provide opportunity for students, through rhythm games (see suggestions in Ear Training/Improvisation Component on the next page) to really establish and feel a group rhythmic “groove”. When they are playing the piece, encourage them to settle into the “groove” and swing with it – never varying the pulse, even a fraction!
- Consider repeating bars 21-29 for a second time. In alternate eight-bar phrases have individual students improvise a solo based on the melody, accompanied only by percussion brass and woodwinds that have the accompanying riff.
- Once students have listened to examples of African drumming, have the class make decisions about an extended percussion introduction leading into bar 5. Some wind players might be involved, using personal percussion instruments.
- Have wind students sit in a circle and place percussionists in the center. Encourage students to snap fingers, sway, (or dance!) when they have several bars of rest. This would enhance “community” and African celebratory nature of the music.
- Together, experiment with various alternatives for dynamics in the final 8 bars. Once a decision has been made about what will be most effective, remind students to use pencils to add the required musical symbols.
- When this piece is presented to an audience, encourage listeners to join in with their own physical response (clapping, finger snapping, swaying, etc.).



Have students revisit the list of basic skills and assess their own mastery of each. They can then plan specific goals for the immediate future.



“I also teach Design Tech and we are doing a four-week art component. As an extension to *African Festival* and some of the African drumming that we are doing, we are painting African masks. The students have learned about why masks were used and the significance of them. While the students are working on the masks, they listen to traditional African music.

Gale Lohnes, May 2010

WRITTEN THEORY COMPONENT

- Have students write all scales learned to date both with and without key signatures.
- Challenge students to notate and “count” rhythm patterns as found in their method book and repertoire.
- Group students in teams and have a Jeopardy-style musical terms/symbols game in which statements such as “this means in a majestic style” or “this note equals four eighth notes in duration” or “This means very slowly” are responded to with questions (e.g., “What is *maestoso*?” or “What is a half note?” or “What is *lento*?”).
- Encourage students to notate 2 or 4 bar solos that they have improvised.

EAR TRAINING/IMPROVISATION COMPONENT

Consider various rhythm games in Agrell’s Chapter 12. For example, the following activities are suggested for establishing group rhythmic pulse and “groove”.

- Name Game (Agrell, p. 232)
- African Switchback (Agrell, p. 88)
- Double Trouble (Agrell, p. 91)
- Group Ostinato 101, 102, 103 (Agrell, p. 79)
- Quarters to Two (Agrell, p.91)
- Call-and-Response: Rhythms! (Agrell, p. 91)
- Count Rhythm Machine (Agrell, p. 85-86)

Seating students in a circle, have them establish a pulse using personal percussion and then take turns improvising 4 bar solos based on the first pentachord of either the B-flat, E-flat, or F concert pentachord. Provide students with instructions for games such as the following that they may try during individual practice.

- Swing It (Agrell, p. 54)
- Transformation (Agrell, p. 54)
- Rainbow Scales (Agrell, p. 54)
- Scale Accents (Agrell, p. 54)

Have individual students improvise a variation on a simple chant-like melody after the full class has played it.

Invite individual students to improvise variations on two or four bar phrases of *African Festival* while the full group plays alternate phrases, in a call-and-response kind of style.

To enhance learning about ABA form (“Silvergate” Overture), try Developing AB’s: Contrast! (Agrell, p. 135) and then Combination No. 1 (Agrell, pp. 68-69) in which students, arranged in 4 groups, create their own ABACoda piece. It might be fun to present for listeners this planned improvisation in tandem with the Overture.



Note progress of individual students and the full group with rhythmic pulse and facility in the three concert keys. Invite students to consider which rhythm patterns they have mastered, and which still require further “exploration”.

COMPOSITION COMPONENT

To extend and internalize understanding of ABA form, have students, working in groups of two or three like instruments, compose a short piece in ABA form. In advance, agree on expectations such as:

- Each section must be 8 bars in length
- Tonality should be B-flat, E-flat or F concert.
- The B section should contrast in style (and perhaps tempo and tonality) from the A section.
- Include an optional Coda (not more than 4 bars) that provides a satisfying ending.
- Provide instructions for performance using musical terms and symbols that we have learned.
- Decide on an appropriate title.

Once the compositions are ready, each group could present to the full class. A rubric, based on the expectations that were established, could then be completed by all students.

Alternatively, or in addition, have students use graphic notation and extended techniques for their ABA composition. See Appendix at the end of this module for Michael Colgrass graphic notation examples and for a sample ABA composition project.

Have students, working in small groups, compose a song (lyrics and melody) “in the style of” Siyahamba that has one line of text which is repeated several times. The song should have a spirit of celebration. Encourage them to use rhythm patterns that were used in “African Festival” and to write two or three 1- or 2-bar rhythm patterns that other students will play to accompany the song. When the compositions are ready, have all students stand in a circle and use various percussion and “personal percussion” instruments to provide rhythmic accompaniment for the songs as they are sung by each group.

ACTIVE LISTENING COMPONENT



Consider having students listen to a recording of Grainger’s “Irish Tune from County Derry” and “Shepherd’s Hey” (the latter tune can be found in *Standard of Excellence*, p. 2.). Ask students to identify the ways in which “Irish Tune” demonstrates lyrical, expressive playing. Ask what they notice about the balance and blend of the band. This could then be related to the *lento* section of “Silvergate Overture” or any other slow, songlike pieces that they play. Students could compare the Grainger arrangement of “Shepherd’s Hey” to the one found in their method book.

Have students listen to a recording of any piece that is in ABA form and ask them to note as many characteristics of each section as they can. This might be especially effective after they have done Developing AB's: Contrast! and before they compose their own works in ABA form.

As a part of the work with "African Festival", have students listen to examples of pieces that feature African voices and drums. A recording by Ladysmith Black Mambazo would also be highly relevant. If possible, show a video clip so that students can see the rhythmic movement and spirit of celebration that are present. Reflect together about what they learned from the recordings that can be applied to their work with "African Festival".

NOTE: A visit to the class by local black singers and drummers could provide a powerful learning opportunity, especially if the students could play *African Festival* with the visiting musicians. Alternatively, there may be a World Drumming class in the area who could visit the school.

Tips for Teaching Success

"In-tune-ness is a personal concept. The key is listening – listening is a big word. At the beginning, have the kids play the pitch, sing it (till they can sing it in tune), play it, ask them to sound it in their head, sing it, play it (in tune). Start this right from the beginning.

Once they can sing it in tune, they can play it in tune. The kids 'lock in' the pitch in their heads."

Ron MacKay, February 5, 2008

Unit 2: Contrasts

(6 Hours)

Introduction

The focus of this unit is on musical contrasts – dynamics, tonality, tempos, articulations, and musical styles (especially March style and folk ballad style). Suggested full ensemble repertoire includes: a march such as “Success” (Bennett-Clark), “Lexington March” (Edmondson) or “His Honour” (Fillmore/Balent); and “Ye Banks and Braes of Bonnie Doon” (arr. Sweeney).

NOTE: Remember that the intention is that the curriculum is a spiral one where students build on what they have previously learned. Thus, the musical building blocks listed below rest on a foundation of prior learning and they extend understanding of musical building blocks from previous modules and units. This learning spiral implies that the curriculum continuously revisits prior learning but at a more complex level. Refer to *Developing the Complete Band Program* (Jagow, pp. 5-9) for a more detailed discussion of a spiral curriculum.

Key Concepts/Musical Building Blocks

- Syncopation
- ege pattern
- G minor – natural and harmonic
- Melodic Intervals – Major 2nd, major 3rd
- *D.S. al fine*
- Tempo changes (*a tempo, rit., rall., molto rall., accel.*)
- March style
- Scottish ballad
- Drone
- Staggered breathing
- Phrasing – tension and release
- Rudiments: 9-stroke roll, double paradiddle, flam accent
- L.V. (percussion)
- Offbeat

NOTE: Method book references are *Standard of Excellence*: pp. 5-7, *Essential Elements*: pp. 5, 7-8, and *Band Technique Step-by-Step*: pp. 4-5, 36 (selected exercises).

Teaching, Learning, and Assessment Process

BASIC SKILLS COMPONENT

The following suggestions are provided for this component of the module:

- Because of the work that students have already done with syncopated patterns in “African Festival”, the eighth-quarter-eighth pattern will not be a new concept for them. Exercises that include this pattern would be excellent for sight-reading and for reinforcing the articulation, accenting the syncopated note.
- Consider asking students to play method book exercises, using a variety of tempos, identifying the correct musical terms (*allegro*, *moderato*, *lento*, etc.). In addition, challenge students to suggest tempo change markings (e.g., *rit.*, *accel.*, *a tempo*) and play the exercise once more. Specific dynamic levels could be agreed upon as well. This may be an opportunity to have individual students conduct the full ensemble.
- See *Music Director’s Cookbook*, pp. 101-102, for an approach to ensemble dynamics (involving “volume of self” and “volume of others”) that could be a useful resource for working with students as they learn to play with a balanced sound at various dynamic levels in full ensemble.



- Record these versions of exercises and listen together critically for dynamics and tempo changes. Can these really be heard in their playing or does the listener have to imagine that they are present?
- As percussionists are working on the rudiments that are introduced in the method book/repertoire (e.g., syncopated 9-stroke roll, double paradiddle), have wind students use personal percussion and correct LRLR “sticking” to play the rhythm patterns with percussionists. Alternatively, have wind players keep a steady pulse while percussionists play the rudiments.
- When students have reviewed the g natural minor scale, inform them that the harmonic minor scale has changes in the last tetrachord when ascending. Play the harmonic minor scale (ascending) and have them sing it. Challenge them to find the correct pitches on their instruments. Gradually work by rote, singing and playing, until they can play the scale, ascending and descending. Pay special attention to interval between the ascending 6th and 7th degrees. Consider together the unique “flavour” of the harmonic minor scale. Note the importance of the augmented 2nd in adding to this flavour. For what style(s) of music might this scale be appropriate.
- Refer to ballad-style folk song excerpts in the method book (e.g., Molly Malone – SoE, p.3) and have students play them in a lyrical style with carefully shaped phrases.
- Revisit the B-flat chromatic scale by rote. Using a call-and-response technique, play three or four-note sections of the scale until students are comfortable with the pitches (using alternate fingerings that are appropriate). This exercise could also be used for work with slurring (and *legato* tonguing for trombones).

Tips for Teaching Success

Remember the suggestions for the Pass-Off Round method of having students play individual exercises for assessment purposes. The basic suggestions and ideas for variations (Lightning Round and Las Vegas Round) are found in *Teaching Music Through Performance in Beginning Band, Vol.2*, pp. 16-21.

The following strategies are provided for working with suggested full band repertoire. It is understood that teachers will find many creative and effective strategies for their own students – these are merely suggestions that will hopefully lead to other ideas.

“Success March” (Harold Bennett/Larry Clark)

NOTE: These suggestions can easily be adapted for use with an alternate march that is in a traditional march form and that uses musical concepts to which students have already been introduced. Possibilities include “Lexington March” (John Edmondson) and “His Honour” (Fillmore/Balent).

Tips for Teaching Success

The minutes spent introducing a new piece for full ensemble are critical, as teachers want to provide context, engender curiosity, foster motivation, and communicate a passion for the work. All in a few minutes! Excellent suggestions for introducing pieces are to be found in *Shaping Sound Musicians* (p. 60-61).

It is highly recommended that teachers read *Developing the Complete Band Program* (pp. 118-122), for a wonderful outline of considerations for “encouraging the heart” – motivating students and themselves. The Encouragement Index on pp. 121-122 provides a valuable checklist in this regard.

- Consider introducing this march by asking students to identify what they already know about marches (purposes, style, tempos, etc.). Do they remember marches that they learned in previous modules? Play for them at least one strain of a recording of a march similar in style to “Success”. What characteristics of the march do they especially note?
- Be sure to adapt the instrumentation as necessary, so that there is a solid bass line and a full trombone/baritone/bassoon line. It may be necessary to have tenor saxes/horns play the trombone part, as the countermelody must always be balanced with the melody. In addition, teachers may choose to eliminate the upper woodwind trills or to have only a few students play the trills. It might also be appropriate, depending on the abilities of clarinets in the upper register, to have most clarinets play the 2nd part during the first and 2nd strains.
- Jagow, Chapter 17 (pp. 128-130) provides a concise analysis of march form, style, and related “Do’s & Don’ts”. As students are working on this march, work together to map the form (Intro, 1st Strain, 2nd Strain, Trio, etc.). Using their pencils, they can label the various sections on their music. Also, it might be fun to develop a code for each of melody; countermelody; bass line; off beats, etc. and have them put these codes on their own music.
- Exercises/games that focus on keeping a steady pulse may be helpful in preparing this march. See Jagow, p. 85 regarding dragging or rushing tempos and rhythms. See also pp. 95-97, for useful ideas regarding tempos that rush or drag, and pp. 98-102 for ideas regarding teaching pulse and rhythms, including syncopated rhythms.

- Given that this is a march, it may be helpful to have students march on the spot or around the room, singing their own line using “scat” syllables (emphasizing rhythm and articulation rather than “bel canto” singing style). Aim for crisp, energetic march style.
- This provides a great opportunity for students to work on dynamic contrasts. Encourage a balanced, blended ensemble sound at all dynamic levels. The “listening squad” strategy or use of a digital recorder could be very helpful here. The aim is for students to develop an understanding of the power of dynamic contrast and of full ensemble balance from *pp*-*ff*.
- Depending on available space and practice areas, group students in circles in heterogeneous groups (each group having a bass part, a percussionist, a countermelody, and 1 or 2 melody/harmonized melody parts). Encourage them to prepare one strain of the march, working for clean ensemble precision and crisp rhythms.
- Some conductors say that “the bass drummer drives the bus” in a march. Give various students a chance to play the part, along with the percussion student who is assigned to it, emphasizing that everyone in the ensemble should be able to “feel” the pulse of the bass drum part as they play. Challenge students to play the march (or a strain of it) without you conducting the beat.
- Consider an alternate bass drum part the second time round in bars 67-68 (2 eighth notes – quarter rest, 2 eighth notes – quarter rest) that imitates the signal that marching band drummers give to indicate the end of a march.

Tips for Teaching Success

Consider using a Rehearsal Journal Sheet (see Appendix at the end of this module for complete form) to help students with identifying successes and next steps in exercises and repertoire. Students are asked to listen during rehearsal/class, identify sections that they did well on and areas that still need work, noting a musical element in each case (e.g., intonation, articulation, tempo). The sheets are a focused tool for self-assessment and very useful for teacher planning.

“Ye Banks and Braes of Bonnie Doon” (arr. Mike Sweeney)

- Refer to *Teaching Music Through Performance in Beginning Band*, Vol. 2 (pp. 456-464) for an analysis of this work and suggestions for context. Performance notes provided with the arrangement should be read carefully as well.
- As an introduction to this fine arrangement of a Scottish folk song, talk briefly about Celtic ballads (especially as recorded by musicians such as The Barra MacNeils or Natalie McMaster). What is the prevailing “mood” of these songs? What are the musical characteristics? (e.g., slow tempo, very *legato* style, simple harmonies, beautiful melody).
- Provide all students with the basic 16 bar melody. Have them sing the melody in unison using an “aah” or “oo” syllable or hum it with lots of resonance. Work to shape this melodic line, keeping it very legato. Ask students to suggest where the line should *crescendo* and *decrescendo*. Challenge them to “stagger” their breathing so that no break or “bump” can be heard throughout the 16 bars. Consider using a simple piano accompaniment as they sing.
- When students begin to play their own parts, continue with the concept of “staggered breathing”. Have students decide, in pairs, which of them will breathe on the bar lines and which will NOT breathe on the bar lines within each 8-bar phrase. Once students understand the concept, use a listening squad as various instrument groups play an 8-bar phrase using staggered breathing.

Challenge students not to allow any “light” within the 8-bar phrase- only continuous sound. See *Shaping Sound Musicians*, p. 223 for further discussion of “staggered breathing”.

- Encourage students to play “inside the sound of others” and to play with their most warm sound.
- Challenge individual students to find the lyrics for this song. Work together to put them in modern English. Ask others to discover a few interesting facts about Robert Burns and still others to find other examples of Celtic ballads in their method books or on recordings. As students consider what the lyrics are really “about”, what’s at the heart of this work, and what they want to communicate when they play it for others, ask them to suggest what musical techniques might reflect the general “mood” of countryside, longing, and lost love.

Tips for Teaching Success

Patricia O’Toole (*Shaping Sound Musicians*, 2003) refers to the “heart” of a piece-what attracts a conductor or player to it – and gives suggestions for considering the affective side of the music, rather than only the technical details. Teachers are encouraged to ask students questions such as:

- What is this piece about?
 - What is at the “heart” of the piece?
 - What do you want to communicate to the audience when you perform it?
 - What do you want audience members to “get”?
 - When students feel a personal connection with the essence of the piece, their experience of it will be more meaningful and their musical involvement more rewarding.
-
- As students play an E-flat concert scale in *legato* quarter or half notes, conduct changes in tempo (e.g., *rit.*, *slight rit.*, *a tempo*, *molto rall.*, slightly faster) and challenge them to move together, as one voice. Individual students might also like to try conducting a method book exercise that they know well, adding slight change in tempo. Transfer this “shaping” of the basic pulse to the appropriate sections in “Ye Banks and Braes”. Reflect with students about what this adds to the work.
 - See *Music Director’s Cookbook* (p. 60-61) for a very useful list of principles for interpreting melody.
 - As a possible extension, invite a bagpiper to class and ask them to play (especially a slow air), explain how the instrument works (including the drones that sound an octave and Perfect 5th apart), show students examples of bagpipe music, etc. Note especially how “endless phrases” do not present any problems for pipers (nor for fiddlers!).
 - When this piece is performed, consider having a Scottish immigrant (with requisite accent) read the poem as part of the presentation.



Students might write their own poem and set it to their own type of folk song. They could also consider how effective music can be in communicating emotions.

WRITTEN THEORY COMPONENT

Emphasis for this unit could effectively be placed on:

- Writing the concert g natural and harmonic minor scales, marking tones, semitones, etc., writing and counting rhythm patterns that appear in the method book and march (including percussion parts)
- Writing major 2nds, major 3rds, and Perfect 5ths in known keys. Note that the 5th is included because of the open fifth “drone” in “Ye Banks and Braes”.

For a fun challenge, ask students to write out their favourite four bars from one of the pieces in their folder. Project these excerpts for the class and ask them to identify the piece to which piece each excerpt belongs.

EAR TRAINING/IMPROVISATION COMPONENT

Suggested activities for this unit include the following:

- Encourage students to identify by ear, sing, and play intervals of a major 2nd, major 3rd, and perfect 5th, both melodic and harmonic. Challenge them to be “interval detectives” and find these intervals with their ears when they appear in method book exercises and full band repertoire.
- Teach students to sing a simple (but unfamiliar to them) folk song by rote (the way folk songs have always been passed on). Repeat until the complete melody has been learned. Return to the song in subsequent class(es). Discover whether the song has been remembered exactly or whether slight variations have occurred. Relate this to the history of folk songs.
- Play a series of scales for students, asking them to identify whether each is major, natural minor, harmonic minor, or chromatic.
- Oom Pah March (Agrell, p. 59)
- Tension/Resonance (Agrell, p. 63)
- Afterbeats Only, Afterbeats with Gaps (Agrell, p. 81)
- Goin’ Somewhere, Slowdown (Agrell, p. 83)
- Question and Answer (Agrell, p. 165)
- Count Up (Agrell, p. 188)
- Dynamics Games (Agrell, pp. 109-110)
- Call-and-Response: Basic (Agrell, p. 167)

COMPOSITION COMPONENT

Since a major focus for this unit is on musical contrasts (tempo, dynamics, articulation, style, tonality) consider an “arranger’s game” such as the following:

- Ask students, working in groups of 3-4, to arrange a piece that incorporates as many contrasts as possible. The total length of their arrangement must be exactly 1 minute.

- Explain that they may choose to use either traditional or extended playing/singing techniques (or both).
- Suggest that they may choose to work with a simple melody that is altered in several ways but that they may choose other strategies.
- Advise students that they will have only 30 minutes to create and rehearse their arrangement, so they may choose to simply “map out” the plan for contrasts, rather than notating it in full. Their score might simply indicate tempos, dynamics, style, etc. for each section.
- Remind them to choose a title.

Teachers may prefer to have the class decide what the specific requirements of the project will be.



- As the specifics are explained/decided, an assessment rubric can be created for self, peer, and teacher assessment. The rubric might, for example, contain a list of possible tempos, dynamic levels, articulations, styles, and students could check which had been used in each composition.
- When students are ready, have each group present the work. One student in each group might “conduct” and indicate the beginning of each new section. Following each presentation, reflect together about what contrasts were incorporated, why the title was chosen, what was the most challenging part of the game. This might also be an opportune time to have students reflect, in their journals, about what they enjoy/find challenging when they compose as part of a group.

Alternatively, teachers might have students, working in small groups, compose a simple 16-bar lyrical ballad in the key of g natural minor. The melody could be accompanied by an open fifth drone (played by two winds or on keyboard or mallet percussion). These ballads might effectively be presented in concert along with “Ye Banks and Braes”.

ACTIVE LISTENING COMPONENT



- Play two recordings of the same march (one by a professional band and one that is far from professional). In a full group discussion, analyse the strengths and weaknesses of the two versions. Relate this discussion to what students are learning about march style and a balanced, blended ensemble sound.
- Have students listen to a recording of their own performance of “Success” and/or “Ye Banks and Braes” and identify the strengths and next steps.
- Provide students with the formal outline of a standard march such as “Colonel Bogey”. It would only be necessary to indicate main sections (e.g., 1st strain, 2nd strain, trio, etc.). As they listen to a fine recording of that march, ask them to create a map that identifies the dynamic contrasts.

NOTE: Remember that having students listen actively to themselves and to others when they are playing together is a critical aspect of developing confident musicianship. See Jagow, p. 107 for a list of sample questions that might be used for active listening.

CUMULATIVE LEARNING/ASSESSMENT ACTIVITY



It might be very effective to do two recordings of the students’ performance of the two full ensemble pieces being studied – one early in the unit and the other at the end of the unit. Prior to the second recording, students could identify the various aspects of style, dynamics, and articulation that they wanted to include in their performance. Students could then listen to the two recordings and do a full class “assessment” of their progress. *Tools for Powerful Student Evaluation* (Farrell, p. 76) provides a form for performance critique that could be easily adapted for this activity.

Our Ideas

Note: This space is for the creative approaches that you and your students used for this unit.

Unit 3: Polyphony and the Renaissance

(6 Hours)

Introduction

This unit will focus on exploring polyphonic textures and instrumental music of the Renaissance. In addition to developing skills involving eighth rests, *staccatos* and A-Flat concert, students will work in small, like instrument ensembles and full ensemble to learn about and play polyphonic music in a Renaissance style.

Key Concepts/Musical Building Blocks

- A-Flat Concert
- Eighth rest – on and off the beat
- *Staccato*
- g minor review
- Polyphonic texture
- Instrumental consort
- Renaissance dance music
- Enharmonic
- Rim shots
- Drag, drag tap
- Tambourine shake roll

NOTE: Method book references are *Standard of Excellence*: pp. 8-10, *Essential Elements*: pp. 4, 7, and *Band Technique Step-by-Step*: pp. 4-5, 14-15, 36 (selected exercises).

Tips for Teaching Success

The importance of choosing large ensemble repertoire for students that is of high quality, at an appropriate level, and rich with opportunities for making connections, cannot be overemphasized. The following references provide excellent guidelines for selecting band repertoire:

Teaching Music Through Performance in Beginning Band, Vol. 2 (pp. 62-71)

The Music Director's Cookbook (pp. 24-25, 38-40)

Developing the Complete Band Program (pp. 200-202)

Teaching Music Through Performance in Beginning Band (pp. 45-60)

Teaching, Learning, and Assessment Process

BASIC SKILLS COMPONENT

The following suggestions are provided:

Encourage students to build facility with known scales, being sure to reinforce use of alternate fingerings and positions. Challenge them to play the scales by rote using a range of articulations and dynamic levels, especially those that occur frequently in method book exercises and ensemble repertoire. In this unit, *staccato* articulation, and groups of four eighth notes (one tongued, two slurred, one tongued) are a focus. Students might also be challenged to work individually to play the scales in eighth notes at a tempo of approximately 100 quarter notes per minute.

When working with A-Flat concert, use simple tunes based on the first pentachord of the scale and have students play them by rote in a call-and-response style. It might also be effective to ask students to play a simple known melody in B-Flat concert and repeat it in A-Flat concert.

NOTE: The prior experience that students have with solfege will assist significantly with this (and similar) transposition activities.

When working with patterns that include eighth rests, both on and off the beat, have the students establish an eighth note pulse, using the system of counting syllables with which they are familiar. Students could tap the quarter note beat with one hand while tapping the eighth note pulse with the other. Rhythm flash cards or a rhythm pattern “wheel” (see Unit 1, “African Festival”) could be effective learning tools here and some students could keep the steady pulse while others played the given pattern. The clap-count-sing-play sequence might also be effective. Additionally, the patterns could be played with piano accompaniment and using the various degrees of the A-Flat concert scale. Percussionists could substitute a drag, or a rim shot for each quarter note in these patterns.

Challenge individual students to write a two-bar rhythm pattern using quarter and eighth notes and rests and have the full class realize the patterns, using a clap-count-sing-play sequence.

Tips for Teaching Success

“Think about how close a heartbeat is to a second. Heartbeat keeps us together. Instil the heartbeat. They must feel the pulse. Get the beat throughout their bodies. What pace do we walk at going home from work? A little less than 112. The pulse always comes back to the centre – the heart. The pulse is in the heart and work goes on in the brain – the length of time of the beat. Tapping feet is just muscles in the legs. Have little games with pulse. It’s fun for the kids too.”

Ron MacKay (February 22, 2008)



Tools for Powerful Student Evaluation (Farrell, p. 40) provides a chart for Individual Performance Progress that could be adapted/simplified to focus on the main musical building blocks of this unit (e.g., pitch production could focus on A-Flat concert and g minor, articulation could focus on *staccato* and the four eighth note pattern, rhythm/tempo production could focus on the eighth rest). In addition, the Individual Performance Self-Assessment: Instrumental (Farrell, pp. 41-42) could be an appropriate tool for students as they consider their progress. They could select from a list of method book exercises as the “music performed”.

NOTE: See Appendix at the end of this module for a sample Weekly Practice Record that might be adapted easily for use with this module.

When introducing the concept of polyphony/polyphonic texture (a texture in which “all voices are created equal”), use method book exercises that are canonic as a vehicle for understanding. For example, *Standard of Excellence*, p. 12#55 reinforces the key of g minor. Interest/motivation could be heightened in Exercise p. 9#38 by having both parts played canonically and simultaneously. *Essential Elements*, p. 4#11 is another fine resource. Challenge students to find sections in their full band repertoire that are polyphonic. Encourage them to find joy in polyphonic textures, where all players have musical lines of equal interest.

Tips for Teaching Success

When students are playing polyphonic/canonic exercises, it provides another wonderful opportunity for playing in a circle, especially as the circle represents visually the concept of all voices being equal.

This is a very appropriate point at which to highlight small ensemble playing as a means of developing musicianship. It is a particularly effective vehicle for focusing on good tone. Grouping students in small, consort-like ensembles (i.e., flutes, clarinets, saxophones, brass, percussion), invite them to prepare a polyphonic piece of their own choosing for presentation to the full class. Teachers may choose to include a percussion student with each wind consort, using instruments such as tambourine, bongos, drums without snares, triangle (see Active Listening below for related suggestions). Include such suggestions as:

- At the outset, review together the key elements of fine ensemble playing AND the elements of successful group work.
- A peer-assessment rubric including both ensemble performance and group work can be agreed upon at the end of this discussion.
- Decide on a given length of time that students will have to prepare their performance (i.e., 20 minutes).
- Encourage appropriate listener etiquette during the presentations.
- Record presentations and reflect together about what has been learned about small ensemble playing and polyphonic music.
- Potential exists for expanding this activity to include performance in a noon hour concert or concert for parents. Depending on costuming resources, it might be fun to have students dress in a Renaissance style for their consort presentation.

NOTE: Teachers may wish to refer to *Band Instruments: Module 3*, Unit 4 (Chamber Music Festival project) for additional suggestions re small ensembles.

“Soldiers’ Procession and Sword Dance” (Bob Margolis)

It is critical that students understand and “feel” these pieces as dances. Refer to *Music Director’s Cookbook* (p. 84) for a concise, relevant discussion of dance vs. song.

As part of the students’ learning experience, consider the following:

- Show a short video of a Renaissance dance (there are a number available on the internet). Encourage students to recreate a Renaissance dance, using the music of either movement of this work. Arrange them in two lines, facing one another. Very simple walking steps, moving forward and back, round a partner, back to back with a partner, etc. could be used for each 4-bar phrase. The Texas Wind Symphony recording could be used for their dancing or, once their own rendition is prepared, they could record it and “dance to their own tune”.
- Talk with students about what is unique about music for dancing. Reinforce that these pieces are, in fact, dances. Consider having students stand and use personal percussion instruments or “scat” syllables to play the rhythms, “walking on the spot” on the beats as they do so.
- If possible, obtain a copy of Susato’s original score and compare it to the Margolis score. If not, show students a copy of a Renaissance instrumental score and note all the differences in notation that they observe.
- Invite students to do research about Renaissance Europe – dress, foods, entertainment, diseases, sanitation, musical instruments, art, and architecture, etc. Talk together about the overall “picture” of the life and times during which these pieces were written.
- Consider sitting, with students, in a circle when rehearsing this work. Challenge them to play as an ensemble of equal musicians, each with equal responsibility for such elements as balance, rhythmic “groove”, and dynamic contrasts.
- This is an ideal work for enhancing method book *staccato* exercises. Talk together about the importance of lightness and bounce and the key role that ensemble *staccato* must play. Using “listening squads” and/or a digital recorder, have students recognize that everyone must observe the *staccatos* in order for there to really be “light” between the notes. The difference between quarter note and eighth note *staccatos* is also an important point. Demonstration of correct *staccato* technique would certainly be an effective teaching strategy.
- Further to the concept of dance music, encourage students to stress each first beat slightly. Talk about why this would be important for dancing.
- Display the percussion score of the final section of each movement for all students and have them play the parts, using personal percussion instruments. Then ask percussionists to play those sections again, while wind students play the rhythms of their own parts. This will assist the full ensemble in developing rhythmic “tightness” and lightness.
- At some point during the study of this work, as a follow-up to the small ensemble polyphonic project, have students rehearse a section of this piece (e.g., “Soldiers’ Procession” bars 12-24 or “Sword Dance” bars 11-23 in small, consort-like groups for approximately 15 minutes. Include a

percussionist in each group. Encourage them to play together with a very rhythmic, dancing “groove” and to ensure that lines are balanced. Invite each group to play for the full ensemble.



Reflect together and/or in learning journals about what students learned through practicing in the small groups-what they are doing well and what needs to be worked on next. Refer to Farrell, pp. 84-85, for ideas for journal prompts (e.g., I was surprised to learn that. . . or the part that still confuses me is. . . or the part I like best is. . .). In addition, *Shaping Sound Musicians* (pp. 84, 132-151, 232) suggests various useful ideas for working with student journals.

Tips for Teaching Success (repeated from *Band Instruments: Module 2, Unit 3*)

It might be useful to, from time to time, consider a planned or completed class in view of a checklist:

- Did I include at least one sight-reading exercise?
- Did I include at least one rhythmic exercise?
- Did I include at least one ear training/improvisation activity?
- Did I reinforce proper playing posture and breathing?
- Did I provide at least one opportunity for focused listening?
- Did I include at least one activity to increase motivation?
- Did I emphasize “mastery” level for all exercises?
- Were all exercises and activities directly linked to basic concepts of the unit and previous units?
- Did I include activities that address learning outcome(s) of the second strand?
- Did I include activities that address learning outcome(s) of the third strand?

This is only a sample, but a checklist such as this can provide a “friendly reminder” of components that may have been missed.

WRITTEN THEORY COMPONENT

The emphasis for theory for this unit should be on exercises related to A-Flat concert and g minor (with and without key signatures), enharmonic equivalents (especially those that occur in their method books), and eighth rests (both on and off the beat). Students might also be asked to identify and write intervals of M2 and M3 above the tonic in the keys with which they are working.



Teachers may find that a focus is necessary for eighth rests. One possible strategy is to ask students to write two- or three- part rhythm patterns, using a combination of quarter and eighth notes and rests, in score format, lining up the notes correctly and writing the main beats underneath the score. These rhythmic scores could then be played by the full class, using personal percussion instruments.

Tips for Teaching Success

The Goof-Up Certificate shown in *Shaping Sound Musicians* (p. 98) might be adapted as necessary and used with learners at this level. It provides a chance for students to make up one mistake (e.g., forgotten instrument, missed rehearsal) per semester.

EAR TRAINING/IMPROVISATION COMPONENT

- Ask students to sing and identify aurally intervals of M2, M3 and P5.
- Have students notate, when played or clapped, one- and/or two-bar rhythm patterns that incorporate eighth rests.
- Teach a vocal canon by rote and have students sing it in 2, 3, and 4 parts.
- Suggestions for improvisation activities include games that focus on rhythm and small ensemble skills. A few possibilities include:
 - Hold It/Move It Duet (Agrell, p. 120)
 - Hold/Move Chamber Music (Agrell, p. 61)
 - Contrast Game (Agrell, p. 64)
 - Try to Remember (Agrell, p. 161)
 - Pass the Notes I and II (Agrell, p. 162)
 - I Got Rhythm/We Got Rhythm (Agrell, p. 200-201)
 - I Need My Space (Agrell, p. 188)
 - At the Abyss (Agrell, p. 190)

NOTE: Chapter 8 (Agrell, pp.- 45-47) suggests techniques that can be applied to a wide range of improvisation games.

Tips for Teaching Success

“We have been using recordings of songs from artists such as Black-Eyed Peas, Coldplay, and other students’ favourites to accompany and help reinforce our rhythm exercises that use body percussion, clapping, etc. This has proven to be a fun, exciting and challenging exercise for the students as we learn to keep steady tempos, reinforce rhythmic concepts, and incorporate accents into our rhythmic exercises.”

Ken Howatson, October, 2009

COMPOSITION COMPONENT

Composition experiences for this unit should centre around polyphony, *staccato* articulation, and dance music. Possibilities include:

- Have students, working in groups of two like instruments, compose an 8-bar canon in 4 time in A-Flat concert. An important part of this challenge will be for them to decide what melody they think works as a canon. Teachers may choose to suggest that centering the melodic line around

tonic and dominant or they may choose to have the students explore and discover what suits their own musical tastes.

- Ask students, in groups of two, to compose a two-part work (8-16 bars) titled “Rain on the Roof” that makes ample use of *staccato* articulation. They might use traditional notation or graphic notation and extended playing techniques.
- Invite students, working in groups of two to three, to write a short melody in 4 metre (probably 8 bars) that would be appropriate for dancing. Have them include in their score percussion instruments (either those featured in the Margolis work or personal percussion) that would heighten the energy and lightness of the dancing. Choose an appropriate title.



Assessment of any of these compositions might be done by means of a checklist of requirements for the assignment. Each student could indicate whether they had met each of the requirements (completely, partially, not at all) and teachers could complete the same checklist. It is also suggested that there be an opportunity for each student to note what they enjoyed most about the activity and what they found the most challenging.



When music-writing software is available, it is highly recommended that students have an opportunity to work at the computer.

Tips for Teaching Success

“The ones who did very well (high musical aptitude level) are going to do pretty well on their own. But if you want them to be a better player and to keep playing – give them things to do to keep them motivated. Work actively with them. For example, “Would you maybe get this little solo ready and play it next week?” Don’t just say “Okay. You can play. That’s okay.” and let them go.

It must be always on your mind “What do I need to be doing?” You must be always diagnosing, paying attention to them as individuals. From the first day. And if they do not get it, it is your fault. Every kid doesn’t learn the same way – absolutely not.”

Ron MacKay February 24, 2008

ACTIVE LISTENING COMPONENT



Listen, with students, to examples of Renaissance instrumental music (e.g., Gabrieli brass music, crumhorn consorts, recorder consorts). Reflect together about what the most obvious characteristics of the performances/music are and about what similarities it must have “Soldiers’ Procession and Sword Dance”. What did they hear that they would like to incorporate in their own playing?

Have students listen to a Bach fugue as they follow the score and listen again to a transcription of the same fugue (e.g., Swingle Singers, Switched-On Bach). Which version do they prefer? Do they think that Bach would have been pleased with the transcribed version? Why or why not?

As students listen critically to recordings of their own playing (solo, small, and large ensemble), ask them to identify 2-3 strong points and 2-3 aspects that require further work. Which of the three types of performance do they feel that they are best at? Which do they prefer? Why?

Have a “*Staccatos* are Critical” day. Give students a chance, in small groups, to listen to the full class play various method book exercises using *staccato* articulation throughout. Have them indicate whether the *staccatos* were very/somewhat/ or not effective and suggest how it might be improved.

CUMULATIVE LEARNING/ASSESSMENT ACTIVITY



A formal presentation of some of the polyphonic work done during the unit (full band, small ensemble, compositions) could wrap up this unit. Also, students should have the opportunity to note, in journals, what the most significant/challenging/fun learning experiences were. Full group reflection about successes and “what we need to learn next” is also a valuable learning/assessment strategy.



Depending on available time and resources, a “Renaissance Rocks” day could be held in the school. Band students could organize the music presentations. There might also be Renaissance dancing, a Renaissance fashion show, a Renaissance-style lunch, etc.

Our Ideas

Note: This space is for the creative approaches that you and your students used for this unit.

Unit 4: Programme Music

(8 hours)

Introduction

As the title suggests, this unit will centre around programme music. Students will explore a number of depiction/story telling improvisation games, study “Train Heading West” (Timothy Broege), listen to examples of symphonic and concert band programme music, and write a programmatic piece to be performed on the same concert program as the Broege work.

Key Concepts/Musical Building Blocks

- c minor (natural and harmonic)
- d minor
- *legato*
- *tenuto*
- triangle roll
- single drag tap, flam paradiddle, long roll
- programmatic music
- story boarding
- non-traditional notation/extended techniques
- musical decision making/refining repertoire

NOTE: Method book references are *Standard of Excellence*: pp. 11-12, *Essential Elements*: pp. 4-5, 10, and *Band Technique Step-by-Step*: pp. 4-5, 8-9, 12-13, 36 (selected exercises).

Teaching, Learning, and Assessment Process

BASIC SKILLS COMPONENT



The various components of this unit are highly inter-dependent. Though they are addressed separately in this document, it is understood that a comprehensive, “holistic” approach is intended. In addition, it is understood that teachers and students will use the suggestions as a springboard for their own creative approaches to a memorable experience with program music.

Tips for Teaching Success

Several musical building blocks mentioned for this unit (e.g., *legato*, *tenuto*, d minor) have already been introduced in repertoire and/or method book exercises. This provides an opportunity to reinforce prior learning, an opportunity to say, “Where are you now?” and to celebrate small steps.

When working with c minor, continue to incorporate call-and-response, solfege, and rote strategies. These strategies are especially important for the final tetrachord of the natural and harmonic minor scales. Always be sure to take advantage of opportunities for nurturing understanding minor tonality when it appears in repertoire and method book exercises. Talk with students about the unique qualities of minor tonality, considering together such questions as:

- What is special about pieces in a minor key?
- What is the difference in “feel” of the natural and harmonic minor scales?
- What degrees of the scale do you have to listen most closely for when you are playing the scales?

Challenge students to play a simple melody in the key of C major and then convert it to c minor. Similar strategies could be used for continuing work with d minor.



Encourage percussionists to keep a log of their progress with rudiments and to regularly update their records. The log could be a simple checklist/form that students complete. A possible sample follows.

Success with Rudiments Log			
Rudiment	Beginning/Date	Confidence Growing/Date	Mastery! /Date
9-stroke roll	Sept. 10	Oct. 15	Dec. 12
Flam tap	Jan. 8	Jan. 21	Feb. 22
Triangle roll	March 10	March 30	April 27

Tips for Teaching Success

The focus on programmatic music in this unit provides a unique opportunity for affective learning. See *Shaping Sound Musicians* (pp. 36-39) for examples of affective outcomes that could be adapted for learning rubrics in the basic skills, listening, and composition components.

When *legato* style is introduced in the method book, ask students to identify the pieces in their folders that incorporate this style. Take the opportunity to revisit what they already know about *legato* style. What are some of the things that they have learned about *legato* phrasing?



As this is the final unit of the module, teachers may choose to have students record and submit for assessment all the scales and rudiments that they have studied, using a combination of *legato* and *staccato* articulations (winds only). Their recording could be accompanied by a self-assessment form on which students identify which items are approaching “mastery”, which ones they have made significant progress with, and which, if any, they are still struggling to learn. It is suggested, however, that assessment for this unit be centred on students’ work with programmatic music.

“Train Heading West and Other Outdoor Scenes” (Timothy Broege)

This fine suite of pieces, entitled “Prairie Ritual”, “Rain on the Mountains”, and “Train Heading West” is analysed thoroughly in *Teaching Music Through Performance in Beginning Band* (pp. 365-372). Notes provided with the score are valuable for analysis. They also include suggestions for rehearsals and listening made by the composer.

As first steps, consider the following suggestions:

- Before they have seen the music, ask students what techniques they think the composer might use to “paint”, in music, each outdoor scene (noting that the first movement is intended to evoke a Native American dance around a fire set on the plains, while the third describes a steam locomotive gradually leaving the station). Examine their suggestions again once they have had a chance to play each movement once or twice. Which of their ideas did the composer, in fact, use? What other techniques did they notice?
- Talk with students about the setting of the 1st movement. Has anyone been to the Prairies? The Midwest plains? What colours do they associate with this setting? What mood(s)? What was/is unique about the relationship that Native Americans have with nature/the outdoors? What background does all this provide for understanding and interpreting the piece?
- When considering the 2nd movement, ask how rain viewed from a distance (in the mountains) would be different from rain “up close”? Talk together about the misty atmosphere and link that to the articulation suggested for the “raindrops” in the flute/2nd clarinet parts and the sustained chords provide the main melody.
- Ask whether anyone has been on a steam train? On a train? If possible, play them a recording of a steam train gradually fading into the distance.
- Ask students to bring to class photos/copies of artwork that capture the essence of each of the three movements.
- When the principal rhythms of each movement have been identified, incorporate those rhythms in call-and-response warm-ups, flash cards, and a “rhythm wheel”.
- With students, identify the implied key/tonal centre of each movement. Use those scales for rehearsal warm-up exercises.

It is highly recommended that activities from the Ear Training/Improvisation and Active Listening components be incorporated throughout this unit. Teachers might, for example, begin one class each week with one of the depiction or storytelling games suggested below. The other class might include active

listening to a short programmatic excerpt. The intention is that students become curious and excited about music's programmatic potential.

As students progress with their interpretation of the suite, consider suggestions such as:

- Have all students use personal percussion instruments to work on rhythmic accompaniments.
- Ask students to identify all the places where they hear the parallel fifths. Why did the composer choose to use this device so frequently? Have students play scales a fifth apart simultaneously (e.g. tenor and bass winds c natural minor, alto and soprano winds g natural minor). Challenge them to listen carefully for balance and intonation and link what they have learned to the piece.
- Challenge percussionists (and winds as well) to extend their experimenting with “train sounds” (see score notes) and score their own “fade-out” ending to the 3rd movement.
- The range of dynamic and articulation contrasts in this work provide an ideal opportunity for students to engage with the expressive power of these techniques. Consider doing a map of dynamic levels for one of the movements. Also, students could identify all the different articulations indicated in the 3rd movement. Challenge them to play one of the movements at a single dynamic level using a single articulation style. Record that version. Then play and record again, paying attention to the marking indicated. Listen to both versions and compare their effectiveness in “painting with sound”.
- At some point, ask students to do a response to one of the movements, either in writing, visual arts, or creative movement. These responses could be a part of the presentation of the work in concert (e.g., student poems could be included in the program, artwork could be displayed, interpretive movement could be done by some students as the work is played).
- See *Shaping Sound Musicians* (p. 232) for a suggestion re a journal entry that identifies students' favourite part of the piece (other than their own) and why they like it.



It could be highly effective to have students complete Exit Cards as they are working through this unit. They could note such learning progress as one of the following examples:

- Two rhythmic patterns that I made progress with
- An expressive idea that I had about Rain on the Mountains
- A melodic section that I “nailed” today and how I hope to repeat that success next time
- Two ideas that I have for graphic notation
- What I learned from our improvisation game today and how I plan to apply it in our pieces and composing

The cards could be kept on file and students could review their own as part of their reflection when the unit is complete

WRITTEN THEORY COMPONENT

Since a large component of this unit is the composition project, it is suggested that written theory might be limited to writing scales in c and d minor, and notating rhythm patterns/counting that are found in the Broege work. Also, a list of tempo, articulation and dynamics markings found in the work be used to check for understanding.

EAR TRAINING/IMPROVISATION COMPONENT

NOTE: Teachers may wish to reinforce previous learning about major, natural, and harmonic minor scales by playing examples of each as having students identify them. However, the focus should be on “programmatic” activities that will inform the repertoire and composition components of this unit.

There are many non-traditional score, depiction, and storytelling games in *Improvisation Games for Classical Musicians* that would be appropriate for this unit. Some of those are:

- Squiggle Quartet (p. 171)
- Playing the Gallery (p.172)
- Non-Traditional Score I (p. 172)
- Ad Music (p. 174)
- Doodle Music (p. 175)
- Adjective/Noun (p. 205-206)
- Emotional Symphony (p. 207)
- Guess the Machine (p. 212)
- Soundtrack or Silent Movie (p. 208)
- Random Depictions (p. 208)
- Come to Your Senses (p. 209)
- Headlines (p. 209)
- Guess the Animal (p. 211)

Tips for Teaching Success

The Nova Scotia **Drama 10** and **Drama 11** curriculum guide explains activities such as Talking Stick (p. 203), Sound Collage (p. 206) and Pictures (p. 214) that might be very useful warm-ups for building teamwork and sparking imagination.

ACTIVE LISTENING COMPONENT



Active listening will occur throughout the Outdoor Scenes composition process as students listen, analyse, and make suggestions. The following suggestions are provided as examples of what might be included.

- See *Teaching Music Through Performance in Beginning Band* (p. 372) and the Broege score for suggested listening examples.
- Invite students to bring to class excerpts from film scores that they feel “paint in sound” well.
- Provide students with opportunities to hear programmatic pieces that use electronically altered sounds/extended techniques (e.g. “Dripsody” by Hugh LeCaine or “Dinosaurs” by Daniel Bukvich).
- As students listen to the various programmatic works, have them compile a list of the techniques/pieces that they thought were most effective/moving/surprising and which they would like to try and incorporate in their own composition.

Tips for Teaching Success

“The vast majority of the evaluation and assessment practices in my room are formative self- and peer-assessment activities. Students are regularly asked to identify strengths and to suggest how they can continue to improve. Sticky note responses (I am confident about . . . / I need to improve. . .) work well, as do Exit Cards, Performance Rubrics, and regular conversations. Practice assignments include opportunities to reflect on what went well in practice and what needs more work.”

Paul Hutten, May, 2010

COMPOSITION COMPONENT

The suggested project is a full class composition, depicting an outdoor nature scene, using non-traditional notation and extended techniques, that will be presented side-by-side with the Broege work.



Suggestions given for the project are meant to open the door to possibilities. It is understood that teachers and students will make the project their own and craft a musical experience that is both valuable and memorable.

The introduction to this exciting composition project might well include a full class discussion on:

- What it will be (as noted above)
- Why include it in this unit
- What some possibilities might be
- What the working title will be (e.g., Outdoor Scenes from _____ [name of class/school])
- What the timeline will be

At this point, teachers might like students to write a quick reflection on their initial thoughts about the project, what they think that the big challenges and neat possibilities will be. Collect those responses (without reading them) and plan to return them to students during end-of-project reflection.

Tips for Teaching Success

Time spent reflecting together on the successes/memorable aspects/challenges overcome of projects such as this can be very important for realizing and celebrating both musical learning and learning about self. They are moments that students and teachers can delight in sharing.

The next step is to decide on the specific parameters for their composition. These might probably include such as:

- Full-class choice of what nature scene(s) they will “paint” with music
- Explanation that they will “capture in sound” various moods, colours, etc., rather than only replicate sounds
- Full-class creation of a working storyboard (See Agrell, p. 242-243)
- Review of graphic notation examples. See *Band Instruments Module 1* or possibilities suggested by Michael Colgrass (see Appendix at the end of this module)
- Daily reflection in a project journal



Tips for Teaching Success

Tools for Powerful Student Evaluation (p. 87) provides a Music Class/Group Work Reflection sheet that might be an ideal form for this. The same resource provides several forms for evaluation of project work (e.g., p. 96 Peer Evaluation of Group Work) that could be effectively adapted for this project.

- Agreement on how the project will be assessed/creation of a rubric
- Work in smaller groups to develop ideas for various sections of the score
- Points at which each group presents/rehearses ideas for a certain section with the full group
- Development of additional notation devices (as required)
- Recording of rehearsals/listening
- Decision-making re final score because of exploring possibilities and agreeing on most effective solutions
- Choice of title
- Presentation of composition in concert with the Broege work (including display/student explanation of storyboard and score)
- Final reflection (full group and individual journal writing) about what they must celebrate and what the most significant aspects of the project were

Students may well have additional suggestions for the presentation of their work. They may wish to send invitations, include creative movement, write Haiku poems inspired by their work (Language Arts teachers might collaborate with this) and include them in the programme, invite a visual artist to paint as they perform, put the score and recording on the school website or YouTube, etc. The sky (and available time) are the only limits!

Appendix

Rehearsal Journal Sheet

Name: _____ Class: _____

INSTRUCTIONS

Listen closely as we rehearse! Complete this sheet as we proceed and use it to organize your own practice. Record sections that you did well on and identify areas that need your attention. Make sure that your notes are detailed enough that you know what to do when you are practicing.

In the “element” column, fill in one of the following elements of music making: pitch, rhythm, intonation, dynamics, style, balance, and tempo. If there is something that you need to make note of that does not fit in one of these categories (e.g., a reminder to get your mute ready or to count rests carefully), record “other” in the element column.

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

[Two sample entries are provided as examples]

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

Weekly Practice Record

(contributed by Mary Turnbull)

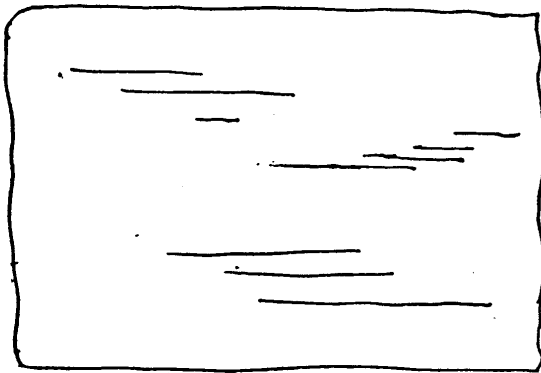
Name: Date	How well do I know this after the week's practice? Check one of the boxes			
# Sessions this week	1 Really do not get it	2 Getting there slowly	3 Almost ready	4 Can play accurately up to speed – alone or with group
Scale				
Technical Exercises				
Teacher Song Selections				
Student Song Selection				
Describe any problems. What hard spots did you practice?				

Examples of Graphic Notation (Michael Colgrass)

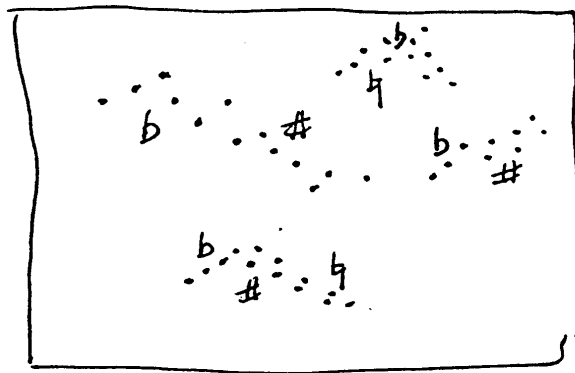
1.

GRAPHIC NOTATION EXAMPLES

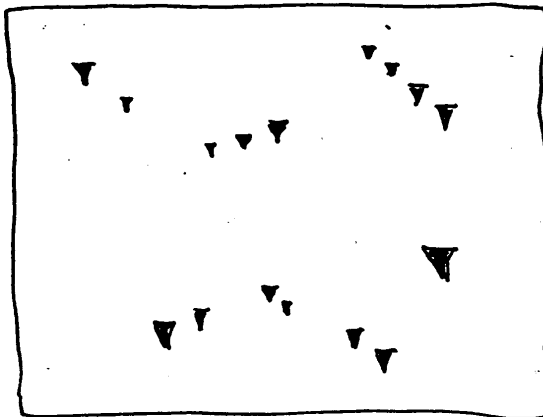
Typical graphics composers can use in creating new pieces.
These examples can also to be used by instrumentalists to practice performing graphics.



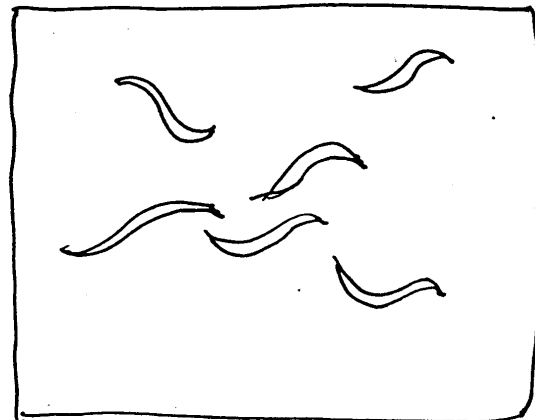
LINES
Long tones



SKITTERS
Very short notes



BITES
Short, sharp attacks

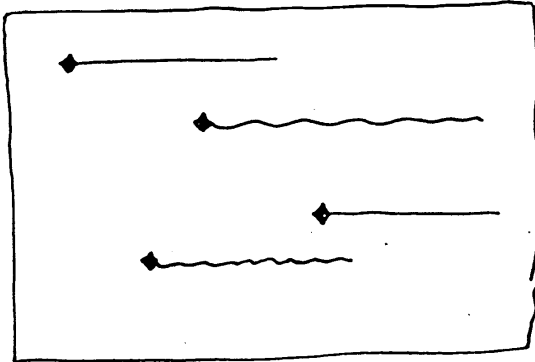


DOLPHINS
Swoops of sound
Thick = loud, thin = soft

GRAPHIC NOTATION EXAMPLES

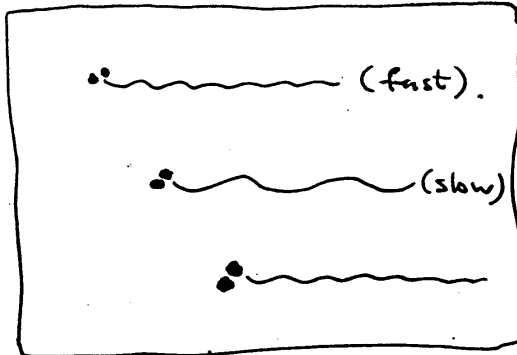
2.

(continued)



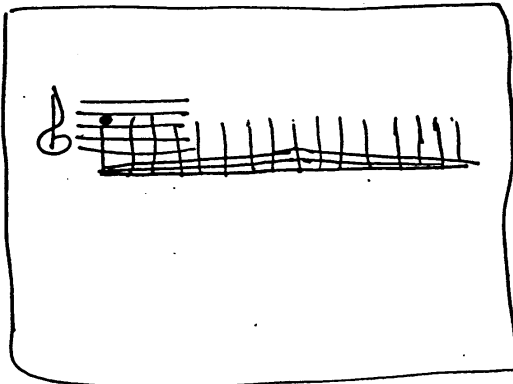
SURPRISES

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



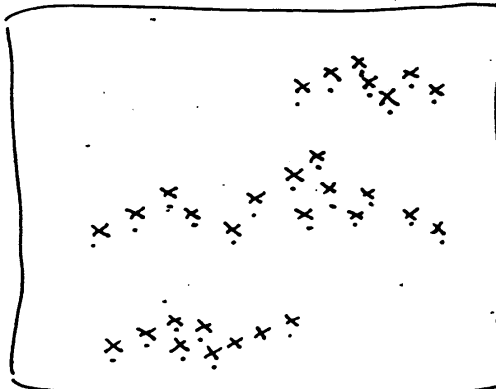
QUIVERS

Alternate quickly
between two adjacent pitches



SKIDDING

Speed up and slow down
on one pitch

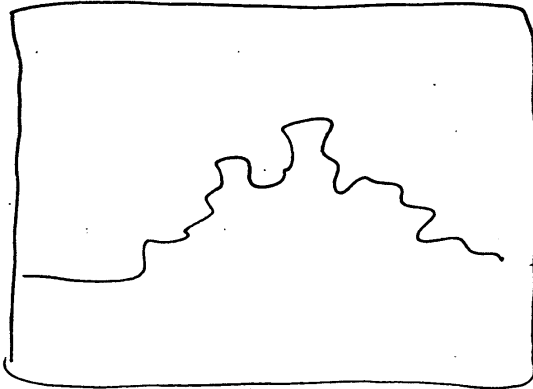


MICE

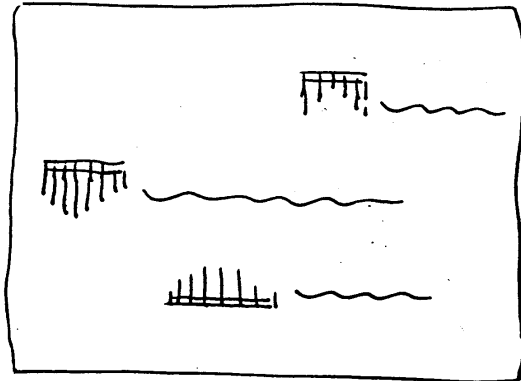
Random mouth clicks
or click keys on instruments

GRAPHIC NOTATION EXAMPLES

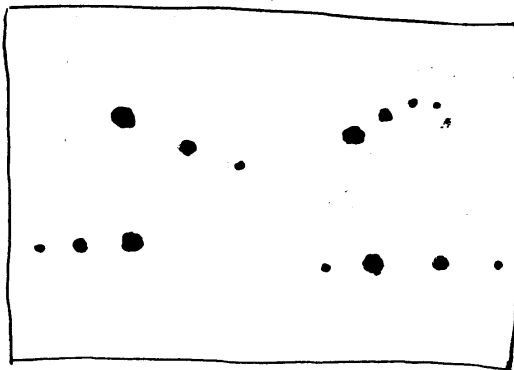
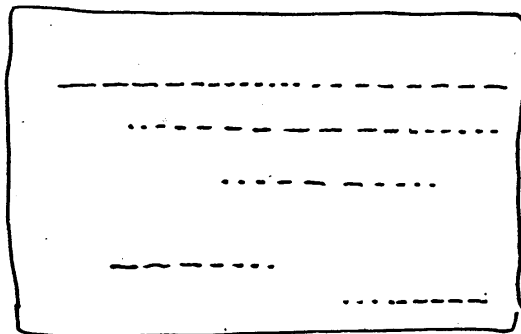
(continued)

LANDSCAPE

One long uninterrupted line

MURMURING

Rapidly play any convenient series of pitches

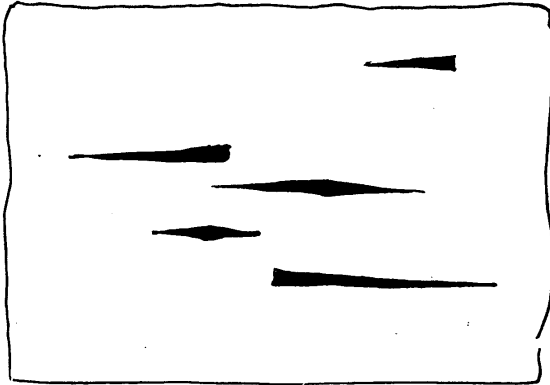
ROUND TONESShort but full sounds.
Volume according to size.LINES & DOTS

Combine long and short on same note

4.

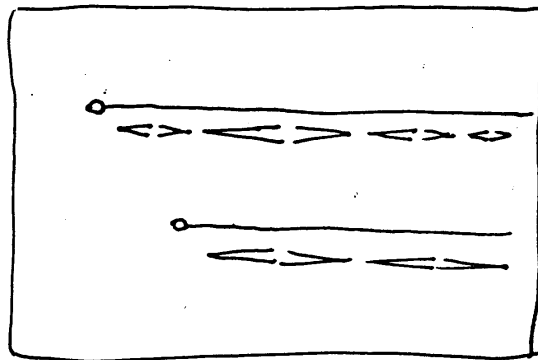
GRAPHIC NOTATION EXAMPLES

(continued)



SWELLS

Soft to loud - loud to soft



WAVES

Breath accents and swells
on one long uninterrupted tone

ABA Composition Project

(contributed by Gale Lohnes)

You and your group are going to 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 your music should be played in (*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

References

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WEBSITES

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

CBC Live, Radio 2, *Concerts on Demand*. Visit <http://www.cbc.ca/radio2/cod/>