

Band Instruments: Module 8

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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 8

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

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

Overview

Rationale

This module is designed to build on learning experiences in previous *Band Instruments* modules. Thus, as in Modules 1-7, 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 chamber ensemble and full band repertoire that includes notes, rhythms, tonalities, articulations, dynamics, etc. to which students have already been introduced. In addition, as with Module 7, presentation and assessment of learning portfolios will drive the final summative assessment for the module.

In addition, students will use music notation software for some of their music writing activities. They will engage in a Music for Life Fair project designed to build awareness of the music industry and musical activities in their communities, and to discover opportunities for music as a career/lifelong involvement. They will also participate in a project involving guest musician(s) that focuses on New Music for “one player plus.”

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



Module 1 promotes approaches to music learning and making that are at the core of all subsequent modules. It is strongly recommended that teachers revisit key musical components from Module 1 before beginning any new module, term, or school year, in order that they keep these integrated components at the center of their planning and classroom practice.

Canadian Band Association Standards for Instrumental Music (Band): Scheduling and Time Allotment

Teachers and administrators are encouraged to refer to the Scheduling and Time Allotments considerations and recommendations as outlined in the national standards document that can be downloaded from <http://www.canadianband.ca/>.

Glossary

- B-Flat Concert scale and arpeggio, thirds
- g-minor scale – harmonic and melodic
- chromatic scales beginning on B-Flat, B, D-Flat, D concert
- circle of 4ths
- combinations of 8th and 16th notes and rests
- unmetered music
- dynamic range *ppp* to *fff*
- staccatos and accents
- percussion rolls, paradiddles, ruffs
- mallet percussion double stops and double stop rolls
- march, calypso swing, and pop ballad styles
- music-related careers
- music as community
- E-Flat Concert scale and arpeggio, thirds
- c minor scale – harmonic and melodic
- percussion: suspended cymbal and tympani rolls, tune timpani up and down a major 2nd (see requirements for Down by the Salley Gardens)
- mixed meters: 2, 3,4
- tied notes
- time transition pattern (See CBA, p. 35)
- tritone
- *crescendo* and *decrescendo*
- legato, slurs
- balance
- tone quality

- suspension
- rubato
- A-Flat Concert scale and arpeggio, thirds
- f minor scale – harmonic and melodic
- extended ranges
- percussion: crash cymbal techniques inc. l.v.; bass drum; suspended cymbal, snare drum rolls (pp-fff)
- mixed meters: $\frac{4}{4}$, $\frac{6}{4}$, $\frac{2}{4}$
- F concert scale and arpeggio, thirds
- d minor scale – harmonic and melodic
- rhythm patterns: dotted 8th and 16th, 16th-8th-16th, 16th and dotted 8th
- percussion: suspended cymbal techniques incl. long roll, finger choke, brush strokes, ruff; triangle techniques incl. finger choke
- perfect 4th, harmonic and melodic
- extended *crescendo*
- stylistic indications: *solemne e misterioso*, *allegro giocoso*, *leggiero*, *calore*, *con spirito*, *cantabile*, *festivo*
- “New music” solos
- Nova Scotia composers/musicians

Introduction

This module presumes that students are already comfortable with the basic skills, concepts, and musical attitudes introduced in Modules 1-7. During this module, experiences are “centered” around: consolidating previous learning; introducing the Circle of 4ths and scales in thirds; contrasting styles, articulations, dynamics; small ensemble performance; folk ballads and dramatic music; and a Music for Life Fair project. 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 come to 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)

The full ensemble repertoire that is referenced in this module does not involve notes and rhythms that have not been introduced in previous modules. These choices have been made so that students will be able to focus on listening, musical interpretation and understanding, rather than on learning to play the right notes at the right time. Remember that Ron MacKay's advice in this regard was

"Don't give the students pieces that are too hard for them. Choose music that is appropriate – never so hard that they can't concentrate on listening. The first time that they play through a piece, they need to be able to play 60% of it. If less, then the piece is too hard."

Outcomes Addressed

CREATING, MAKING, AND PRESENTING

Students will be expected to

- 1.1 using appropriate terminology, demonstrate an understanding of rhythm by creating and performing rhythmic compositions in a variety of meters
- 1.2 by performing repertoire in group music making, demonstrate an understanding of melody (e.g., melodic direction, tonal centre, contour)
- 1.3 use the elements of music to express and communicate meaning
- 1.4 interpret non-verbal gestures making connections to notation and musical expression
- 2.1 maintain a part within a variety of textures and harmonies using a range of musical structures and styles
- 2.2 use a variety of notational systems to represent musical thoughts and ideas
- 2.3 apply skills and attitudes appropriate to a range of group music making activities demonstrating audience etiquette, performance skills, and responsibility to the group
- 2.4 perform, alone and with others, music expressing a broad range of thoughts and feelings

UNDERSTANDING AND CONNECTING CONTEXTS OF TIME, PLACE, AND COMMUNITY

Students will be expected to

- 3.1 demonstrate respect for, discuss and compare music from a range of historical and cultural contexts
- 3.2 examine and describe ways in which music influences and is influenced by local and global culture

- 4.1 examine ways in which music enhances and expresses life's experiences
- 4.2 choose music for a variety of purposes and justify their choices
- 4.3 reflect on ways in which music expresses the history and cultural diversity of local, national, and international communities
- 5.1 define relationships among music, other arts, and other subjects
- 5.2 examine the roles that music plays in local and global communities

PERCEIVING, REFLECTING, AND RESPONDING

Students will be expected to

- 6.1 examine and explore a range of possible solutions to musical challenges
- 6.2 use processes of description, analysis, interpretation, and evaluation to make and support informed responses to their own and others' music and musical performances
- 6.3 critically reflect on ideas and feelings in works of music, and identify patterns, trends, and generalizations
- 7.1 identify and describe instruments common to cultures and countries included in the social studies curriculum
- 7.2 explore technology applications to creating, making, and presenting their own and others' music
- 7.3 demonstrate a thorough understanding of a chosen software program for writing music and for ear training purposes
- 8.1 evaluate choices of the elements of expression in musical compositions based on the composer's intent
- 8.2 use feedback from others to examine their own musical works in light of the original intent
- 8.3 analyse performances and provide critical commentary on aspects of musical presentation in light of the performers' intent

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

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



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 C, *Band Instruments: Appendices* for a Learning and Assessment Planner that might prove helpful in planning, especially for outcomes in the second and third strands.

Unit 1: Introducing Circle of 4ths, Focus on Rhythms and Articulation, Music for Life Fair (8 Hours)

Introduction

This unit provides a follow-up to previously introduced learning targets relating to rhythms and articulations, march style, and dynamic levels from *pp* to *ff*. Students will work with the Circle of 4ths (Lisk) and harmonic and melodic minor scales. The Music for Life Fair project is a key component of this module and is included with this first unit.

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.

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 C, *Band Instruments: Appendices* for a sample chart).



Although the Music for Life Fair project is outlined in this unit, it is understood that teachers may find it effective to include it with another unit in this module. Alternatively, they may choose to have the project span over more than one unit.

Key Concepts/Musical Building Blocks

- consolidation of learning in Modules 1-7
- B-Flat Concert scale and arpeggio, thirds
- g-minor scale – harmonic and melodic
- chromatic scale beginning on B-Flat concert
- circle of 4ths
- combinations of 8th and 16th notes and rests
- unmetered music
- dynamic range *pp* to *ff*
- staccatos and accents
- percussion rolls, paradiddles, ruffs
- mallet percussion double stops and double stop rolls
- march, calypso swing, and pop ballad styles
- music-related careers
- music as community
- suggested full band repertoire: *A+ March*, Selections from *The Lion King*

Band Technique Step-by-Step references include selected scale, chord, and rhythm studies found on pp. 2-5 of the student book and advanced rhythms #1-4 on page 36.

Teaching, Learning and Assessment Process

BASIC SKILLS COMPONENT

The following suggestions are provided for this component:

Sight reading/singing can provide an excellent vehicle for assessing where students are in their understanding of musical notation and their ability to interpret it. Old method books or full ensemble arrangements can be used for sight reading repertoire. Refer to *Band Instruments: Module 6*, Unit 1 for further suggestions re sight reading.

To reinforce and consolidate students' comfort with accurately reading/playing/singing combinations of quarters, eighths, dotted notes, 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.

Tips for Teaching Success

“In every class in grade 8 and 9, at some point in the lesson I step back and let them figure it out. They work in pairs, listening to each other, sizzling rhythms, fixing notes, articulation etc. We all learn more by doing not just by listening or watching. I can walk around listening to their conversations, observing and assessing. No one is sitting idle while we all listen to one person —everyone is participating.” (Dina Burt, Pilot Teacher 2010)

Refer to *The Creative Director* (Lisk, pp. 72-75) for introduction to the Circle of 4ths and suggested exercises. It may be necessary to start with the Beginner’s Row but students at this level should be able to move to the full version by the end of this module.

When introducing/reviewing scales/rudiments, refer to CBA standards for expectations for scales and percussion rudiments re tempo and articulation. In addition, challenge students to play all scales/rudiments without reference to notation. Refer to Lisk p. 84 for a rationale for this expectation.

Refer again to *Band Instruments* Modules 1-7, Appendix B: The Art of Practicing, for ideas for motivating students to practice productively.



Consider asking students, at the outset of the unit, to make a chart that shows scales/rudiments/studies that they will be working with on pp. 2-5 of *Band Technique Step-By-Step*, indicating which have been mastered, which are “almost there”, and which require significant further attention. Self- and teacher assessment at the end of the unit could be based on this initial list.

Have students clap-count-sing and play rhythms found in *A+ March* or *The Lion King* simultaneously with three other rhythms from the same piece. Rhythms in *Band Technique* p. 36 (#1-4) could also be done this way.

Tips for Teaching Success

The Creative Director (Lisk, pp. 51-54) provides highly recommended, insightful ideas re speaking rhythm patterns that are relevant for all rhythmic learning.

When working on harmonic and melodic minor scales, include singing. This can be an important learning tool that will also assist with intonation.

Try to include exercises from *The Breathing Gym* on a regular basis. Do not hesitate to view together selected exercises again (on the DVD) in order to reinforce students’ understanding of correct technique for each exercise.

When focusing on articulation (especially combinations of accents and staccatos as found in *A+ March* and *The Lion King*), consider asking students to say/sing the articulation on a given pitch and then transfer that technique to their instruments. Refer to *Developing the Complete Band Program* (Jagow, pp. 105-107) for useful suggestions re legato, tenuto, staccato, and accents.



Ask individual students to play a brief quarter note passage using an articulation pattern that they have created – students listening can notate the articulation that they hear. Valuable learning can occur as students compare the intended articulation with what was heard.

When working with *A+ March* (Duffy), consider the following suggestions:

- Be sure to carefully read the explanation/suggestions provided by the composer in the score.
- As part of the introduction, talk with students about the concept of excellence - no errors. Does this only mean correct notes and rhythms? Refer to Ron MacKay’s comment that “B in music means that in 100 notes, you only get 15 wrong.” Are there other disciplines where the same ethic of excellence applies (e.g., brain surgery, fine needlework)? Talk together about various strategies for ensuring that their ensemble performance will be error free. Reference might be made to the strategy of moving clothespins from one side of the music stand to the other until a passage can be played, error-free, ten times in a row.
- Consider having students work in small groups (3-4) to prepare an error-free performance of a section of the march. As each group presents, have the rest of the class listen carefully to identify any errors.
- Once students can play the march error-free, talk together about intended mistakes that will be the most noticeable and the points in the music where they should occur. Ask all students to notate the “error” that they will make.
- In Bars 13-29, encourage students to shape the four-bar phrases, surging gradually to the beginning of the fourth bar of the phrase (the whole note) and relaxing on the remaining three beats of that bar. During the whole note, encourage students to listen for the moving bass line underneath.
- As a strategy for teaching *fp-cresc.* (as in Bars 40 and 71), ask students to say/sing “one-two-three-four-five-six-seven-eight”, with “one” and “eight” being forte, “two” being piano, and the other numbers increasing gradually in volume. Use a listening squad strategy to determine whether improvements are required. Encourage students to pay particular attention to the final count – it should not be louder than forte. Then transfer this learning to the instruments, asking students to play the *fp-cresc* on each note of a scale.

Tips for Teaching Success

The thoughts/suggestions regarding march style found in *Developing the Complete Band Program* (Jagow, pp. 128-130) have been referenced in previous modules. They could always provide a concise reminder when working on this, or any march.

- Once the free tempo prelude has been worked out, invite individual students to conduct it.
- When this piece is presented to an audience, consider having one or two students explain to audience members the intent of this march (as per the composer’s notes) and indicate what they have learned from working with it. Also, consider repeating the “error-free” version after the one with errors, in order to conclude with a “excellent” rendition.



Ask students to respond in their learning journals regarding what unique things they learned from this piece and whether they might use this learning in other aspects of their life.

Tips for Teaching Success

Student portfolios are recognized as excellent tools for assessing learning. *Tools for Powerful Student Evaluation* (Farrell, pp. 102-104) and *Shaping Sound Musicians* (O’Toole, pp. 85-98) provide excellent suggestions for planning and managing portfolios.

Also note the questions for consideration when planning assessment that O’Toole lists on page 99.

When working with *Selections from the Lion King* (arr. Lavender), consider the following suggestions:

- When introducing this piece, note with students that it will give them an opportunity to incorporate much of what they already know about key signatures, rhythm patterns, articulation, and tempo changes. As they scan their parts, have them identify all the time signature and key signature changes and all the tempo and style changes. Are there any markings that they do not recognize (e.g., *sffz* in final bar)?
- Talk about what a medley is and what particular skills are required to play/sing a musical medley.
- Have students, working individually or in groups, discover what the story line of the film is for each section of this medley. What are the musical elements of each section that enhance the story line?
- When working with the Calypso Swing style, consider having students play scales using a “swing” eighth note pattern. See Active Listening in this unit for additional suggestions re calypso style.
- When working on the “Circle of Life” section, consider arranging all students in a circle. Have them use personal percussion and/or drums, maracas, etc. and rhythm patterns found in the score as they create their own African-style percussion “groove.” Individual students could improvise solos within the context of the repeated patterns. The World Drumming modules found in Explore Music 7 and 8 provide suggestions for such percussion circles.

Tips for Teaching Success

There are patterns in this piece that involve tied and dotted notes – rhythms that often create problems for students. Refer to *The Creative Director* (Lisk, pp. 55-57) for excellent suggestions regarding teaching tied and dotted notes in relation to his Ruler of Time.



- Invite a parent or community member of Latin American origin or a local dance teacher to come to the class. They might demonstrate dancing done to a calypso beat and then teach students a few simple “moves.” Students who are especially interested might prepare a calypso dance routine to do as the “I Just Can’t Wait To Be King” section is performed.
- Referring to the “Song and Dance” recipe in *Music Director’s Cookbook* (pp. 84-85), talk together about each section of the medley – which are songs, and which are dances. What can be learned as a result about how each should be interpreted?

Tips for Teaching Success

“I had the students look through *The Lion King* (second day we looked at it as a group) and find the measure or phrase that they thought would be the most challenging rhythmically. They were given flash cards to write the phrase and put their names on the back of the card. They then passed the card to their left (sitting in a big circle) and the person that they passed it to had to count the rhythm out and write it under the notes. We then clapped and played the rhythms together making note of where they were in the piece. This made a big difference when we played the piece together. They passed the flashcards in to be assessed and as an exit card.” (Gale Lohnes, Pilot Teacher 2010)



Organize students in groups of non-like instruments with at least one percussionist in each group. In a full group introduction, identify all the changes that have to be made as each new section begins (key signature, time signature, tempo, style). Have groups practice the four bars prior to and following one of the transitions (assign a specific transition for each group) until all members of the group can make the transition successfully. As each group plays its assigned 8-bar section, have the remaining students identify which elements of the transition have been successfully addressed and which require more attention.

WRITTEN THEORY COMPONENT

Written theory exercises for this unit should include:

- writing rhythmic patterns from repertoire (with particular focus on cut time) using Lisk’s Ruler of Time
- notating “simultaneous” rhythm patterns (especially patterns that occur in repertoire)
- writing scales and arpeggios studied in basic skills using key signatures
- continuing with the concept in *A+ March*, have students write four-bar rhythm patterns that contain one error (e.g., incorrect number of beats, incorrect grouping) and then have a learning partner or the whole class discover the error
- challenge students to begin their own personal dictionary of musical terms that appear in repertoire and method book exercises. The terms might be categorized as dynamic, articulation, tempo, style, and “road map” terms/markings. Students might enjoy designing/writing the style and articulation terms so that they reflect their meaning.

Tips for Teaching Success

When students are involved with playing/writing rhythm patterns found in repertoire, rich opportunities exist for having students sight read the rhythms on a single note. Having students sight read the rhythms provides excellent feedback re understanding/fluency that can be invaluable for planning.

EAR TRAINING/IMPROVISATION COMPONENT

Using both the singing voice and their instruments, have students do melody playback (See CBA Standards for Grade 9), using six-note melodies in concert B-Flat and E-Flat that begin on the tonic and that have only stepwise movement. Be sure to include both $\frac{3}{4}$ and $\frac{4}{4}$ meters. Invite individual students to compose melodies that meet these requirements and use them for melody playback.

Have students sing the intervals of a major third and perfect fifth above a given note. They should also sing both harmonic and melodic versions of the minor scales that they play and identify whether a minor scale is harmonic or melodic when they hear it.

Keeping in mind that this unit involves consolidation of previous learning of rhythmic concepts, the following games from *Improvisation Games for Classical Musicians* (Agrell) are suggested:

- Quarters to Two (p. 91)
- Foot Music (p. 93)
- Swing It (p. 96)
- Rhythm Machine, inc. variations (p. 99)
- Circle Ostinato (p. 89)
- African Switchback (p. 88)

Teachers are encouraged to select any of the rhythm games found in Chapter 12 that are appropriate for their students.

In addition, the following games from *Improv Games for One Player* (Agrell) could be adapted for a group or explained for students so that they could play them during individual practice.

- Transformation (p. 10)
- Scale Accents (p. 11)
- Change That Etude (p. 19)
- Work-Up Scales (p. 20)



Tips for Teaching Success

Peter Boonschaft begins his *Teaching Music with Passion* with a list of “33 Ps for a Wonderful Rehearsal”. He comments briefly about each of the words/terms in an easy, concise way and thereby provides excellent fodder for consideration as you plan rehearsals. Try reading/reflecting about one or two of the thirty-three prior to each rehearsal. For example, you might begin with Pace (p. 13) and Pearl (p.11).

COMPOSITION COMPONENT

Suggestions include:

Have students, working in groups of four, write a 4-part rhythmic composition for body percussion that includes patterns that they have been studying. Once their composition is complete, ask them to create a funky title and perform the composition for the whole group.

Invite students to use a given nursery rhyme melody(e.g., Twinkle, Twinkle; Mary had a Little Lamb; Baa, Baa Black Sheep) and write an arrangement of it in Calypso Swing style. Encourage students to notate their compositions using software, whenever possible.

Working in the style of the “free prelude” in *A+ March*, have students map out a 16-bar full group composition for brass, woodwind and percussion sections. The work might be improvisatory in nature (e.g., brass players could work within a given arpeggio, woodwinds could use a given series of five notes and percussionists could choose among three or four rhythm patterns).



The students’ “free prelude” might be included with a performance of *A+ March*.



ACTIVE LISTENING COMPONENT

Suggestions include:

Have students listen to an example of a $\frac{4}{4}$ parade march and identify stylistic tips that they could use for *A+ March*.

Together, listen to an example of a concert band arrangement of a medley of tunes (e.g., Selections from Oklahoma, medley of Beatles songs). Challenge students to identify changes of key, meter, etc., when they occur. They might also speculate about what style indications might be used for each section (e.g., *maestoso*, bright swing, *dolce*).

Listen together to sections of the film score from *The Lion King*. Talk about how the original score differs from the arrangement that they are learning.

Download a recording of Harry Belafonte performing a calypso song such as “Banana Boat Song” or “Matilda.” Watch the song together and talk about the vocal style and rhythms of calypso. Students could then identify this learning to their own playing of “I Just Can’t Wait to Be King.”



Students might do independent research about calypso and related Afro-Caribbean music styles and share their learning with the full group. In addition, students who have a particular interest in singing might prepare a vocal rendition of one of Belafonte’s standards, using vocal harmonies if possible.

Music for Life Fair Project (3-4 hours)

INTRODUCTION

The Music for Life Fair project is meant to increase students’ awareness of jobs that are available in the music industry and the nature of those jobs, and of the role of musical organizations in the life of the community. It will also provide students with opportunities to speak with local music industry people and people involved in community music organizations.

The project will involve a preparation/planning phase (research, making contacts, site organization, etc.), the actual fair (approx. 1 hour), and follow-up/assessment of what was learned. The following outline for the project represents only one way of approaching it. It is understood that teachers and their students will shape the project to reflect their own interests, abilities, and local communities.



Teachers may often find it effective to have the project extend over several classes, devoting a portion of each class to research and preparation phases. The number of hours suggested above indicates the total time allotted to the project.

TEACHING, LEARNING AND ASSESSMENT PROCESS

Step 1: Research

- Research types of jobs available in music industry in Canada (types of jobs, stats re numbers, skills required, etc.)
- Investigate local musical organizations (e.g., community choirs, Celtic music groups) that contribute to the creative economy
- Investigate the local music industry – types of jobs, where located, people involved
- Do online “field trips” to such as SOCAN, ECMAs, Celtic Colours, Scotia Festival, Jazz East, Stan Rogers festival
- Together summarize information gathered



Suggestions re researching music and theatre in the community that are included in Unit 1 of *Explore Music 9: Music and Theatre Workshop I* might be helpful in planning this phase of the project.

Step 2: Preparation

- decide date/location and discuss the goals of the fair
- form project teams (all students to be involved on at least one team) that will contact participants, contact guests, organize venue, welcome participants/guests, etc.
- draft list of people to be invited to be participants — potential participants include, without being limited to:
 - music managers
 - rock musicians
 - sound technicians
 - media persons
 - community choir members
 - fiddling teachers
 - private piano/guitar/voice teachers
 - pipe and drum band members
 - summer musical theatre participants

- finalize list and inform participants re the goals/format of the Music for Life Fair
- with students, draft list of questions for participants, such as:
 - How did you become interested in music?
 - Tell us about your job/musical involvement.
 - How did you prepare for this?
 - Why do you do this?
 - What does the music industry/musical organizations contribute to our community?
 - What would you love to see happen with music in our community?
- invite other guests (e.g., principal, mayor, guidance counsellor, MLA, band parent executive member, local press, Grade 8 music class)
- decide schedule for the event (e.g., 6 stations/6 groups/10 minutes per session with each group moving from station to station)
- prepare questionnaire to be completed by all invited guests and students (see sample questionnaire)

Sample Questionnaire for Invited Guests and Students

Name _____ Class (if student) _____

Role in Community: _____

Who did you meet during the Music for Life Fair? (Name two or three people)

What did you learn about the music business in our community?

What did you learn about the contribution that music makes in our community? (e.g., self-enrichment/emotional health/quality of life, community building, tourism)

Step 3: Music for Life Fair Event

- Consider having a student-composed “Fanfare” open the event
- Have copies of questionnaire (and pens/pencils) available for all participants
- Present participants with thank-you letters



- Rearrange furniture, etc. as required
- Have students complete questionnaire
- Review and discuss questionnaire responses
- Have students complete self-assessment such as “What I Learned in this Project” (Farrell, pp. 78-79)



Consider having students film the event (with permission of those involved) and create a short video that captures the essence of the project.



Encourage students to keep a learning log for this module. They might begin to “earmark” potential pieces of work to include in their learning portfolio at the end of the module.

Unit 2: Folk Ballads – Large and Small Ensembles

(5 Hours)

Introduction

This unit provides a follow-up to previously introduced learning targets relating to expressive legato style and tone quality. Large and small ensemble repertoire includes arrangements of folk ballads. Listening and composition activities are also centered around lyrical folk music.

Key Concepts/Musical Building Blocks

- consolidation of learning in Modules 1-7
- E-Flat Concert scale and arpeggio, thirds
- c minor scale – harmonic and melodic
- chromatic scale beginning on B concert
- percussion: suspended cymbal and timpani rolls, tune timpani up and down a major 2nd (see requirements for Down by the Salley Gardens)
- circle of 4ths (cont.)
- mixed meters: $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$
- tied notes
- time transition pattern (See CBA, p. 35)
- *crescendo* and *decrescendo*
- dynamic range *pp* to *ff*
- legato, slurs
- balance
- tone quality
- suspension
- rubato
- suggested full band repertoire: Down by the Salley Gardens (arr. Sweeney)

Band Technique Step-by-Step references include selected scale, chord, and rhythm studies found on pp. 6-9 of the student book and advanced rhythms #2-5 on page 36.

Teaching, Learning, and Assessment Process

BASIC SKILLS COMPONENT

The following suggestions are provided for this component:

As the focus for repertoire in this unit includes expressive legato style and tone quality, consider emphasizing slurring and legato articulation during scales and warm-ups. Refer to *Shaping Sound Musicians*, p. 54 for a suggestion re arched phrase scale warm-ups. And remember that these should be both played and sung.

Discuss with students the joy of playing repertoire that is not challenging as far as notes and rhythms are concerned. What musical possibilities will there be? What individual successes might be realized? Talk about the fact that innumerable wonderful, expressive pieces of music do not have notes and rhythms that are technically difficult. Encourage students to bring to class examples of such pieces (see Active Listening for further suggestions).

Tips for Teaching Success

The Creative Director (Lisk, pp. 63-70) contains excellent thoughts and exercises related to *crescendos* and *decrescendos*, using a system of saying counts from 1-8 to quantify volume levels. These exercises will be helpful for individual students as they work to master volume levels and tone quality in solo, small and full ensemble settings. Lisk's suggestions for "color shifts" within the full ensemble will also be helpful for repertoire beyond the present unit.

Have students sight read selections that are technically very straightforward and play them expressively, attempting to emphasize the melodic contour of the phrases. This might also be an excellent opportunity to have individual students conduct the ensemble, indicating melodic contour as they do so.

Begin work with the time transition pattern (g) notated in CBA Voluntary Standards, p. 35. In addition to clapping, counting, etc., have students use personal percussion and "found" sounds for their instruments. Consider canonic treatment as well. It might be effective, in some cases, to have students do all aspects of this pattern except the measure of sixteenth notes at this point in the module.

Organize students in small ensemble groups and have each group prepare a lyrical folk song arrangement for presentation in class. A small ensemble series that has flexible instrumentation (e.g., *Ensembles Sound Spectacular, Book 1, Trios for All* by Kenneth Henderson & Albert Stoutamire) could be used effectively. See References at the end of this module for a list of additional small ensemble books. Alternatively, method books from previous years could provide a source for duets/trios for this learning activity. In some cases, ensembles may choose to play their own arrangement of a folk ballad. Encourage students to draw on learning re phrasing and expressive playing as they prepare their pieces.



Often teachers find that small ensembles can be an excellent addition to seasonal concerts. See *Band Instruments: Appendices* for other suggestions for creative December concerts.



As part of a presentation for the full group, each group could identify what aspect of the music they worked on the most and what they felt they were most successful with.

The Chamber Music Rehearsal Critique (Farrell, p. 71) and Peer Critique of Chamber Music Performance (Farrell, p. 76) could be easily adapted for this learning project.

Tips for Teaching Success

The chapter titled “What’s Hiding in an Empty Box? Or Is Passion a Four-Letter Word?” (Boonshaft, pp. 137- 143) contains valuable considerations regarding teaching expression in music, sharing our own emotions and passion about music, and being the catalyst for students’ expression.

When working with *Down by the Salley Gardens* (arr. Sweeney), consider the following suggestions:

- As you introduce this piece, note that it is a song of lost joys and sadness. Reflect together about times when mistakes we have made in the past have led to broken friendships, sadness, regret, etc. What musical elements can be used effectively to express these emotions? Can music be as powerful as/more powerful than words in this regard? See Active Listening below for related suggestions.
- Encourage students to recall other Celtic folk song arrangements that they have played (e.g., Skye Boat Song, Londonderry Air). What do they have in common with this piece?
- Challenge students to find examples of songs/music, of any genre, which express(es) sadness and regret about something pleasant that has been lost. Encourage them to consult family or community members as part of this research.
- Have all students sing the basic melody as found in bars 5-12 (1st trumpet). Work together on shaping the melodic contour so that the melody communicates/expresses the emotion of the song. Insist on four-bar phrasing, gentle beginnings and endings of phrases, *crescendos* and *decrescendos* that heighten the expressivity of the melodic line, etc.



It may be helpful to reflect once more on principles of melodic interpretation outlined in *The Music Director’s Cookbook* (Hicken, pp. 60-61).

If students have any uncertainty about tied or dotted note rhythms in this work, refer to “Lesson 9: Tied and dotted notes (and why they are a problem)” in *The Creative Director* (Lisk, pp. 55-57) for valuable teaching suggestions.

As students work to achieve a seamless, legato style in both melodic and harmonic lines, refer to suggestions regarding “staggered breathing” (O’Toole, p. 223) that could prove helpful.

Use the listening squad strategy as students work with balance and phrasing. Also consider having students sit in a circle and/or change seating so that students are not sitting beside someone playing the same instrument. Encourage them to listen across the ensemble and strive for a beautifully blended group sound. Refer to *The Music Director’s Cookbook* (Crider, pp. 32-33) for further thoughts regarding the benefits of alternative seating arrangements.

The suspensions that occur in the harmonic parts in this arrangement (e.g., 2nd clarinet bars 34, 38) are especially rich. Refer again to the exercises described in *Shaping Sound Musicians* (O’Toole, p. 230) for understanding the tension and release in suspensions. When students understand what a suspension is, encourage them to identify the suspensions in this arrangement when they hear them and apply what they have learned about heightening the tension and release as they play. In addition, ask students to listen for other inner lines that involve tension and release (e.g., tenor sax and horn Bar 35, trombone Bar 48) and shape them expressively.

The last three chords have particularly poignant dissonance and resolution. Encourage students to listen carefully and use excellent balance and blend to heighten the effect of these harmonies.



When students have performed this work with particular emphasis on expressivity, lyrical playing, and communicating the emotion of the music, have them respond, either in a full group or individually in learning journals, about how this style of playing made them feel.

- Does it feel different to play a piece in this style than it does a march, for example?
- What did they learn about themselves as musicians as a result of playing this piece?

Tips for Teaching Success

The chapter titled “Common Misunderstandings in Conducting” (Boonshaft, pp. 29-63) is an excellent reference for reviewing and reflecting on what each of us do as conductors. His thoughts re expressive control (p. 44) and making conducting a language (pp. 45-48) are particularly relevant for this unit.

WRITTEN THEORY COMPONENT

Written theory exercises for this unit might include:

- writing rhythmic patterns from repertoire (with particular focus on tied and dotted notes) using Lisk’s Ruler of Time
- notating “simultaneous” rhythm patterns (especially patterns that occur in repertoire)
- writing scales and arpeggios studied using key signatures and added accidentals as required

- writing both major and minor thirds above the tonic of major and minor scales with which they are familiar
- having students add to their dictionary of musical terms started in the previous unit.



Consider having a Jeopardy-style game for reviewing musical terms.

EAR TRAINING/IMPROVISATION COMPONENT

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

Have students sing the interval of a major third and minor third above a given note.

The following games from *Improv Games for One Player* (Agrell) are suggested for students as they practice individually:

- Step/Skip (p. 12)
- Rainbow Scales (p. 12)
- How Dry I Am Melodies (p. 13)
- Daily Arkady (p. 23)

In addition, the following melodic games from *Improvisation Games for Classical Musicians* (Agrell) are appropriate for this unit:

- Serial Composition (p. 115)
- Card Melody (p. 115)
- 3 or 5 Only (p. 116)
- Two by Two (p. 116)
- Half and Half (p. 116)
- Canon (p. 122)

Be sure to share with students the tips for melody creation given on page 111.

COMPOSITION COMPONENT

Suggestions include:

Have students, individually, write (and then play) lyrical melodies that use all 12 notes of the chromatic scale.

Invite students to write a contemporary folk ballad with vocal melody, lyrics, and a simple accompaniment that has a bit of a “twist” (something not traditional). This work might be done in groups of two or three and presented to the full class or as part of a small ensemble concert.

Consider having students notate their compositions using software such as *Student Sibelius* whenever possible.

Challenge students to write (and perform) an eight-bar melody in C melodic minor that includes $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ meters.



ACTIVE LISTENING COMPONENT

Listening for this unit should focus on folk ballads and small ensembles. Suggestions include:

Have students listen to James Galway playing “Down by the Salley Gardens” (from *The Celtic Minstrel* available on iTunes). Talk together about his highly expressive interpretation of the ballad and about what they could apply to their own playing of it. Alternatively (or in addition), slow Celtic airs by such Nova Scotia musicians as Natalie or Buddy McMaster could be used.

Tips for Teaching Success

“I am fortunate that many of my Grade 9 Band students have access to You Tube at home. As an optional activity after we spent one day on *Down By the Sally Gardens*, I asked them to look it up on You Tube and listen to at least three different arrangements of it. They came back the next class and were really enthusiastic about the piece. We spent a lot of time talking about which they liked. The opinions were very differing which made a great class discussion.” (Gale Lohnes, Pilot Teacher 2011)

A fine recording of “Irish Tune from County Derry” by Percy Grainger could also be a valuable resource. Students could listen especially for blend and balance in the full ensemble and strive for a similar sound when they play.

With students, listen to one or two excerpts by small ensembles such as the St. Lawrence String Quartet, Canadian Brass, or Nexus. Reflect together about what is required for successful small ensemble playing.

Tips for Teaching Success

See *Shaping Sound Musicians* (O'Toole, pp.161-162) for a list of things for which you can have students listen that could be useful for a variety of listening activities.



Have students write (or sketch) in their journals a personal response to one of the listening examples. Suggest that they consider which musical elements impressed them the most and why.

Again, have students reflect on their learning in this unit, considering what aspects they may wish to include in their learning portfolios.



Work with the social studies teacher(s) to design and carry out a learning project involving folk ballads from many countries, including especially those in the social studies curriculum. As part of the project, community members from various cultures could share the folk ballads that they love.

Unit 3: Mixed Meters, Mystery in Music (5 Hours)

Introduction

This unit provides a follow-up to previously introduced learning targets relating to mixed meters and program music. Students will work with A-Flat concert and F minor scales and arpeggios, 6/4 meter, and triplet figures. Story telling through music (and especially mystery) will be the focus of full ensemble repertoire, composition, active listening, and improvisation learning activities.

Key Concepts/Musical Building Blocks

- consolidation of previous learning
- A-Flat Concert scale and arpeggio, thirds
- f minor scale – harmonic and melodic
- chromatic scale beginning on D concert
- extended ranges
- percussion: crash cymbal techniques inc. l.v.; bass drum; suspended cymbal, snare drum rolls (*pp-fff*)
- circle of 4ths (cont.)
- mixed meters: $\frac{4}{4}$, $\frac{6}{4}$, $\frac{2}{4}$
- *crescendo* and *decrescendo*
- dynamic range *ppp* to *fff*
- suggested full band repertoire: *The Headless Horseman (Broege)*

Band Technique Step-by-Step references include selected scale, chord, and rhythm studies found on pp. 14-17 of the student book and advanced rhythm #6 on page 36.

Teaching, Learning, and Assessment Process

BASIC SKILLS COMPONENT

The following suggestions are provided for this component:

The major and minor scales and arpeggios for this unit are a continuation of Lisk's Circle of 4ths. As for previous units, it is recommended that students play these without notation.

When working with the chromatic scale beginning on D (and any other starting note), teachers may find the two-octave Chromatic Study (*Band Technique*, p. 36) and/or Private Lesson (*Band Technique*, p. 15) to be useful points of reference for students.

Studies found on pages 15 and 17 could also provide focus (along with ensemble repertoire) for extending ranges. Explain the importance of making the new pitches "old friends" prior to meeting them in repertoire. Challenge students to add a note to the top or bottom of their comfortable playing range every couple of weeks. A chart mapping their success could be included in their learning portfolios.

Rhythm patterns used for playing or clapping simultaneously (refer to CBA Rhythm Standards #2, p. 35) should include patterns in $\frac{6}{4}$ meter such as those found in *The Headless Horseman*.

Since the tritone, a key interval in *The Headless Horseman*, can often be a problematic one, consider incorporating it in three- or four-note "call and response" melodies that students sing. Their attention to accurate tuning as they sing this interval will do much to increase their success with the interval when it occurs in repertoire. Once students have sung the tritone interval a number of times, challenge them to find the tritones in *The Headless Horseman* when they play it.

Using *Band Technique Step-by-Step* or other method books, challenge students to find and correctly play studies that include both duplet and triplet figures. Teachers may wish to refer once more to *Developing the Complete Band Program* (Jagow, p. 101) re teaching the triplet figure.

Excellent suggestions that focus on accents are included with the Unit Teaching Plan found in *Shaping Sound Musicians* (O'Toole, p. 242-243). These include ideas for evaluating and conducting articulation during scale warm-ups and a small group articulation descriptor activity. These ideas could be adapted for use with any full ensemble repertoire.

Tips for Teaching Success

Though the cymbal crash appears frequently in repertoire, the importance of the tone quality of hand cymbals is all too often neglected. The Music Director's Cookbook (Rapp, pp. 92-93) provides concise suggestions for The Podemski Approach to legato cymbal crashes that could be referenced when working with percussionists.



A list of questions for students to consider at home upon completing any section of study (e.g., end of a unit or module, end of term) is an opportunity for students to reflect upon and assess their own progress. The questions that are provided in *Shaping Sound Musicians* (O’Toole, pp. 156-157) are a useful reference that could be adapted for use with students during this module.

The End of Quarter Self-Evaluation found on page 134 of the same reference is an alternative form of self-assessment that could be easily adapted.

When working with *The Headless Horseman* (Broege), consider the following suggestions:



The Unit Teaching Plan for this work that is found in *Shaping Sound Musicians* (O’Toole, pp. 235-257) includes excellent background information, ideas for introducing the piece and assessing learning, strategies for articulation, and creative ideas for working with such elements as dynamics, dissonance, timbre and texture. It is highly recommended that this unit plan provides the framework for a 5–6-week study of this work.

- When introducing this piece, ask students to recall programmatic pieces that they have played previously (e.g., *Train Heading West*). As a variation on what is suggested in the O’Toole unit plan, explain that this work is based on a classic American “ghost story.” Individual students may recall the story of *The Legend of Sleepy Hollow* as they remember it from the animated Disney film. Note that this piece focuses on one character at the end of the story – the mysterious horseman on a midnight ride. Ask students to imagine what instruments/techniques might be used to create suspense and a sense of impending danger. See the Composition Component in this unit for related learning activities.

Tips for Teaching Success

The Headless Horseman provides rich opportunities for encouraging students to express emotion as they play and be passionate about what they are doing. The ideas/suggestions that are included in *Teaching Music with Passion* (Boonshaft, pp. 142-143) regarding being passionate about “one beautiful moment” in each rehearsal are well worth considering for any full ensemble setting.

- Once students have become familiar with the introduction, challenge them to compose their own mysterious introduction. Encourage them to use the tritone interval and extended techniques.
- As trombonists work with the glissandos in the score, show all players the standard glissando notation symbol and encourage them to explore various possibilities for glissando-type effects on their own instrument. Have students compile their discoveries for use during composition activities.

- Talk together about what *fff* and *ppp* really mean.
 - When do composers tend to require each of these extreme dynamic levels?
 - What particular qualities does each have?
 - Where do they appear in this work?
 - Have students sing a sustained note at *p*, *pp*, and *ppp* levels (also *f*, *ff*, and *fff*). Use a listening squad to assess success.
 - What techniques are required on each instrument in order to produce these dynamics effectively?
 - What issues re pitch and tone quality emerge and how are they solved?
- Invite students to write the program notes for the audience when this piece is performed. The full group might craft the definitive version. See *Developing the Complete Band Program* (Jagow, p. 210) for thoughts re program notes.



Invite individual students to create moody, mysterious works of art using only black charcoals. Alternatively, students could use graphic design software to create a composition of mysterious shapes and colours. These could be displayed during a performance of the work.

WRITTEN THEORY COMPONENT

Written theory exercises for this unit might include:

- writing rhythmic patterns in $\frac{4}{4}$ and $\frac{6}{4}$ meter (including the triplet quarter-note pattern) using Lisk's Ruler of Time
- writing notes in their extended playing ranges, naming them and indicating fingerings
- writing scales and arpeggios studied using key signatures and added accidentals as required
- recording rudiments symbols that appear in method book and repertoire and notating the actual notes and sticking that are used for each (percussion only)
- writing the tritone interval above a given note
- having students add to their dictionary of musical terms

Remember that as students are involved with notating compositions, they also address learning targets in written theory.

EAR TRAINING/IMPROVISATION COMPONENT

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

Have students sing the interval of a perfect fourth and augmented fourth above a given note.

Improvisation games for this unit focus on expressiveness, story telling, and dynamics.

The following games from *Improv Games for One Player* (Agrell) are suggested for students as they practice individually:

- Something Blue (p. 28)
- Motorvation (p. 22)
- Dirge (p. 21)

In addition, the following games from *Improvisation Games for Classical Musicians* (Agrell) are suggested:

- Nothing Exceeds Like Excess (p. 109)
- Wisps (p. 109)
- Surprise! (p. 110)
- Grimm Tales (p. 238)
- Program Notes (p. 238)
- FX (p. 240)
- Movie Soundtrack (p. 241)

The introduction to Chapter 31: Storytelling Games (p. 238) provides useful ideas for teachers.

Tips for Teaching Success

“The cause [of disinterest in school music] is simply that...many students find that ‘music education’ is irrelevant. In this uniquely expressive art form, the student is denied the experience of creation and is limited to a functional role in the re-creation of, at best, historical monuments. They seldom have the opportunity to use music for their own expressive needs, while they are expected to appreciate the expressive works of others. They are refused the role of evaluator or critic because educational attitudes, geared to traditional and fixed positions, do not allow for student judgments. They are usually denied experience in a living art because this too often violates limited concepts of historical doctrines and idiomatic systems upon which educational methods are based. The student may deem the subject matter to be irrelevant, because it appears ‘completed’ and foreign to the realities of life and society as they know them to be.” (Ronald B. Thomas as quoted in *Improvisation Games for Classical Musicians*, Agrell, pp. 210-211)

COMPOSITION COMPONENT

Suggestions include:

Have students, individually, write and play melodies that use extreme dynamic levels. Be sure that they provide an evocative title for their work.

Invite students, working in small groups, to compose a mystery in music. At the outset of the project talk together once more about what they have already learned about possibilities for “mysterious” sounds and ones that suggest impending danger. It might be helpful to refer to soundtracks of known films. Discuss together various aspects of the project and agree on a rubric for self-, peer, and teacher assessment. For example, in their groups students might:

- compile possibilities for mysterious and “danger” sounds (including vocal, instrumental and “found” sounds)
- agree on a mysterious story that will be told in music
- experiment with and make decisions about which sounds will tell the story most expressively
- rehearse and refine their work
- notate the composition and provide the story on a separate sheet



When the musical mystery stories are presented, have the whole class complete a peer assessment rubric. When each group has finished its presentation, invite other class members to speculate on what story the music was meant to tell. Reflect on which aspects of each composition were particularly effective. Also, each student might complete a self-assessment rubric that includes reflection about what they learned from the project and what they liked most (and least) about the work that they and their group did. These musical mystery stories could be included in company with the Broege work on the next concert program

Challenge students to write (and perform) an eight-bar melody in F melodic minor that includes $\frac{4}{4}$ and $\frac{6}{4}$ meters.



ACTIVE LISTENING COMPONENT

Listening for this unit should focus on musical story telling – especially mysteries in music.

Suggestions include:

Have students listen to a recording of *The Headless Horseman* (the mp3 can be downloaded from the Manhattan Beach web site). Talk together about which musical moments were especially evocative. Ask students to identify what they learned about their own part as a result of listening. Later, have them listen to a recording that they have made of the work and note its expressive strengths and possibilities for refinement.

Listen together to one or two other mysteries in music such as “Die Erlkonig” by Schubert (particularly effective because of the ghost rider involved and the terror of the child) or *Night on Bald Mountain* (Mussorgsky). Talk about the techniques that the composer used to tell the story. Are there similarities with the Broege piece or with their own compositions?



There are wonderful possibilities for exploring together the music of 19th century Romanticism in conjunction with musical story telling and “Die Erlkonig”, etc.

- Students could do research about the expressive music of the era, especially that which is meant to suggest a story.
- They could explore the lives of some of the composers such as Schubert, Chopin, Liszt or Berlioz.
- In conjunction with social studies, they could learn about the political climate of revolution in Europe at that time.
- They could examine the artwork of the era.
- In addition, students might create artwork, or a movement piece inspired by the Schubert song.



Listen together to *Peter and the Wolf* (Tchaikovsky) and talk about including both the music and the spoken word. Does this heighten the story telling effect? Does it restrict the listener’s imagination?



Using a large open space such as a gym or multi-purpose room have students explore creative movement possibilities for a mystery/impending doom in music. Encourage them to express the mood/emotion of the music rather than miming motions from the story. They might proceed to creating, in groups of 6-8, a movement piece that evokes mystery/danger, and present it to the class. *Dance 11* contains excellent ideas for creative movement composition.

Tips for Teaching Success

An important part of every music program is the annual winter/holiday/Christmas concert. It is often a challenge for teachers to include fresh, creative ideas each year and to design programs that indeed reflect the learning that has been happening from week to week. See *Band Instruments: Appendices* for possibilities that are intended to be useful for shaping concert programs and for nurturing more creative ideas as teachers and students prepare for the annual concert in their individual schools.



As a final task in this unit, encourage students to reflect and consider evidence of learning to be included in the learning portfolio.

Unit 4: F Dorian, Syncopation, Creed, Solos Recital (8 Hours)

Introduction

This unit provides a follow-up to previously introduced learning targets relating to syncopation, articulation, and dotted rhythms. Students will work with F concert and D minor scales and arpeggios, F Dorian, and combinations of eighth and sixteenth notes in simple meter. Full ensemble repertoire and learning components such as improvisation and active listening will focus on changing moods and styles. A New Music for One Plus project involving students and guest musicians will provide a follow-up to previous student solos festivals (e.g., Module 7, Unit 4) and to the Music for Life Fair in Unit 1 of this module

Key Concepts/Musical Building Blocks

- consolidation of previous learning
- F Concert scale and arpeggio, thirds
- d minor scale – harmonic and melodic
- F Dorian concert scale/mode
- chromatic scale beginning on D-Flat concert
- rhythm patterns: dotted 8th and 16th, 16th-8th-16th, 16th-dotted 8th
- percussion: suspended cymbal techniques inc. long roll, finger choke, brush strokes, ruff; triangle techniques including finger choke
- circle of 4ths (cont.)
- perfect 4th: harmonic and melodic
- extended *crescendo*
- stylistic indications: *solemne e misterioso*, *allegro giocoso*, *leggiero*, *calore*, *con spirito*, *cantabile*, *festivo*
- “New Music” solos
- Nova Scotia composers/musicians
- suggested full band repertoire: *Creed (Himes)*

Band Technique Step-by-Step references include selected scale, chord, and rhythm studies found on pp. 10-13 of the student book and advanced rhythms #5 and #7 on page 36.

Teaching, Learning, and Assessment Process

BASIC SKILLS COMPONENT

The following suggestions are provided for this component:

The major and minor scales and arpeggios for this unit are a continuation of Lisk's Circle of 4ths. As for previous units, it is recommended that students play these without notation.

Since the perfect 4th interval is integral to the repertoire for this unit, challenge students to sing and then play a perfect 4th above each note of the F major scale.

Invite students to sing and play by rote a one octave F Dorian scale. It may be necessary to learn each tetrachord separately before performing the full scale. Once students have learned that the Dorian mode begins on the 2nd note of a major scale, challenge them to play the Dorian mode beginning on other notes such as B-Flat and E-Flat concert.



The contextual information provided about modes in the preliminary pages of the *Creed* score could spark further learning re the Greek modes and the use of the Dorian mode in jazz. Students who play in the jazz band could be challenged to find examples of passages in the Dorian mode in their repertoire.

Various syncopated rhythmic patterns found in *Creed* could be used as the basis for clapping/playing/moving simultaneously (as per CBA Rhythm #2). Once students are confident with these simultaneous rhythm patterns, teachers might consider organize students in heterogenous groups of four to play sections from *Creed* such as Bars 10-16, Bars 52-57, Bars 74-80, Bars 82-90.

Though the patterns involving 8ths, dotted 8ths, and 16ths have been introduced in previous modules, they are included once again in order to provide students with an opportunity to master these rhythm patterns. Various strategies such as call and response, clapping, counting aloud, use of Lisk's Ruler of Time (see Written Theory Component), sight reading, and playing simultaneous rhythms will assist in consolidating student learning. When students are comfortable with the rhythmic notation, have them play melodic passages that include these rhythms.



At the outset of the unit, have students sight read, using personal percussion, brief passages that include dotted 8th and 16th, 16th-8th-16th, and 16th-dotted 8th note patterns. Have them record which patterns they know well and which ones they struggle with. At the end of the unit, have students sight read passages that include these rhythms and note the progress that they have made.

Sight reading rhythmic requirements (CBA Standards Grade 9) include these rhythmic patterns using both notes and rests. Teachers may wish to include rest substitutions within these patterns during this unit or wait until a later module.

Tips for Teaching Success

In *The Creative Director* (Lisk, pp. 58-62) a simplified concept that creates meaning and forward movement for all rhythm patterns is explained. This “Short Looking for Long” concept is highly relevant for teaching combinations of the dotted 8th and 16th.

Add stylistic terms (such as those found in *Creed* and other repertoire with which they are working) to simple exercises from previous method books and have students sight read in the style indicated. This might be an ideal opportunity to have individual students conduct an exercise, indicating the style as they do so.

Consider also inviting individual students to lead the class warmup, planning at least one class in advance so that they have an opportunity to plan what they would like to include.

Tips for Teaching Success

Introducing new full ensemble repertoire to students in such a way that they are intrigued and motivated to take on this new musical “adventure” is a key role for teachers. Obviously, a variety of strategies are required, depending on the work itself and on the students. Introductory notes such as those included with the *Creed* score are often helpful. In addition, teachers will often become storytellers and communicate their own passion about the music. Refer to *Shaping Sound Musicians* (O’Toole, pp. 60-61) for a number of super ideas for introducing pieces to the group.

When working with *Creed* (Himes), consider the following suggestions:

- Talk together about moods. What are moods? Create a list of moods. As students listen to a recording of this work, ask them to identify which of those moods are suggested. Also, consider talking about affirmation and trust – why are these so important for individuals?
- Later, as students have worked various sections in some depth, talk together about what mood(s) each section is meant to communicate and what musical techniques will enhance the communication.
- Ask students to recall techniques that they used to effectively make transitions between contrasting sections in *The Lion King* (or another repertoire). Consider selecting one or two transition sections for special focus during each class/rehearsal. Together identify all the musical elements that change from section to section.
- Refer to *The Breathing Gym* for selected exercises that will enhance intonation and tone quality throughout (and especially for sustained notes and extended *crescendos* and *diminuendos*). Try to incorporate one or two of these exercises at some point during each class/rehearsal.
- This is an ideal piece for reinforcing the importance of the use of pencils. Ask students to mark all places where change of mood occurs (and also mark the transition sections). Numbers can be inserted for *crescendos* and *decrescendos* (as suggested by Lisk, pp. 63-68). Refer to *Developing*

the Complete Band Program (Jagow, pp. 86-87) for suggestions for a unified marking system that all players can use.

- Have students sing the call and response patterns in Bars 18-22. Challenge those doing the response to match the style used for the call.
- Together, make a list of all the articulations (and sticking/playing instructions for percussion) that are found in the score. Place each on a card and play a game that requires students to play a short melody or rhythm pattern at sight, using the articulation indicated on one of the cards. Students could work in small groups for this, challenging each other to play as indicated correctly on sight.
- *Creed* provides excellent an excellent vehicle for consideration of dynamics as expressive tools.
- Talk together about the wide range of dynamics found in this piece and create a dynamics map together.
- Consider the importance of saving the full power of the ensemble for carefully chosen high points, noting that the power of an extended *crescendo* is lessened if the volume reaches the top too early.
 - Decide together where those key points are in this piece.
 - Work together to plan and control the sections leading to and from those points so that maximum expressive effect is achieved.
 - It may be useful to use Lisk’s numbering system for several of the *crescendos* and *decrescendos* and for overall dynamic levels of the various sections of the piece.
 - The listening squad strategy and digital recorder would be helpful for assessing success with dynamics.
- Give students an opportunity to create personal interpretations of the various stylistic terms that appear in this work. Encourage them to be inventive and to use comparison as a means of expressing what a term implies. For example, a student might describe “solemne e misterioso” as “like a silent procession at night,” “calore” as “like basking in the sunlight,” or “leggiero” as “on tiptoes.” Alternatively, students might be encouraged to imagine a colour that they associate with each of the stylistic markings.
- Encourage students to write the program notes for this work when it is presented and/or consider having one or two students talk with the audience about what this piece means to them and what they hope will be communicated by their performance.



Have students, working in groups, create/describe a combination of shapes and colours and movement (a sort of lighting design) that might enhance the mood of each section of the piece. Encourage individual students to create a video that could be included with the performance.



Ask students to reflect, in their learning journals, about what developments they have noticed in their own ability to convey mood/be expressive when they play.

- What were the biggest challenges for them individually, for their section, for the group as a whole?
- What advice would they give to other players who are preparing to learn a piece such as *Creed*?

WRITTEN THEORY COMPONENT

Written theory exercises for this unit might include:

- writing rhythmic patterns in simple meter that include dotted 8ths, eighths, and 16ths using Lisk's Ruler of Time
- writing major and minor scales and arpeggios studied using key signatures and added accidentals as required
- writing the Dorian mode, using added accidentals, beginning on the second note of known major scales
- writing the interval of a perfect 4th above a given note
- writing a brief passage for suspended cymbal that includes the various techniques included in *Creed* (percussion only)
- having students add to their dictionary of musical terms

EAR TRAINING/IMPROVISATION COMPONENT

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

Invite students to count, clap, sing, and play (both one at a time and simultaneously) rhythm patterns that include dotted 8ths and 16ths and patterns that are found in *Creed* (include patterns that occur in the percussion parts).

Improvisation games for this unit focus on intervals, mood and accents. The following games from *Improv Games for One Player* (Agrell) are suggested for students as they practice individually:

- Up-and-Down Sequences (p. 31)
- Warm-up Interval Piece: Variations #4, 5, 7(p. 9)
- Fourth Beginning (p. 13)
- Intervals (p. 25)
- Duet for One Revisited (p. 25)

This last game could be the basis for a “solo plus” during the New Music for One Plus project below.

In addition, the following games from *Improvisation Games for Classical Musicians* (Agrell) are suggested:

- Accents IV (p. 106)
- Accents V (p. 107)
- Accent Combination (p. 108)
- Matching (p. 183)
- Reflecting (p. 184)
- Feelings (p. 184)
- Oh Yeah? (p. 184)
- Nice to See You Back (p. 184)

Tips for Teaching Success

When students are asked to commit wholeheartedly, individually and as a group, to an expressive work such as *Creed*, it can increase a sense of mutual trust and purpose to engage in warm-up drama games such as those found in *Drama 10 and Drama 11*. Recommendations include: This is a What? (p. 204); Crossing the Circle (p. 206); Clapping Rhythm (p. 206); Crossed Hands (p. 207); Initiator (p. 211); Machines (p. 211); Zip-Zap-Zop (p. 212); and The Movement Circle (p. 212).

COMPOSITION COMPONENT

Suggestions include:

Have students, working in groups of 4-6, write a piece that includes a quite simple chant melody to be sung by the group, in a call and response style. Suggest that their melodies should use only sustained notes (whole, half, quarters) and that they might be wordless or have a simple repeated phrase. The melody may well have only 3 or 4 different pitches.

Invite them to add a multi-levelled rhythmic accompaniment (using accessory percussion, body percussion, found sounds) that uses rhythm patterns that are found in *Creed*. Groups may decide to have 2, 3, or 4 rhythm patterns happening at the same time. When the pieces are presented to the full group, invite the listeners to create a title for the works that they hear.

Students might compose a 16-bar solo for their own instrument based on the Dorian mode. Encourage them to use jazz techniques with which they are familiar to add colour to their creation.

Invite students to compose a solo work that

- is precisely 30 seconds/1 minute in length
- communicates a given mood (e.g., sadness, loneliness, excitement, joy)
- that uses only extended techniques (vocal and instrumental).

NOTE: Some of these might be included in the New Music for One Plus project that follows

Once these compositions have been completed, students could work in groups to combine their works into a single piece with contrasting sections.



As this is the final unit of this module, ask students individually to reflect on the compositions that they have written during this module and choose one to include in their learning portfolio. Once they have made the choice, have them also include a separate sheet/file card that explains why they chose the piece that they did, what they learned from working on it, and what ideas they have for their next composition.



ACTIVE LISTENING COMPONENT

Suggestions for listening for this unit include:

Explaining to students what a Venn diagram is, have them listen to, analyse, and discuss two recorded versions of the same concert band piece (possibly *Creed*). See *Shaping Sound Musicians* (O'Toole, pp. 162-163) for further listening ideas that include the Venn diagram.

Invite students to listen to an orchestral excerpt that includes an extended *crescendo* (e.g., Elgar's *Nimrod*, Ravel's *Bolero*, Beatles' *A Day in the Life*). Talk together about why the extended *crescendo* is particularly powerful (or not).

Have students listen to *Festivo* by Vaclav Nelhybel and compare it with the last section (Bar 80-end) in *Creed*. What musical elements are similar? How is the mood of joy/celebration communicated in the Nelhybel work?

Invite students to bring to class a recording of a solo (for their own instrument) that they think is especially impressive. As the recordings are presented to the full class, individual students can explain what they find so impressive about their own choice.



The New Music for One Plus project that follows involves a considerable amount of active listening. Teachers may find that, due to time considerations, the above suggestions have to be “tabled” for a subsequent unit.

Tips for Teaching Success

In *Developing the Complete Band Program* (Jagow, pp. 282-286), the importance of emotional intelligence for both teachers and students are affirmed. The author explains that we as teachers need to be comfortable with sharing our own emotions with our students. Her thoughts regarding nurturing our own E. Q. and that of our students are well worth a few moments' reflection.

NEW MUSIC FOR ONE PLUS PROJECT

This project is intended to give students exciting opportunities to be in touch with and involved in “New Music” for solo players. Students and teachers in each school will shape the project to best meet their own needs, interests, and resources. They will pursue exciting possibilities for a memorable learning experience but the framework for the project will include:

- research and planning
- links with New Music composers in the local area/province
- guest musician(s)
- performance of New Music solos
- discussion with guest musician(s)
- wrap-up and reflection

The intention is that the “event” itself would involve just one class period. However, additional time will be required for planning and research. In some cases, teachers may find it effective to extend the whole project over a few weeks, assigning a portion of a number of classes to research and planning.

The following ideas are provided for each stage of the project – it is understood that they represent only a small fraction of what might be possible.

Introduction

- talk about what is meant by the term “New Music”
- make connections to the improv and composing that students have done (especially Duet for One Revisited)
- outline the project, explaining that it will involve solo works (with possible recorded accompaniment) – ask students for input
- decide together how the success of overall project will be evaluated

Research and Planning

- have students research a variety of local/provincial New Music composers and organizations
- musicians/composers could include, without being limited to: Alexander Tilley, Derek Charke, Steven Naylor, Don Palmer, Scott Macmillan, Lukas Pearse, Sandy V.A. Moore, and Steve Tittle
- organizations might include Atlantic Canadian Composers Association, Canadian Music Centre – Atlantic Region, Upstream Music, Jazz East, and Acadia University’s Shattering the Silence festival.
- choose musician(s)/composer(s) to invite to the event
- plan dates, format, title, student responsibilities
- invite musician(s)/composer(s)
- make decisions about the event itself
 - Will it include a workshop, performance(s) by guest artists, performances by student soloists?
 - Will the venue setup be “in the round”?
 - Will each performer be asked to talk about the work they present?
 - Will there be opportunity for students to ask questions?
 - What questions might students imagine asking?

New Music for One Plus Event

- welcome guests
- set context/timeframe for everyone
- record any student performances (only if everyone is relaxed about this)
- provide time for discussion with guest musicians, chance for students to look at scores of pieces performed



New Music Event Wrap-up and Reflection

- send thank-you notes to guest musicians
- reflect together about the event – what was the most exciting thing about it? What cool things did everyone learn?
- have students, individually, complete a response sheet similar to “What I Learned in this Project” (Farrell, pp. 78-79)
- ask students to identify what their next “New Music” composing or solo playing might be

Module 8 Wrap-up and Reflection

- With students, determine appropriate tools for evaluating student success at the end of this module.



Cumulative Learning Assessment: 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.
- 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, selection from full ensemble repertoire, small ensemble repertoire), at least two active listening responses, 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 8 that they value the most.
- If possible, arrange to meet briefly with each student to receive the portfolio and to review the form.

References

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

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

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

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

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

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

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

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

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

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

NS Curriculum Documents: *Band Instruments Modules 1–7*

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

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

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

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

REPERTOIRE

Broege, Timothy. (1973). *The headless horseman*. Manhattan Beach Music. [NSSBB# 2000193].

Duffy, T.C. (1998). *A+: A "precise" prelude and an "excellent" march*. Hal Leonard Corporation. [NSSBB# 24453]

Himes, William. (1988). *Creed*. Kjos Music Company. [NSSBB# 24475].

Lavender, P. (arr.). (1994). *Selections from the lion king*. Hal Leonard Corporation. [NSSBB# 2000194].

Sweeney, M. (arr.). (2008). *Down by the salley gardens*. Hal Leonard Corporation. [NSSBB# 2000183].

Small Ensemble Series of choice

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

WEBSITES

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

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

www.charke.com

<http://keepvid.com>

www.michaelcolgrass.com

www.wonderhowto.com

www.youtube.com

www.upstreammusic.org