

***Band Instruments:
Module 7***

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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 7

Correlated with Grade 8 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

This module is designed to build on learning experiences in previous Band Instruments modules. 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. Students will experience focused, active listening to their own music and that of others. Finally, they will work with quality solo, chamber ensemble, and 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.

It is assumed that students will, in addition to regular Band Instruments class instruction (2 hours per week), have co-curricular full concert band rehearsals. It is further assumed that students will spend time, beyond regular class and rehearsal hours, playing and doing music writing.

NOTE: Often jazz band provides an additional co-curricular full ensemble experience for students at this level. Jazz band members also participate in concert band. Co-curricular opportunities for students to make music in a small ensemble setting such as saxophone quartet, brass ensemble, or percussion ensemble also offer rich musical and personal rewards.

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

As noted in Module 5, 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, D-flat, C major, B-flat chromatic, D, G, and C minor (natural and harmonic)
- Chromatics
- Enharmonic equivalents
- Metres: $\frac{4}{4}$, $\frac{3}{4}$, $\frac{2}{4}$, ϕ , $\frac{3}{8}$, $\frac{6}{8}$
- Duple and triple division of the beat
- Note/Rest Values: whole, half, quarter, eighth, sixteenth notes and rests, dotted quarter and eighth notes, dotted eighth and sixteenths
- Drum Rudiments: 5-stroke roll, Flam paradiddle, Flam tap, Double paradiddle, 9-stroke roll, syncopated 9-stroke roll, 17-stroke roll, drag, flamacue, mallet percussion double stops and double stop rolls
- Articulations: slur, tenuto, staccato, accent
- Expressive legato
- Tonic, dominant
- Melodic intervals: 2nd, 3rd, 4th, 5th, 6th, 7th
- Tone cluster
- I, IV, V triads and chord progressions
- Tempi: Andante, Moderato, Allegretto, Allegro, Lento
- Renaissance instrumental music
- Instrumental consort
- Chamber music
- British music of early 20th century
- Stately march
- Pavane
- Chant
- Suspension
- Dissonance
- Terms and Symbols: All from previous modules and in addition (or including) *divisi*, *sfp*, trill
- Concert program

Introduction

This module presumes that students are already comfortable with the basic skills, concepts, and musical attitudes introduced in Modules 1- 6. During this module, experiences are “centered” around: consolidating previous learning; adding the dotted eighth and sixteenth to students’ musical vocabulary; solo performance; Renaissance instrumental music for small and large ensembles; and a dramatic full ensemble work. The intention is that students will continue to have opportunities to play in solo, small ensemble, and large ensemble settings.



Suggestions for working with specific full band pieces that are included in this module are not intended to be an outline for a prescribed course of action. They are meant to nurture ideas/shed light on creative possibilities for: identifying component parts; planning learning and assessment; and bringing the music to life in a concert setting.

Tips for Teaching Success

One of the most important things that teachers do is select repertoire for their large ensembles, as the pieces that are chosen often provide a major focus for much of what happens in the classroom. Making the right educational and artistic choices in this regard is a daunting, exciting process! The following references provide key considerations regarding repertoire selection for young bands:

Teaching Music Through Performance in Beginning Band (Pearson, pp. 45-61)

Developing the Complete Band Program (Jagow, pp. 191-202)

The Music Director’s Cookbook (Floyd, pp. 38-40)

Outcomes Addressed

Strand 1: 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 participate in group music making, demonstrating an ability to read musical scores
- 2.2 improvise and compose music, using appropriate notational systems, to express thoughts, ideas and feelings
- 2.3 demonstrate responsibility in individual and group music making
- 2.4 Perform, alone and with others, music expressing a broad range of thoughts and feelings

Strand 2: 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 articulate the importance of music in their daily lives, and place it in a context of the community in which they live
- 4.1 demonstrate an understanding of how music reflects societies, both past and present
- 4.2 compare music created for a variety of purposes
- 5.2 articulate the relationships between music and other arts

Strand 3: Perceiving, Reflecting, and Responding

Students will be expected to

- 6.1 justify decisions made to solve musical challenges in the repertoire they are performing
- 6.2 respond appropriately to music they hear, both their own and others, by analyzing and describing it using appropriate terminology
- 7.1 explore the mechanics of a range of instruments, and demonstrate an understanding of how they affect sound production
- 7.2 explore technology applications to creating, making, and presenting their own and other's music
- 8.1 discuss the elements of expression in musical composition based on the composer's intent
- 8.2 demonstrate the ability to provide and accept feedback to their own work and that of others



NOTE: Traditionally, outcomes in the first strand are the primary focus for the winds and percussion program. Teachers need to plan, in advance, so that learning and assessment activities address outcomes in each of the other two strands of the curriculum. See Appendix for a Learning and Assessment Planner that might prove helpful in planning, especially for outcomes in the second and third strands.

Unit 1: Eighths and Sixteenths, Dynamics *pp-ff*, and Renaissance Ensembles

(6 hours)

Introduction

This unit provides a follow-up to previously introduced learning targets relating to combinations of eighth and sixteenth notes and rests and to the broad spectrum of dynamic levels from *pp* to *ff*. Students will have a range of opportunities to consolidate understanding of and facility with these concepts. Instrumental music from the Renaissance will be the focus of both small and large ensemble study.



As stated previously, 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. A range of opportunities for solo, small ensemble and large ensemble playing should also be included. 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 not be omitted.

Key Concepts/Musical Building Blocks

- Consolidation of learning in Modules 1-6
- Combinations of e and s notes/rests
- Dynamic range *pp* to *ff*
- Percussion rolls and paradiddles
- Mallet percussion double stops and double stop rolls
- Renaissance instrumental music
- Instrumental consort
- Chamber music
- Pavane
- Suspension
- Dissonance
- Suggested full band repertoire: *The Battle Pavane* (arr. Margolis)

NOTE: Method book references are *Standard of Excellence*: pp. 21-24, *Essential Elements*: p. 19, 23, *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.

Teaching, Learning, and Assessment Process

INTRODUCTION

Once again in this module, emphasis for the beginning unit is on reinforcing previous learning. As teachers plan for this, and each unit, they may find it helpful to use a chart that maps learning/assessment focus for the unit. (See Appendix for a sample chart.) Such a planning chart is invaluable for effectively weaving theory/ear training, listening, and composition/improvisation activities throughout the basic skills components. It can also be adapted to ensure that a range of opportunities for solo, small ensemble, and large ensemble music making occur throughout the module.

BASIC SKILLS COMPONENT

The following suggestions are provided for this component:

To reinforce and consolidate students' comfort with accurately reading/playing/singing combinations of quarters, eighths and sixteenth notes and rests that appear in selected method book exercises and ensemble repertoire, include learning tools such as rhythm flash cards on a regular basis. "Call and response" warm-ups that use these rhythmic patterns can be helpful as a preparation.

Remember that providing an even pulse for the rhythmic exercises by means of a keyboard accompaniment can be effective. Percussionists can be challenged to incorporate various roll and paradiddle rudiments. Encourage students to vocalize the rhythms, using scat syllables for the various patterns.



Consider asking students, at the outset of the unit, to make a note of rhythm patterns with which they have difficulty during "flash card" activities. Self- and teacher assessment at the end of the unit could be based on this initial list.

Provide opportunities for students to move as they play/sing/speak rhythmic exercises. Possibilities include moving on the pulse by marching on the spot, doing a step (R) tap (L) step (L) tap (R) pattern, or doing a clapped "back beat."

Tips for Teaching Success

Developing the Complete Band Program (Jagow, pp. 98-101) provides additional suggestions for teaching pulse and rhythms, including consecutive eighths and sixteenths.

When working on scales and long tone exercises, plan to emphasize playing at the full dynamic range of *pp-ff*. Refer to *Developing the Complete Band Program* (Jagow, pp. 55-56) for important considerations for full ensemble crescendos and decrescendos. Use the listening squad strategy or a digital recorder to assess and make suggestions for improvements. Do not forget that singing at the various dynamic levels can be an important learning tool that will also assist with intonation.

Consider forming groups of 4-6 students and having each group play a series of long tones that includes the various dynamic levels. After each group has played, talk together about what worked re volume, balance, intonation, tone quality, etc., and what challenges need to be addressed.

Plan to include exercises from *The Breathing Gym* prior to work with long tones/scales and dynamic levels.

Students might like to imagine colours that they would associate with each dynamic level and “colour code” their music at key points.

Renaissance Chamber Music

As described in *Band Instruments Module 1*, much music of the Renaissance is very accessible for young players and provides wonderful possibilities for small ensemble music making. Sources of appropriate pieces include various arrangements for full band, choral madrigals, method book arrangements, recorder music, various instrumental quartet and string ensemble arrangements, etc. Music originally intended for dancing is an especially rich treasure trove. Though it will often be necessary to do some transcribing of three- or four-part music written for voices or various like-instrument consorts to meet the instrumentation requirements in each class, once a small number of arrangements has been identified/prepared, minimal time will be required for adaptation.

In keeping with the tradition of instrumental consorts with percussion, teachers are encouraged to group students in small like-instrument ensembles and invite them to prepare a piece for presentation to the whole class. This chamber music project will undoubtedly include listening (see Active Listening below), full group discussion of the special challenges and rewards of small ensemble music making, agreement in advance about what aspects of the project will be included in the assessment process.

NOTE: Teachers might like to refer to Chamber Music Festival described in *Band Instruments Module 3*, Unit 4 for ideas in this regard.



As part of the exploration of Renaissance instrumental music, students might be introduced to art works of the period that depict musical instruments. What things can they discover about Renaissance instruments and music making by examining these art works?

It might also be fun to give students an opportunity to watch Renaissance dancing. The web has many dance-related sites (simply Google “renaissance dancing”). Talk together about what the dances reveal about rhythms and style of Renaissance music.

When working with *The Battle Pavane* (Susato/Margolis), consider the following suggestions:

- As part of the introduction, talk with students about what is at the “heart” of this piece. What is a pavane? (See www.wonderhowto.com for a brief demonstration of the Renaissance dance.) Explain that in this instance the pavane is a procession into battle. Have them imagine that the

people marching are strong, determined, and solid, rather than speedy and flashy. They might also imagine people who have formed a procession for a heartfelt cause rather than for fame or money. How do they think the music will sound? How would it change as the procession approached its destination?



When students have viewed the demonstration of a pavane dance, work together to dance similar steps. Pairs of students could be in lines to form the dancing sets. Encourage them to internalize the slow, steady pulse and the controlled nature of the steps.

- Be sure to rescore as necessary so that the sections in Bars 33-49 are firm and balanced but make every effort to maintain the like-instrument sound.
- This is an ideal vehicle for learning more about suspensions. Consider having students play the passage in question without the suspension and then with it (e.g., Bars 3-4, 11-12). Talk about what the suspension adds. Why is it called a suspension? Encourage students to recognize a suspension when they hear it and “push into” it if they have those notes. The special function of suspension-resolution can be compared to temporary discord in personal relationships (e.g., misunderstanding, unintended hurt) that is then resolved.
- The very “spicy” dissonant tritone in Bars 7 and 15 can be given special attention as well. Teachers might ask everyone who plays Bars 7-8 to play except for those who have the concert E-natural, have the line with the E-natural played separately with emphasis on that note, and then hear all parts together, asking students to listen carefully for the spicy dissonance. It might be compared to a pinch of cayenne pepper in the musical sauce.

Tips for Teaching Success

An easy exercise that can be effective for understanding suspensions is to divide the players into two groups. Instruct Group 1 to follow your right-hand signals while Group 2 follow the left hand. All players begin together on sol in the given key. Group 1 moves up a step to la and sustains it while Group 2 moves to fa (pushing into it as they do sol). Group 1 then plays sol (while Group 2 sustain fa) and then Group 2 moves to mi, and so on. Talk together about the fact that there will be a slight crescendo as the suspended note moves to resolution. When it is evident that students have internalized the tension-release of the suspensions, do the exercise once more with Group 2 moving up a step to begin. Prompt students to recall this exercise when they encounter suspensions in their music.

- When rehearsing the sections from Bars 49-52 and 57-60, have students play only the half and whole notes that are in their parts. Ask them to consider whether they have a true balanced *f* or *ff* that is sustained and strong for the duration of those notes. Then ask students to play only when they have eighths or sixteenths. Is the rhythm solid and clear? When all notes are played together, remind students to listen across the band for both sustained and moving notes. Have them imagine an unstoppable wall of wonderful sound that has great strength and balance.

- Once students have had an opportunity to play the work several times, ask them to write a brief description, in their journals, of the scene that they imagine might be on the screen as this music is played. Some might like to share their “screenplay” during a rehearsal. Alternatively, some students might prefer to sketch a storyboard sequence.
- Together, do a “map” of the piece, identifying the instruments that play (and are silent) in each 2, 4, or 8 bar section. Pay special attention to the sections where few instruments are playing and help students to understand that they need to play with a special intensity for these sections to sound confident.
- Invite wind students to do a stately march (without instruments) as percussionists play Bars 49-64. Emphasize upright posture and strength as they move in absolute unison.
- Record only the percussion from Bars 49-64. After you listen together to the recording, talk together about steadiness, gradual crescendo, precision, balance and whether the section effectively evokes the climax of the stately battle procession.

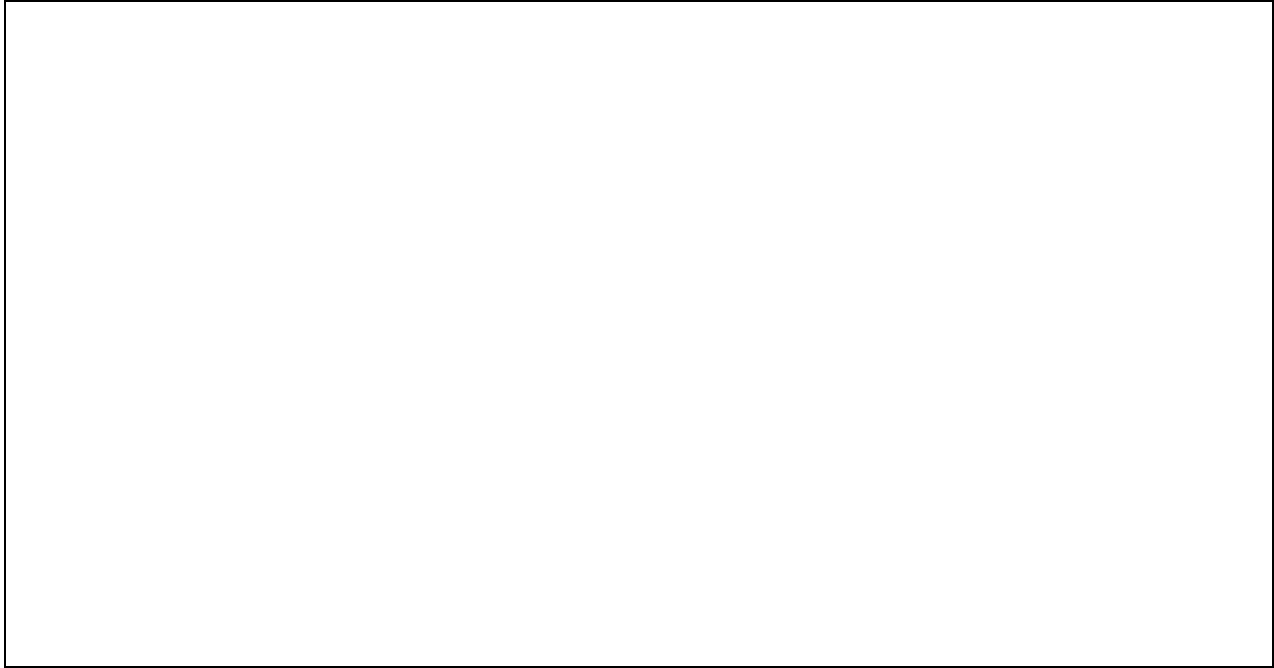


See *Tools for Powerful Student Evaluation* (Farrell, pp. 40-42) for Individual Performance Progress and Self-Assessment forms that could be very effectively used with this piece.

- When this work is presented in concert, consider providing program notes that explain what is at its “heart” or, alternatively, have one or two students explain what the piece is meant to evoke. For a dramatic flair, have some wind players march to their places while percussionists play the opening section. Students would undoubtedly have some wonderful ideas for dramatizing their performance. Art students might make banners that could be displayed, having more banners appear as the end approaches.

NOTE: See Appendix for a *Repertoire Fact Sheet* that might be used throughout the module as a tool for assessment for/of learning.

Our ideas



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

WRITTEN THEORY COMPONENT

The focus of written theory exercises should be on rhythmic patterns – writing and counting the various combinations of quarters, dotted quarters, eighths, and sixteenths that occur in method book exercises and repertoire (note especially the percussion parts in *Battle Pavane*). As suggested in a previous module, students could be asked to write two-bar patterns that are then used as rhythm flash cards for the whole group.

Referring to Grade 8 theory requirements outlined in the *CBA Voluntary Standards*, review, as necessary, concepts with which students continue to have some difficulties. It might be effective to provide the list to students and ask them to identify things that they need to revisit.

EAR TRAINING/IMPROVISATION COMPONENT

Using both the singing voice and their instruments, have students do melody playback (See CBA Standards for Grade 8), using melodies that begin on the dominant and that have only stepwise movement. Be sure to include $\frac{2}{4}$, $\frac{3}{4}$, and $\frac{4}{4}$ meters. It might be fun to invite individual students to compose melodies that meets these requirements and use them for melody playback.

Referring to students' knowledge of solfege syllables, have students aurally recognize, sing, and play melodic intervals of a major 3rd and a perfect 5th.

Keeping in mind the concepts that have been included in this unit, the following games from *Improvisation Games for Classical Musicians* (Agrell) are suggested:

- Warmup Interval (p. 72)
- Pulse/No Pulse (p. 83)
- Free/Strict (p. 83)
- AMAPFALAP (p. 84)
- Ostinato (p. 89)
- Foot Music (p. 93)
- Rhythmic Canon (p. 95)
- Rhythm Machine (using rhythms from *The Battle Pavane*)
- Any of the rhythm games found in Chapter 12

Tips for Teaching Success

In *Teaching Music Through Performance, Vol. 2*, Cheryl Floyd describes her own criteria for selecting repertoire and ideas for concert programming. A brief reference to these pages (pp. 62-65) could nurture thinking about these critical teaching tasks in new ways. Note especially her reference to concert themes. For example, a concert titled “Other Times, Other Places” might include:

<i>Fanfare Ode and Festival</i>	Margolis
<i>Ahrirang</i>	Garofolo and Whaley
<i>The Headless Horseman</i>	Broege
<i>When the Stars Began to Fall</i>	Allen
<i>Dinosaurs</i>	Bukvich
<i>Balladair</i>	Erickson

COMPOSITION COMPONENT

Suggestions include:

Invite students to compose three- or four-part rhythmic canons that incorporate several eighths and sixteenths patterns. Have them to identify unconventional sound sources, both deep and higher pitched, for their work (e.g., a “consort” of hand-held shoes being tapped on the floor or wall, various pens and pencils tapping a variety of surfaces). Ask them to give their work a quirky or humorous title.

Grouping students in like-instrument consorts (with percussion in each group) have them compose a work to be used as a processional in a fight against poverty, hunger, or homework. Decide on requirements that might include:

- a simple rhythmic ostinato that uses only quarter and eighth notes and rests
- a simple 4-bar melody based on notes of the B-flat concert scale
- increasingly complex rhythmic patterns
- gradual *crescendo*
- triumphant ending
- dramatic title

Encourage students to notate their compositions using software, whenever possible.



When students have had an opportunity to refine their compositions, have each group present to the full class. Self- and peer assessment rubrics would be based on the given criteria and various group work skills.

If students are especially motivated by this creative project, it might be effective to have the compositions performed on the concert program along with *The Battle Pavane*. The composers (a representative from each group) could explain their work to the audience.



To enrich students' learning about the Renaissance period, invite them, in small groups, to research such topics as dress/fashion, foods, entertainment, diseases, the typical day of a working-class teenager, important inventions, etc. and report to the full group about the most significant/surprising/disgusting things that they learned.

Alternatively, students could, in small groups, create tableaux (see *Drama 10 and Drama 11*, p. 214) that encapsulate various aspects of life in Europe during the Renaissance.

ACTIVE LISTENING COMPONENT



Suggestions include:

Have students listen to several examples of renaissance instrumental music. Remember that CBC Live, Radio 2, *Concerts on Demand* found at <http://www.cbc.ca/radio2/cod/> is an excellent resource. Together, talk about what the pieces tell them about the style of music in general and about the pieces that they are playing in small and large ensembles.

When students have played through *The Battle Pavane* with some confidence, give them an opportunity to listen to another version of it (e.g., played by viol or recorder consort) or to an example of antiphonal brass music by Gabrieli. YouTube is an excellent reference for examples such as this. Once again, talk together about what they learned that will inform their playing of *Battle Pavane*. When they have had an opportunity to play it again, note progress made by individuals and by the full ensemble.

Stately marches from other genres/periods (e.g., “March from Aida,” a slow march played on the pipes, “Funeral March” by Chopin) could also provide interesting listening experiences that are directly connected to their own repertoire.



Challenge students to research Renaissance instrumental consorts. Together, consider what “consorts” are found in the standard concert band instrumentation. Why might a composer choose to have a section of a work played by a like-instrument consort?

Tips for Teaching Success

Commissioning a new work for a given ensemble is a project that can have significant rewards for students and teachers alike. See *The Music Director's Cookbook* (Gillingham, pp. 47-48) for a step-by-step outline that could be a useful springboard for developing a project for a given ensemble.

Investigation through the Canadian Music Centre could assist in identifying local composers (See *Band Instruments Module 6*, Unit 4 for a few suggestions in this regard.)

Unit 2: Dotted Eighth and Sixteenth, 20th Century British Masters





(6 Hours)

Introduction

This unit provides a follow-up to previously studied learning targets relating to combinations of eighth and sixteenth notes and rests with the introduction of the dotted eighth and sixteenth note rhythms. Facility with these rhythmic patterns is a key learning target and students will have a range of opportunities to consolidate this learning. Extending students' ability with lyrical, expressive playing will also be a focus.

NOTE: The repertoire that is referenced in this unit has been chosen because of its inclusion in the above-mentioned learning targets. It also provides an excellent opportunity for an introduction to some early 20th century British composers who wrote important works for band and orchestra. It is understood that teachers may choose to select alternative repertoire (e.g., *Raiders March* arr. Edmondson) that includes these musical concepts.

Key Concepts/Musical Building Blocks

- Consolidation of learning in previous units
- , 
-  and  in same phrase
- Expressive playing
- 7-stroke roll
- Articulation: accent, staccato, tenuto
- Suggested full band repertoire: *British Masters Suite, Mvts. 1 & 2* (arr. John Moss)

NOTE: Method book references are *Standard of Excellence*: pp. 25-26, *Essential Elements*: pp. 20-22, *Band Technique Step-by-Step* pp. 10-11, 14-15, 36 (select exercises). It is suggested that teachers using *Band Technique Step-by-Step* choose the specific studies that correspond to keys/concepts introduced in each unit.

Teaching, Learning, and Assessment Process

INTRODUCTION

Emphasis for this unit is on rhythms that include dotted notes, especially dotted eighth and sixteenth note patterns. Since this unit marks the introduction for these concepts, it is vital that students have a range of opportunities for adding these rhythmic patterns to their musical vocabulary.

Tips for Teaching Success

We know that if students fail to understand these rhythmic concepts at this point, they will struggle with them in the future. Each teacher will find effective methods for teaching concepts related to dotted eighth and sixteenth note rhythms. Thoughtful ideas re teaching dotted rhythms that are articulated in *Developing the Complete Band Program* (Jagow, pp. 99-100) may prove helpful in refining these teaching skills.

BASIC SKILLS COMPONENT

The following suggestions are provided for this component:

Teachers are encouraged to revisit the range of strategies for teaching rhythmic patterns that are included in previous modules, including rhythm flash cards, “call and response” activities, singing/vocalizing, using personal percussion, etc. It may prove effective to focus on dotted note patterns for 5-10 minutes at the beginning of each class, noting student progress and continually shaping strategies to maximize student learning, so that students are not just able to play a given rhythm in each exercise, but are able to sight read the patterns accurately.

NOTE: Once students are gaining comfort with the dotted eighth-sixteenth and sixteenth-dotted eighth, begin to incorporate dotted quarters and eighths in the rhythm patterns as well.

One strategy for teaching dotted notes is to rewrite them using tied notes (e.g., a dotted eighth and sixteenth written as four sixteenth notes, the first three of which are tied). This can prove effective in helping students to understand the length of the dotted note in relation to preceding or following notes. This can also be extended for teaching the common style of detaching the dotted eighth note from the note that follows it (i.e., the rhythm could be written as two tied sixteenths or an eighth, a sixteenth rest and a sixteenth note).



It might increase student motivation to have a “So You Think You Know Dotted Notes Challenge.” During each class they might have an opportunity to sight read a previously unseen rhythmic pattern. They could keep their own records of how successful they were in reading it correctly the first time, or whether it required a second or third reading to correct initial errors. This would also provide opportunity for students to write the various rhythm patterns.

Flag method book exercises that incorporate dotted eighths and sixteenths and be sure to include one or two of them (or even a phrase from one of them) in each class. By including exercises in a range of concert keys, this can also provide an opportunity for reinforcing these previously learned concepts and skills.

Once percussion students have been introduced to the 7-stroke roll, challenge them to use it during method book and rhythm pattern exercises whenever they have dotted eighth-sixteenth or sixteenth-dotted eighth rhythms.

Focus on method book exercises can also provide an excellent opportunity to reinforce understanding of a range of articulation techniques such as accent, staccato, tenuto.

NOTE: Teachers may find it helpful to refer to the chapter on Technique, Style, and Articulation (Jagow, pp. 105-110) for suggestions regarding syllables that can be useful for unifying articulation and style. The same chapter also outlines types of accents and suggests common reasons for poor articulation.



As an articulation challenge, have students write a bar from a method book exercise, using their own combination of staccatos, accents, slurs, etc. As each student plays their own version, ask the class to indicate what the articulation scheme was.

Tips for Teaching Success

Why do players so often miss a *pianissimo* attack? Because they think “Am I going to get it?” and only take a mouthful of air. Then – no note. They must set the embouchure, breathe in for four beats and then simply release the air. A “d” consonant can be added at the beginning of the note. An example of this kind of entry would be the horn solo at the beginning of Ravel’s *Pavane pour une infant défunte*.

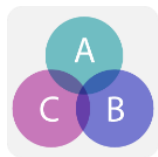
Another tip – a player must be able to measure silence as well as sound. (Ron MacKay, March 13, 2007)

If working with *British Masters Suite, Mvt.1-Marching Song* (Holst/Moss), consider the following suggestions:

- When introducing this piece, ask students to call the types of occasions when a stately march is used (e.g., procession, wedding, funeral, march into battle). Referring to *The Battle Pavane* (Unit 1), suggest that they will have opportunities to compare the two stately marches, written approximately 400 years apart, to see whether there are musical characteristics in common between the two pieces.
- Once students have had a chance to read this movement once or twice, talk together about what they think is at the “heart” of the piece.
 - What is the musical impact of the implied G minor tonality changing to B-Flat major in the final bars?
 - Why might Holst have chosen to do this?
 - Why do the trumpets remain silent after the opening fanfare, until their entry in bar 23?

- What musical effect does this have?
- Invite students really enjoy the “spicy” chords in bars 29-33. Work together on balance so that the dissonance (and final resolution) is as effective as possible.
- Since most of this movement involves only two rhythmic patterns at any one time, consider grouping students in twos, one with each pattern, to work on sections such as Bars 13-22 or Bars 22-33. Challenge them to ensure that both lines are equally secure.
- This movement is also an excellent vehicle for reinforcing learning about articulations including staccato, accent, and tenuto. Challenge students to apply what they have learned about these articulations as they interpret this piece.

NOTE: Teachers may well identify repertoire, other than this piece, which serves the purpose nicely re extending learning about dotted eighths and sixteenths. They should not feel that the Holst “Marching Song” is compulsory for this unit.



Working with the social studies teacher(s), have students explore British history during the first years of the 20th century. Challenge them to identify noteworthy events/trends that occurred during that time (e.g., death of Queen Victoria, World War 1, wane of the British Empire) and to collect vintage photographs that could be displayed as the Marching Song is being played.

Tips for Teaching Success

All too often it is easy to underestimate the extent to which students at this level can, and enjoy, working on expressive playing of musical phrases and conveying emotion in music. *The Music Director’s Cookbook* (Leslie W. Hicken, pp. 60-61) has clear principles for interpretation of musical line that could be helpful when guiding students.

When working with *British Masters Suite, Mvt.2-Nimrod* (Elgar/Moss), consider the following suggestions:

- When introducing this piece, talk with students about whether music can reflect a person. What musical techniques might be used to evoke a particular characteristic of a person? Can they think of music that reflects a specific person? Explain that when Edward Elgar wrote the *Enigma Variations*, he meant each variation to reflect one of his friends. As they work with Nimrod, ask them to imagine what the person was like about whom Elgar wrote this. They might also like to think of a person whom they know for whom this piece would be fitting.
- Ask students how a person plays “with emotion” (as per instructions for this piece). Does it involve more than specific playing techniques? Does it require making one’s own connection with the music?

- Talk together about the extent to which British people used to be characterized by being very reserved and controlled, with their emotions being kept hidden from others. They might recall that we have this impression of Queen Elizabeth, for example. Ask them to imagine, as they interpret *Nimrod*, that there is a deep well of emotion below the surface in the piece and that listeners must be aware of it throughout. Discuss what musical techniques can they use to achieve this (e.g., controlled crescendos that are never too loud).
- The melodic interval of a descending minor 7th as used in this melody has great tension and sweetness/poignancy. Encourage students to sing the descending interval of an octave and then the interval of the minor 7th, “pushing into” the first note as it moves to the second. Ask them to identify all the minor 7th that they hear in the piece. They might have fun imagining a food that could be compared with these minor 7ths – both sweet and tart at the same time (e.g., lemon pie, balsamic vinegar).



- This piece provides an opportunity for working on long, expressive phrases and staggered breathing. Challenge students to play so that silence occurs **only** during written rests. Using the digital recorder or the “listening squad” strategy can be useful tools for this learning. In addition, pay special attention to the lines that do not have the melody, working to ensure that they are played with as much expression and lyricism as the melody.
- Exercises found in *The Breathing Gym* could be used as an excellent warm-up for this piece, as students will need to draw on all their breath support and control to interpret it beautifully. Students might also be reminded that they will need to produce their warmest, most beautiful tone throughout. Take the opportunity to review what they need to do for that to happen.
- Invite students to enjoy the delicious harmonic moments in Bars 6-8 and the special power of the descending line in bassoon/baritone, being sure to rescore, as necessary, so that this part can be heard clearly. Other “delicious” treats include the suspensions in Bars 11-12 and the G-Flat in Bar 19. Ask them to identify other places in the music that are especially tart/sweet.

Tips for Teaching Success

Full ensembles at this level will often be involved in festivals that include adjudicated performances. In *The Music Director’s Cookbook* (pp. 86-88), Stephen W. Miles reviews strategies that directors should consider as they strive to prepare their students for an adjudicated performance.

In addition, it is often effective to ask a guest teacher or senior student to informally adjudicate the ensemble’s performance several days prior to the festival. Students could be asked to identify, for the guest adjudicator, what aspects of their performance they especially want the adjudicator to listen for (including whether – or to what extent – they are conveying what is at the “heart” of the piece).

It can also be excellent to give students a blank adjudication sheet, record a run-through, and have them adjudicate the performance, either individually or as a full group.



The Weekly Student Self-Assessment form (*Tools for Powerful Student Evaluation*, p. 92) could be very effectively used over a series of weeks for this unit/module. If students can consider their responses to the questions for a given week, referring to their responses done the previous week(s), they can take pride in those areas where they are making progress and make decisions about what their next learning targets will be.

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

WRITTEN THEORY COMPONENT

The focus of written theory exercises should be on rhythmic patterns involving dotted notes, especially dotted eighths and sixteenths – writing and counting the various combinations of notes and rests that occur in method book exercises and repertoire.

Teachers might ask students to identify two or three patterns in their own music that they find especially tricky, copy them, add the counting syllables, and then have the whole class clap and count them together.

As suggested in previous modules, students could be asked to write one-bar $\frac{4}{4}$ patterns that are then used as rhythm flash cards for the whole group.

Students could be asked to rewrite the rhythmic patterns from the previous suggestions, using tied notes, rather than dotted ones (e.g., each dotted eighth would be written as three sixteenths tied together).

To keep previously learned scales “current,” teachers might ask students to rewrite the rhythmic patterns in the various major keys that they have studied.

EAR TRAINING/IMPROVISATION COMPONENT

Using both the singing voice and their instruments, have students do melody playback (See CBA Standards for Grade 8), using melodies that begin on the tonic or dominant and that have both stepwise movement and the interval of a third. Be sure to include 2/4, 3/4, and 4/4 meters. It might be fun to invite individual students to compose melodies that meets these requirements and use them for melody playback.

Keeping in mind the concepts that have been included in this unit, the following games from *Improvisation Games for Classical Musicians* (Agrell) are suggested:

- Follow That Rhythm (p. 97)
- Conducting Games (p. 179-180)
- Scored Rhythms (p. 201)
- Follow That Rhythm (p. 97)
- Additive Solo (p. 85)
- Call and Response Rhythms (p. 91)
- Rhythmic Canon (p. 95)
- Try to Shake ‘Em, or Bucking Bronco (p. 96)
- Feelings (p. 184)
- Nice to See Your Back (p. 184)

Tips for Teaching Success

The chapter titled “7 Steps to Opening a Motivational Bank Account with Your Music Program” (Jagow, pp. 144-147) provides an unusual way of reflecting about building a solid music program, comparing the process to investing. The steps described outline key considerations for building a music program with “high returns” for students. They are well worth a few moments’ reading and pondering.

COMPOSITION COMPONENT

Suggestions include:

Organizing students in groups of 3-4, challenge them to compose a short march titled *Dots on Parade* that uses (you guessed it) a given number of dotted eighths and sixteenths. Their sound sources could include found sounds, kazoos, whistling, etc. A verse of the march from *Bridge on the River Kwai* could be used as a point of inspiration for their work. Completed works could be presented to the class.



The group work rubrics found in *Tools for Powerful Student Evaluation* on pages 95-96 could be easily adapted for the preceding composition activity (or any group project). In a full group discussion, decisions could be made about what changes need to be made in the rubrics for them to fit perfectly for the given project.

Because friends are so important to young people at this level, consider asking them to write an 8 to 16 bar composition for a solo instrument that is dedicated to a friend/reflects what they appreciate most about their friend/communicates what is truly special about their friend. The choice of instrument will also need to be considered in this light. Obviously, this project might be done using computers and music writing software. If possible, have the compositions played in class. Note that students should not necessarily have to identify the friend for which they have written. Students might prepare a special score of their composition and recording of it for presentation to their friend.

Activities such as Chant (p. 96) and Non-Traditional Score III (p.172) in *Improvisation Games for Classical Musicians* could be adapted for composition during this unit.

ACTIVE LISTENING COMPONENT



Suggestions include:

Listen together to one or two examples of music by Holst by a top wind ensemble. One might be the first movement from the *Suite No. 1 in E-Flat* or the *Suite No. 2 in F*. Discuss the musical characteristics that are also found in the Marching Song that they are learning. Also reflect about the performance and what they noticed about the ensemble sound. Did they hear examples of the dotted eighth and sixteenth note rhythm?

Have students listen to one or two of Elgar's *Enigma Variations* (other than *Nimrod*). Talk together about what they think the friend for whom he wrote each might have been like. Then listen to an orchestral version of *Nimrod*. Ask students to listen especially for the expressive, lyrical playing and seamless phrases. Talk together about how they can achieve a similar lyricism when they play *Nimrod*.

As an example of a march that is peppered with dotted eighths and sixteenths, have students listen to the march from *Raiders of the Lost Ark*.



Students might also enjoy listening to one or two movements of Holst's *The Planets* (e.g., Mars or Jupiter). Along with their listening they could do research about the characteristics of the planet and talk together about which of those are reflected in Holst's music. In addition, students might create artwork (painting, sculpture, printmaking) or write poetry that evokes both the planet and the music.

Tips for Teaching Success

Do not forget to refer to previous modules for examples of active listening questions that can be used for any of the listening suggestions in this unit. Not only can students analyse specific musical elements of the given piece, but they can also consider what is at the "heart" of the piece, what emotions it evokes, what it makes them think of. For a special challenge, ask students play rhythm patterns that they hear or play a melodic line by ear.

Unit 3: Triplet, G Minor, Drama in Music (6 Hours)

This unit provides a follow-up to previously studied learning targets relating to division of the beat with the introduction of the triplet. Facility with rhythmic patterns that include both duple and triple division is a key learning target. Students will also have opportunities to consolidate previous learning re G minor and a range of articulations, with particular focus on staccato and *sfp*. C concert scale is introduced in this unit. The full-ensemble repertoire that is referenced provides opportunities for work with a wide range of dynamics, changing meters, and dramatic interpretation. It is understood that teachers may wish to select alternative repertoire that includes these musical concepts.

Key Concepts/Musical Building Blocks

- Consolidation of learning in previous units
- Duple and triple division of the beat
- Triplet eighths, quarter-eighth and eighth-quarter triplet figures
- g minor
- C major
- *Glissando* (trombones)
- Tone cluster
- Trill
- Drama in music
- Chant
- Articulation: staccato, *sfp*
- Concert program
- Suggested full band repertoire: *Rites of Tamburo* (Robert W. Smith), *Pandora* (Randall Standridge), *Serengeti* (John Higgins)

NOTE: Method book references are *Standard of Excellence*: pp. 27-28, *Essential Elements*: p. 18, *Band Technique Step-by-Step* pp. 22-23, 36 (select exercises). It is suggested that teachers using *Band Technique Step-by-Step* choose the specific studies that correspond to keys/concepts introduced in this unit.

Teaching, Learning, and Assessment Process

BASIC SKILLS COMPONENT

There are several words/syllable combinations that can be used successfully regarding dividing the beat into three equal parts (e.g., tri-ple-tee, tri-pl-et, one-la-lee). It is often effective to have students suggest words that have three equal syllables.

NOTE: *Developing the Complete Band Program* (Jagow, p.101) provides useful suggestions for teaching the triplet.

Strategies for teaching the triplet also include:

- Use rhythm flash cards that have simple patterns with either a duple or triple division of one or two beats – then proceed to patterns that include both divisions.

NOTE: If percussion students have previously played *As Winds Dance* (Hazo), they might be asked to explain/demonstrate duple and triple division.

- Have students use personal percussion to play duple and triple divisions of the beat simultaneously. At first, they could be divided into three groups (one playing quarters, one duple eighths and one triple eighths). Each group might have its own timbre (e.g., one group could clap triplets, one could use pencils on the music stand for duple eighths, and the third could walk the beat). The rhythms could also be spoken. As a special challenge students could be asked to tap duple eighths with their left hand on left thigh while tapping triplet eighths with right hand on right thigh. This exercise could be represented as follows:

L L L L
R R R R R R R R

Remember to include opportunities for students to clap, count, sing and play these rhythm patterns. (See CBA Grade 8 Rhythm Standards for learning targets for the end of this module.) Identify all the method book exercises that include triplet figures, so that one or two of them can be played during each lesson.

As a strategy for consolidating understanding of the $\frac{4}{4}$ time transition pattern (CBA Grade 8 Rhythm Standards), organize students in five groups. Using personal percussion instruments, have one group sound the basic beat, while each of the other four groups plays one of the rhythm patterns in the order given. For example, Group A might sound the quarter note beat, Group B play two half notes, Group C play four quarters, Group D play eight eighth notes and Group E play twelve triplet eighths. Parts could then be switched. Alternatively, students could stand and walk the beat while clapping, finger snapping, etc. their appropriate pattern.



Consider organizing students in groups of two. Have students in each group listen to one another play both duple and triple divisions of the beat, having the listener keep the basic beat. Listeners provide feedback and suggestions for improvement.

When students have developed security with the quarter-eighth and eighth-quarter triplet figures, refer again to the dotted eighth and sixteenth from the previous unit. A diagram such as the one above could be developed for visualizing “three against four.”



It might be interesting to collaborate with the math teacher(s) as students are learning duple vs. triple division of the beat and triple versus quadruple subdivision of the beat.

Tips for Teaching Success

The idea of syllables is ancient. First identify what “ta” is (quarter, eighth, etc.). This is one beat. A triplet is then “ta tay tee” (The middle note of the triplet is the hard one to get, so the syllable “tay” drags it out a bit more). So, the rhythm has a verbal shape.

Have students say the rhythm using these syllables. Take it slow to begin with.

If you put a rhythm on the board, have the students say it, then pick up their horns and play it. It is important not to introduce things too fast – give them time to learn. That is a major rule I have always gone by.

When you are doing this rhythm reading work, try to keep the pulse (beat) at 60.

Always go from the known to the unknown. Go from the basic pulse to other note values. The pulse is what is known.
(Ron MacKay, March 22/2008)

When working with G minor exercises/scales (including “call and response” phrases), do not forget to include a range of dynamic levels, with attention to intonation and tone quality at each level.

It could be effective to further develop skills re *sfp* articulation by incorporating it in regular warmup exercises. Explain how dramatic it can be when done well. When students have understood what it really means (especially the *p* part), be sure to review what is required re breath control/embouchure/sticking to play it successfully. Also be sure to provide opportunities for students to hear examples of *sfp* (playing it for them and/or using recorded examples.). Note with students that the articulation does not include a crescendo at the end unless it is specifically requested.

Teachers might also find it effective to ask students to draw a representation of *sfp* (see Jagow, p. 108)

NOTE: As the final unit of this module will include review of all scales studied to date, it might prove helpful to incorporate a previously learned scale in each warmup.

As students are preparing their full ensemble repertoire for concert purposes, talk together about what makes an effective concert program. What type of piece should open the program? What type should close the program? Where on the program should the most challenging piece be placed? Together, make decisions about program order, considering contrast, challenges for specific instruments, unifying themes, etc. See *The Music Director's Cookbook* (pp. 49-51) for further suggestions in this regard.

When working with *Rites of Tamburo* (Robert Smith), consider the following suggestions:

- When introducing this piece, explain that it is meant to invoke rites of celebration that are driven by the percussion section (noting the meaning of the word “tamburo”). Talk about what a rite is (a ceremony), what kinds of events rites are used to enhance (e.g., birth, coming of age, graduation, marriage, death, victory) and why. Does our society today have rites? What role do they play in building group identity?
- When students have read the piece once or twice, ask them whether it is a song or a dance. When they identify that it is a dance, review characteristics of dance music (previously discussed in Module 6, Unit 1 *As Winds Dance*).
- Note that the work is derived from the G minor scale. Ask students to think about why the composer might have chosen this tonality.
- To assist with setting the mood of the opening, ask all players to chant the opening horn and flute soli, using an “ah” or “oo” syllable. Work carefully with shaping the phrases. When students can chant both sections, have them combine the phrases (as in Bars 11-20). This will also provide a solid preparation for horn and flute players who will need to play the opening section with confidence, excellent tone and intonation, and expressiveness.

NOTE: To provide further context for the character of chant, it might be effective to have students listen to some Gregorian chant, noting the primarily stepwise melodic contour and shaping of the melodic line. www.youtube.com has excellent examples that can be downloaded to a personal computer. See Appendix for instructions for downloading to both Mac and PC computers.

- Also, the clarinet section 8-bar melody (Theme 2) could be sung by all wind players, using staggered breathing to achieve a long musical line. Together, identify the chromatic passage and work with clarinet players re fingerings that will enable them to play it cleanly and smoothly. Similar strategies could be used for the flute part in Bars 52-60. Provide the non-mallet percussion score for all players. Assign parts (e.g., tympani, snare drum, bass drum, finger cymbals, conga drums, cabasa, suspended and crash cymbals) and have them play the score, using personal percussion or various percussion instruments. Challenge students to pay special attention to accents, dynamics, and rhythmic “groove.”
- If students are having difficulties with some of the syncopated passages from Bar 60 and onward, consider removing ties and accents and having students clap or say the rhythms. Ties could then be put back in and accents added again. Students could then play the rhythms on a single pitch,

using their instruments and finally, play the passages as written. Teachers might also find it effective to have students write out challenging rhythm patterns as use them as rhythm flash cards.

- Encourage students to explore a variety of possibilities with tone clusters. The full group might play 3 or 4 scales simultaneously (e.g., F, G, A-Flat, B-Flat), working to have equal volume for each scale, or do a similar activity in small groups. For added fun, students, in small groups, could play a simple tune in three or four keys simultaneously. If time permits, talk together about why we hear some note combinations as harmonious and others as dissonant. Do opinions vary from person to person and culture to culture?
- Wonderful opportunities also exist for creative movement. Students could be organized in groups of 4-6 and asked to create a powerful tableau for a given section of the piece. Once the tableaux have been refined, students could be organized in their groups in a large space and the complete sequence could be done as the recorded music is played.

NOTE: The NS *Drama 10 and Drama 11* curriculum guide has concise descriptions of activities such as Tableau, Pictures, Wax Museum, and Series of Tableaux that would be an excellent reference.

- Prior to a performance of the work, students might work in the full group to craft a colourful program note that would spark the imaginations of listeners. Their text could be included in the written program or read aloud by 2-3 students.



This piece might well lend itself to storyboarding. Once students have a solid idea of the piece (they could listen to a recording of it done by the North Texas Wind Symphony on the CMP series) they could work together to create a storyboard (using sketches and phrases) for a video that would use the piece as its soundtrack.

Tips for Teaching Success

Never hesitate to emphasize the emotional aspect of music and the importance of making emotional connections with listeners. Prior to any performance, students could be reminded of the following quote by Geoff Nuttall of the St. Lawrence String Quartet – “Play every concert like it is your last; every phrase like it is the most important thing you have ever said. Remember that the only reason you are there is to make people cry and sweat and shiver and give them that incredible sense of creation happening before your eyes. That is the reason we all play. Otherwise, there is no point.”

Teachers may choose to use *Pandora* (Randall Standridge) for this unit rather than *Rites of Tamburo*. Its extremely dramatic character and use of chant, wide range of dynamics and accents, tri-tones, aleatoric section, glissandos, changing meters, etc. make it an excellent possibility for this unit. Many of the suggestions provided for *Rites of Tamburo* could be easily adapted for *Pandora*. In addition:

- The Dies Irae chant could be used as the core of several learning activities. Students could listen to a performance of the Gregorian Dies Irae (available on www.youtube.com) and talk together about the meaning of the lyrics. They might speculate about why the composer chose this chant for Pandora.

- Students could transpose and play the first two measures of the chant beginning on concert G, or in an augmented version. See Composition Component below for further suggestions.

Serengeti (John Higgins), published in *Essential Elements Level 2*, is another alternative for a dramatic work for this unit. Although it is quite different in character from the previous two suggestions, it is highly programmatic, provides many opportunities for working with changing moods and meters, a variety of dynamics and articulations, and sections with driving percussion rhythms at the core.

NOTE: When planning learning and assessment activities for any of these full ensemble pieces, teachers might find it helpful to refer to *Band Instruments Module 5: Unit 4* for ideas for working with programmatic music.

Tips for Teaching Success

The brief section on Commissions (Jagow, pp. 212-213) could provide a seed out of which a project to commission a work for one of the school ensembles might take shape. It is particularly meaningful when a local composer can be commissioned, as there are special learning moments that occur when students collaborate with a composer. Take the opportunity to investigate possibilities in this regard and talk with colleagues who have been involved in such a project.



As students are working to master the various skills/concepts in full ensemble repertoire for this unit, it might be effective to use a Journal Sheet such as the one located in the Appendix.

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

WRITTEN THEORY COMPONENT

The focus of written theory exercises should be on rhythmic patterns involving duple and triple division of the beat – writing and counting the various combinations of notes and rests that occur in method book exercises and repertoire.

Following up on suggestions made in the basic Skills Component in this unit, students could copy the two or three rhythm patterns in their own method book or full ensemble music that they find especially tricky, add the counting syllables, and then have the whole class clap and count them together.



As an extension to this strategy, teachers might write several of the most challenging patterns (to be displayed for all students) in the left-hand column, while writing the appropriate counting syllables for each pattern in the right-hand column (not in correct order). Students could work to match the syllables to the notated patterns. For example, the notated rhythm pattern for *Rites of Tamburo*, congas, Bars 77-78) could be matched to “ti ti ti ti ta ti ti | ti ti ti ti ta ti ti” or “1-ann 2-ann 3 4-ann | 1-ann 2-ann 3 4-ann” (syllables/numbers in a contrasting colour having been identified as rests).

Have students write G natural and melodic minor scales, with and without key signatures. They might then identify sections in *Rites of Tamburo* that suggest the two versions of G minor mode.

Referring to Grade 8 rhythm requirements outlined in the CBA Voluntary Standards, review, as necessary, concepts with which students continue to have some difficulties. Summative assessment of these theory skills could be done at the end of this unit.

EAR TRAINING/IMPROVISATION COMPONENT

Using both the singing voice and their instruments, have students reinforce their skills with melody playback (See CBA Standards for Grade 8), using melodies that begin on the tonic or dominant and that have both stepwise movement and the interval of a third. Be sure to include $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ meters.



Prior to a summative melody playback assessment, have students do one or two sample playbacks and identify intervals that need review. When the final playback assessment has been done, talk together about progress that has been made in Module 7. Students might like to refer to one or two of the melody playbacks that were used in Module 5 or 6 to see what they have learned.

Keeping in mind the concepts that have been included in this unit, the following games from *Improvisation Games for Classical Musicians* (Agrell) are suggested:

- Ritual (p. 68)
- Fast and Furious (p. 189)
- Density Combination (p. 190)
- Hand Skills and Drills (p.78)
- Scat! (p. 61)
- Any games from Chapter 22 (Energy and Mood Games) and Chapter 26 (Depiction Games)

Tips for Teaching Success

The chapter titled “Concert Programming” (Jagow, pp. 208-216) has been referenced in a previous module. The ideas presented for selection of repertoire, concert order, and concert etiquette provide a useful “jumping-off” point for planning concerts.

In addition, *Shaping Sound Musicians* (pp. 170-173) shows a sample middle school band concert program titled “Imagine That!”. It is an excellent reference that includes program notes as well.

COMPOSITION COMPONENT

Suggestions include:

Have students write a fanfare that uses both duple and triple division of the beat for either their own instrument or another of their choosing. Ask them to decide upon a title, depending on what occasion/event the fanfare will be used for.

Invite students to write a short composition in $\frac{4}{4}$ meter for two or three players based on the 8-note melody of the Dies Irae chant. Challenge them to incorporate such devices as use of a drone, canonic treatment, repeated notes, rhythmic variations of the melody. They might also choose to decide on an emotional state that they want their work to suggest (e.g., sadness, panic, chaos, dreaminess) and make decisions based on that.



Once again, a rubric that is agreed upon at the outset can be an effective assessment tool for these composition activities. For example, the rubric for the preceding suggestion might include aspects of the work such as:

- Written in $\frac{4}{4}$ meter
- All melodic parts based on Dies Irae chant
- Variations of the chant melody included
- Reflects the chosen emotional state

As the compositions are presented to the class, listeners could complete a peer assessment rubric. In addition, students could complete a self-assessment that also includes reflection

about specific challenges, reasons for decisions that were made, what they were most pleased about when the work was finished, and what they learned from the assignment.

Organize students in of groups of 5-6 and have them compose a work that is based on a simple chant (to be sung by the full group) and driven by energetic rhythms performed on a variety of percussion/personal percussion/found sounds. It might be interesting to have each piece begin with unaccompanied chant and then build, through use of a variety of rhythm patterns, to a crashing climax. As always, students should decide on a title for their work.

NOTE: This might be a super time to introduce (or review) the symbol for repeating the previous bar(s), so that students could more quickly notate the melodic and rhythmic patterns.

Tips for Teaching Success

Any of these compositions would make meaningful additions to student learning portfolios. *Tools for Powerful Student Evaluation* (Farrell, pp. 102-103) has excellent forms for the Portfolio Folder Table of Contents and Parent Portfolio Review and Reflection.

ACTIVE LISTENING COMPONENT



Suggestions include:

Challenge students to bring in a short listening example that incorporates triple division of the beat. As students listen to the excerpts, they might notate the rhythm of the bar(s) in which the triplets occur. Talk together about how they might distinguish, when listening, between music that is in compound meter and music that is in meters such as $\frac{2}{4}$, $\frac{3}{4}$, and $\frac{4}{4}$ and incorporate some triple division.

Together, listen to two or three sections of Stravinsky's *Rite of Spring*. In preparation, invite some students to research the work, noting especially its reception when it was first performed in Paris. Also explain that the work might well be considered the most influential of the 20th century. Alternatively, Carl Orff's *Carmina Burana* might be used. After students have listened, ask them to reflect, in writing, about the emotions that the music evokes. Talk together about some of the devices that Stravinsky used and compare the work to either *Rites of Tamburo* or *Pandora*.

Listen together to the March to the Scaffold from Berlioz' *Symphonie Fantastique*, noting how the composer used the Dies Irae melody to heighten the impact of approaching doom. Compare Berlioz' treatment to that found in *Pandora*.

Provide opportunities for students to listen to originals of pieces in the method book that include triplets. Students might notate the rhythm of key measures as they listen. Reflect together about whether (and how) hearing the original informs their own playing of the

method book exercise. Ask whether, if their own major works were reduced to a method book exercise, they would be honoured or offended.



Invite local classical musician(s) to visit the class and play their own parts from *The Rite of Spring* and/or *Carmina Burana* and *Symphonie Fantastique*. It might be especially interesting for the musician(s) to be percussionists. As students look at the printed music, wonderful conversations could occur about what techniques the player(s) must use to play the passages well. It might also be possible for the guest(s) to listen to a performance by the students of *Rites of Tamburo* or *Pandora*.

Unit 4: Scaling the Heights/Rudiments of Success, Solo Festival, Portfolio Presentation (8 Hours)

Introduction

This unit provides a follow-up to previously studied learning targets relating to scales and playing solos. As this will often be the final unit done at the Grade 8 level, it includes evaluation of major and chromatic scales and percussion rudiments studied to date, using criteria outlined in CBA standards for Grade 8. The solo festival involves each student presenting a solo of his/her own choice in an informal concert setting. This is a direct sequel to the solo presentations done in Band Instruments Module 4, Unit 3. In addition, presentation and assessment of learning portfolios is a key aspect of this unit.

NOTE: Though full ensemble repertoire is not a major focus of this unit, it is understood that teachers and students will often be continuing study of this repertoire concurrently with the scale/rudiment and solo work. Thus, teachers may find it effective to plan this unit so that it runs parallel with Unit 3 that focuses on full ensemble dramatic repertoire.

Key Concepts/Musical Building Blocks

- Consolidation of learning in previous units
- D-Flat concert scale
- B-Flat, E-Flat, A-Flat, F, C concert scales and arpeggios
- B-Flat and E-Flat chromatic scales
- Percussion rudiments: flam, flam tap, double stroke roll, ruff, single paradiddle, double paradiddle, 5-stroke roll
- Solo selection and rehearsal skills
- Solo presentation skills
- Portfolio presentation and assessment
- Suggested full band repertoire: *Skye Boat Song* (arr. John O'Reilly)

NOTE: Method book references are *Standard of Excellence*: pp. 38-39, *Essential Elements*: p. 27, *Band Technique Step-by-Step* pp. 2-3, 5-6, 10-11, 14-15, 18-19, 22-23 (scale studies).

Teaching, Learning, and Assessment Process

BASIC SKILLS COMPONENT – SCALING THE HEIGHTS/RUDIMENTS OF SUCCESS

The learning targets for the scales/rudiments aspect of the unit are outlined in CBA Standards for Grade 8 (Scales and Arpeggios, Achieves the Standard) and Grade 8 Percussion (Achieves the Standard).

Teachers may wish to challenge students to include the concert g, c, and d melodic minor scales as well.

NOTE: The scale/arpeggio requirements for wind players might well be altered for melodic percussion, given that those players will also need to work with rudiments. For example, percussionists might be required to play only 4 major scales, and at a slightly slower metronome marking than is required for the wind players.

At the outset, students should hear three or four scales and snare drum rudiments played at the required speed and using required articulations/sticking. Other aspects of the challenge should also be specified (e.g., ascending and descending scales, memorized, 100% accuracy).



Together, design a form that students will be able to use to chart their own progress and identify what still needs to be mastered. The beginning of a sample chart follows.

Date	Scale/Arpeggio	Speed/Memorized	Articulation
April 10	E-Flat concert	M.M. 82	Tongued, slurred
April 10	D-Flat concert	M.M. 76	Tongued only
April 17	E-Flat concert	M.M. 96	Tongued, slurred
April 17	Flam tap	M.M. eighth=100	
April 17	D-Flat concert	M.M. 76	Tongued, slurred

By using such a chart, students will be able to plot their own progress. It is recommended that their first entry indicate the speed at which they can currently play the scale and whether it is from memory. The entries on the chart assume 100% accuracy. As they proceed with their challenge, they can use this first entry to see how much progress they have made along the way.

NOTE: Alternatively, teachers might find it effective to provide students with a chart like the one provided in Module 6, Unit 1 for the Sight-Reading Challenge.

Students will have opportunities to work on this “Scaling the Heights/Rudiments of Success” challenge as a full group and in pairs. When the full group of winds is playing a given scale, percussionists could play a specified rudiment concurrently.

As students work in pairs, encourage them to provide constructive assistance to one another, aiming to identify progress made, and to correct all errors.

In addition, it might be effective to post a colourful chart that indicates progress made by the class. As more students master the scales/rudiments standards, the overall goal gets closer. Students who have already completed the requirements could help those who are still working.

Students should understand that this learning challenge will often require focused attention during individual practice. The Practice Practicing form that is provided in the Appendix could be adapted for this assignment.



Students should be encouraged to record and submit their playing of the scales/rudiments as assessment of learning for this target. Along with the recorded work, students might include a brief note that identifies which scales/arpeggios/rudiments they found most challenging and what aspect of their skills of which they are most proud.

BASIC SKILLS COMPONENT – SOLO FESTIVAL

As this project is introduced to students, explain that each of them will present a solo of their own choosing during the Solo Festival days. Discuss what they remember of the solo presentations in Module 4.



This solo festival project provides integrated learning/assessment opportunities. Aspects of the project such as repertoire selection, ongoing progress with chosen solo, cooperative work with a partner, provision of program information, presentation skills, engagement in listening, group de-briefing could be included in a project rubric for self-, peer and teacher assessment.

Talk together about the options – students might play a method book solo or one from an alternate source, one of their own compositions, or a solo learned by rote. Emphasize that an important consideration in choosing their solo will be that it is a piece that they enjoy playing/that they find meaningful.

NOTE: This project is a sequel to the Solos Presentation in Module 4, Unit 3. The suggestions provided in that unit are therefore appropriate for this project. For convenience, those suggestions (with minor changes) are included below:

When introducing the solos project, talk with students about criteria for choosing a solo (technically comfortable, musically interesting for the performer, appropriate for presenting to a given audience, appropriate length, etc.).

Keeping these criteria in mind, have students choose a solo that they will present to the rest of the class. Encourage them to discuss their choice and the reasons for it with a partner to ensure that the criteria have been met. A simple rubric based on these criteria being met could be completed by the groups of two students.

NOTE: See *Standard of Excellence*, p. 22 for a Solo Performance Evaluation form that might be used/adapted for use by students as they work in pairs.



Provide time in class for students to do research about the solo that they have chosen. Challenge them to find two or three pieces of information that would be helpful in introducing the solo to an audience.

Encourage students to keep a Solo Festival Log, noting - for each date - the amount of time spent playing, musical challenges that have been worked on and solved, and aspects that still need to be worked on. These logs could be a valuable part of the assessment process and students could use them when completing a self-assessment at the end of the solo project. These logs could also be included in their learning portfolio.

Tips for Teaching Success

Work with students to develop self and peer assessment rubrics in advance. *Tools for Powerful Student Evaluation* (Farrell, pp. 41-42) suggests an excellent rubric that could be used/adapted for the performance.

Talk with students about audience etiquette. It might be helpful to review appropriate audience behaviour for diverse types of presentation (e.g., hockey game, rock concert, kitchen party fiddling, funeral address). Ask them to think about what audience behaviours encourage and support them as solo performers, explaining that audience members contribute an enormous amount to the success of a live concert, that the musical success is really a collaborative effort.

With students, develop the solo concert program, asking each student to provide the title and composer/arranger of their solo. Decide together on a title. A printed program that could be included in their music portfolio might be provided for each student. Depending on class size, it might work well to do the actual solos performance in two or three sections/classes, having 8-10 soloists in each section.

As the date(s) for the solos concert approach(es), have students view video clips from solo performances, and note with them important tips for the performer (being prepared, focus and concentration, bowing for and acknowledging the support of the audience, etc.). It might also be valuable to have a full class discussion about what a solo musician needs to do when performing in a formal concert that is different from what he/she does when playing the piece informally.

Involve students in arranging (and re-arranging) furniture in the room for the actual performance. One or two students might function as stagehands during the performance, re-arranging music stands and such.

During the actual performance, teachers might find it helpful to use an observation checklist to record supportive/non-supportive audience behaviours.

When the performance is complete, have a full class de-briefing, asking students to identify what they learned from the project that they will carry forward.

The solo festival might be recorded and included on the school/music department web site. Alternatively, the recording might be displayed for parents during parent-teacher meetings.

A large, empty rectangular box with a thin black border, occupying the central portion of the page. It is intended for students to describe their creative approaches to the unit.

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

BASIC SKILLS COMPONENT- FULL ENSEMBLE REPERTOIRE

Often teachers may find it effective to spend some time during this unit with a full-band arrangement that is not technically demanding but that provides lots of opportunity for expressive playing, shaping of phrases, and a lovely full ensemble sound. Various folksong arrangements referenced in previous modules might well be appropriate. The arrangement by John O'Reilly of *Skye Boat Song* is also an excellent possibility.

Tips for Teaching Success

If *Skye Boat Song* (or any folksong associated with a place) is used in a concert setting, it can be effective to project photos of the location during the performance. There are also opportunities here for a cooperative project with social studies teacher(s) or parents/caregivers whose childhood was spent there.

WRITTEN THEORY COMPONENT

Focus will be on writing scales, both with and without key signatures, and, for percussionists, on writing the required rudiments with sticking indicated. To reinforce work with scales, students could transpose method book exercises to another key, adding the necessary accidentals without using key signatures.

NOTE: Solos that are composed (see the Composition Component) can also address written theory learning targets.

EAR TRAINING/IMPROVISATION COMPONENT

“Call and response” activities in the various major keys can reinforce learning of scales. “Call and response” rudiments could also be done for percussionists (with wind students playing back the rhythms on personal percussion).

For a special challenge, ask students to learn to play in B-Flat concert, by rote, four or five lines from the song “Do Re Mi” from *The Sound of Music*. Then challenge them to play it in other key(s).

Keeping in mind the focus on major keys and solo playing in this unit, the following games from *Improvisation Games for Classical Musicians* (Agrell) are suggested:

- Free Play Game #1(p. 60)
- Twinkle Twinkle (p. 61)
- Try to Remember (p. 61)
- For a special challenge, try D-Flat concert for the preceding games or for any familiar tune.
- Solos and Accompaniment (pp. 39-40)
- Card Melody (p.115)
- Card Chase! (p. 203)
- Offbeat Metronome (p. 82)
- Any games for one player listed in Appendix C (pp. 333-334)

NOTE: Brief descriptions of a few of these games could be provided for students so that they could include them in their private practice.

Tips for Teaching Success

The chapter titled “Concert Programming “(Jagow, pp. 208-216) has been referenced in a previous module. The ideas presented for selection of repertoire, concert order, and concert etiquette provide a useful “jumping-off” point for planning concerts.

COMPOSITION COMPONENT

Suggestions include:

Have students write a piece that they can sing. See the “Write Something You Can Sing” game that is described in *Improvisation Games for Classical Musicians* (p. 202) for a possible starting point.

Invite students to write a short composition for a single instrument that uses the concert keys of A-Flat, D-Flat, or F concert. Alternatively, students might like to incorporate a key change in their work.

Encourage students to revisit the compositions that they have written during Module 7, with a view to revision/extension. They may choose to present one of these compositions during the Solo Festival.

Have percussionists write a snare drum solo that incorporates at least three of the rudiments that they have learned.

Tips for Teaching Success

Consider having students write in an open-ended way in their learning journals from time to time as a means of expressing their musical experience. See *Shaping Sound Musicians* (O’Toole, p. 84) for some ideas regarding topics for these entries (e.g., description of what was accomplished during practice time, musical activities outside the classroom, self-evaluations). In addition, there are many excellent considerations presented in Chapter 7 (pp. 131-151) of the same resource.

ACTIVE LISTENING COMPONENT



Encourage students to find and listen to two versions of a solo performed on their instrument. YouTube and CBC Live, Radio 2, *Concerts on Demand* (<http://www.cbc.ca/radio2/cod/>) might be excellent web-based resources, in addition to the school music library, personally owned CDs, or downloaded pieces. Have them complete a response form that might include questions such as:

- What piece did you listen to?
- Who were the performers?
- Where and when was it recorded?
- Where did you find the recordings?

- Identify 2-3 things that you discovered about tone quality, technique, expressive playing, etc.
- Did you prefer the playing of one performer?
- Were there aspects of each performance that you liked/disliked?
- What one thing that you learned will you try to incorporate in your own solo performance?

When working with presentation skills, watch together excerpts from the solo performances of one or two musicians, concentrating especially on beginnings and endings. Identify together aspects of excellent stage presentation/audience communication that students will attempt to include in their own solo.

As students listen to their partner during preparation for the solo festival and provide helpful feedback, active listening skills will be required. Encourage all students to listen critically yet with respect, with the objective of assisting one another in preparing a performance that both will be proud of.



The Peer Critique of Chamber Music Performance (Farrell, p. 76) might be effectively adapted for use by students as they listen to one or two of the solos presented during the festival. It is suggested that each student could choose the one or two performances that they will critique. Be sure that students understand that their critique will assess their own listening skills and musical knowledge, rather than the presentation skills of the performer.

CUMULATIVE LEARNING/ASSESSMENT ACTIVITY- PORTFOLIO PRESENTATION



The presentation of student learning portfolios will be a meaningful wrap-up for this module. Several steps/possibilities are outlined below with the understanding that teachers and students will shape their own process.

NOTE: See *Shaping Sound Musicians* (O’Toole, pp. 85-89) for useful ideas re portfolio content and management. Also, teachers are reminded once more of the portfolio-related forms that are in *Tools for Powerful Student Evaluation* (pp. 102-104).

- Have students collect all the examples of their musical work during the module that will be included in the portfolios that are presented (e.g., compositions, practice logs, active listening responses, recorded playing, completed rubrics, written theory assignments).
- Decide together what “ingredients” in each portfolio would give an accurate picture of their learning throughout the module. For example, the portfolio might contain one or two recordings of student playing (might be solo, improvisation activity, rhythm study, selection from full ensemble repertoire), at least two active listening responses, practice logs for at least three weeks, two

compositions, journal responses, and theory work involving both rhythm and melody.

- Provide time for students to select the specific items that they think best reflect their progress throughout the module. They may find that it is helpful to collaborate with a partner when making these decisions.
- Have them complete a form that is included in their portfolios on which they identify the items that they have selected and why they have chosen each. Finally, have students identify the one musical achievement in Module 7 that they value the most.
- If possible, arrange to meet briefly with each student to receive the portfolio and to review the form.

Appendix

Learning and Assessment Planner

Teachers are encouraged to use charts such as these to assist in planning a range of learning and assessment activities. Emphasis with assessment should be on formative (assessing for/as), rather than on summative (assessing of). Note that many of the activities and experiences outlined in this module include opportunities for both learning AND assessment.

	Creating, Making and Presenting							
Outcomes	1.1	1.2	1.3	1.4	2.1	2.2	2.3	2.4
Learning/Assessment Activities								
1.								
2.								
3.								
4.								
5.								
6.								
7.								
8.								
9.								
10.								

GCO	Understanding Contexts					Perceiving and Responding					
Outcomes	3.1	3.2	4.1	4.2	5.2	6.1	6.2	7.1	7.2	8.1	8.2
Learning/Assessment Activities											
1.											
2.											
3.											
4.											
5.											
6.											
7.											
8.											
9.											
10.											

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	
Ap.10	Success	5-16	Pitch	I got all the sharps and flats right on!	Now try for smoother legato tonguing	

Practice Practicing

PRACTICE PRACTICING

This sheet will help guide you to efficient practice.

Name _____ Date _____

Title of music you are working on _____

Identify the "problem" spots _____

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

What is your goal in this practice session? Rhythm? Difficult notes? Articulation? Phrasing?
Expressiveness? Range? Tempo? Tone quality? Other?

Describe why this spot was challenging for you ("I didn't understand the rhythm" or "I could do the counting, but I couldn't play the spot & keep track of the beat" or "The combination of flam & triplet confused me" or "The notes bobble when I slur between them" or "I want to play the 4-bar phrases without taking a breath" or whatever describes your issue.)

Describe what techniques you used to tackle this passage

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

Describe some of your successes or frustrations

What will your next steps be?

What did you learn during this session (did you learn something about your instrument, or about you as a "practicer," or about practicing in general, or about the piece of music? Was the practice session useful? Was it fun? Was it satisfying? Or....)

Repertoire Fact Sheet

(Courtesy of Paul Hutten)

Name _____ Instrument _____

Title _____

Composer/Arranger _____ Genre _____

Key(s) _____ Time Signature(s) _____ Dynamics _____

Tempo indications _____

Colours/Moods: _____

Terms/Indications	Composer's Intent

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

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

References

NOTE: Teachers are encouraged to choose the method book that is best suited to their students and school environment. Though *Standard of Excellence Level 2*, *Essential Elements 2000 Level 2*, and *Band Technique Step-by-Step* will most often be referenced throughout this module, various other well-known beginning method books would work well.

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

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

Essential Elements 2000 Level 2 (student and teacher editions, accompanying CDs)

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]

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 1–6*

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]

Rogal, S. (1999). *ApRo theory level 2 & 3: Theory concepts for young musicians*. ApRo Music. [NSSBB# 25749, 25750]

Standard of Excellence Level 2 (student and teacher editions, accompanying CDs)

Whaley, G., ed. (2007). *The music director’s cookbook: Creative recipes for a successful program*. Meredith Music Publications. [NSSBB# 25051]

REPertoire

Susato (arr. Margolis. B). (1981). *The Battle Pavane*. Manhattan Beach Music. [NSSBB# 24465]

Moss, J. (arr.) (2006). *British Masters Suite*. Hal Leonard. [NSSBB# 2000075]

Smith, R.W. (1999). *Rites of Tamburo*. Belwin-Mills. [NSSBB# 2000096]

Standridge, R. (2006). *Pandora*. Grand Mesa Music Publishing. [NSSBB# 2000095]

O'Reilly, J. (arr.) (2006). *Skye Boat Song*. Alfred Publishing. [NSSBB# 2000100]

WEBSITES

Canadian Band Association [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/>

<http://keepvid.com>

www.michaelcolgrass.com

www.wonderhowto.com

www.youtube.com