

Band Instruments: Module 9

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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 9 “Monuments”

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 centred around engagement with “monuments” of our musical world. It includes work with the Bach/Moehlman *Prelude and Fugue in B-Flat Major* and aspects of the Baroque such as church architecture and the pipe organ; *Mercer’s March* written by Ron MacKay (a Nova Scotian musical “monument”); *Song of the Tides* written by Derek Charke; and a monument of the school concert band literature, *Balladair* (Erickson).

The module also includes consolidating previous learning of C Major, a-minor, G Major, and D Major scales; chromatic scales beginning on C and E-Flat; $\frac{6}{8}$, $\frac{9}{8}$, and cut time; march style; *espressivo* style; and portfolio presentation. The intention is that students will continue to have opportunities to play in solo, small ensemble, and large ensemble settings.

The full ensemble repertoire included in this module is intended to challenge students technically, intellectually, and expressively. Often, in previous modules, teachers have been encouraged to make their own full ensemble repertoire choices. In this module, however, it is highly recommended that *Song of the Tides*, *Prelude and Fugue in B-Flat Major*, and *Balladair* **not be replaced by other works**. If these works are technically too demanding for students, further study of skills and knowledge (and appropriate repertoire) introduced in Modules 7 and 8 is required. Teachers may prefer to use a $\frac{6}{8}$ march other than the one recommended in Unit 1 but the investigation of the life and work of Ron MacKay (or another Nova Scotian music education icon) is central to this module.



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 centre of their planning and classroom practice.



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

Glossary

- C, G, and D Concert scale and arpeggio
- a-minor scale – harmonic and melodic
- Chromatic scales beginning on B-Flat, B, C, E-flat, F, G concert
- Circle of 4ths
- Combinations of 8th and 16th notes and rests, tied notes, triplet quarter notes (see CBA Rhythm Grade 9)
- $\frac{6}{8}$, $\frac{9}{8}$, cut time
- Time transition pattern (See CBA, p. 35)
- Simultaneous rhythms
- Mixed meters: $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{5}{4}$, $\frac{7}{4}$
- Dynamic range *ppp* to *ff*, *crescendo* and *decrescendo*
- Extended techniques
- Aleatoric notation
- *Glissando*
- Staccatos and accents
- Percussion rolls, ratamacues
- Percussion ensemble
- Parade march, *espressivo* styles
- Imitation
- Melodic sequence
- Suspension
- Inner melody
- Balance
- Polyphony
- Fugue
- Four voice canon
- Graphic notation
- Soundscape
- Musique concrete
- Ron MacKay et al
- Derek Charke
- 32-bar song form
- Portfolio

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

UNDERSTANDING AND CONNECTING CONTEXTS OF TIME, PLACE, AND COMMUNITY

Students will be expected to

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

PERCEIVING, REFLECTING, AND RESPONDING

Students will be expected to

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

Unit 1: Compound Time, $\frac{6}{8}$ March, Ron MacKay et al (6 Hours)

Introduction

This unit provides a follow-up to previously introduced learning targets relating to rhythms in compound time, articulations, march style, and dynamic levels. Students will review previously studied major, chromatic, and harmonic and melodic minor scales. They will work with rhythms in $\frac{6}{8}$ and $\frac{9}{8}$ meters that include eighth and sixteenth notes. The ratamacue will be introduced for percussionists.

Students will also have an opportunity to consider the contribution of Nova Scotian musical “monuments” such as Ron MacKay and his colleagues to music in Nova Scotia and beyond.

Key Concepts/Musical Building Blocks

- Consolidation of learning in Modules 1-8
- Circle of 4ths
- Chromatic scales beginning on B-Flat, F, and G concert
- Combinations of \uparrow and \downarrow notes/rests in $\frac{6}{8}$, $\frac{9}{8}$
- Dynamic range *pp* to *ff*
- Staccatos and accents
- Percussion rolls, ratamacue
- Parade march style
- Ron Mackay (et al)
- Suggested full band repertoire: *Mercer’s March (Ron MacKay)*

NOTE: *Band Technique Step-by-Step* references include selected scale, chord, and rhythm studies found on pp. 2-13 of the student book, rhythm studies pp. 30-33 and advanced rhythms #9-10 on page 36.

Teaching, Learning, and Assessment Process

BASIC SKILLS COMPONENT

The following suggestions are provided for this component:

The compound time rhythm patterns involved are:

- Dotted quarter rest
- Quarter - two 16ths
- Two 16ths-quarter
- 8th - four 16ths
- Four 16ths - 8th

Continue to use a range of strategies including clapping, personal percussion, speaking, etc. Arrange students in two groups, having one group provide the steady dotted quarter note beat, while the other performs the specific rhythm pattern. As students gain confidence, arrange them in three or four groups and have patterns played simultaneously. Use of rhythm flash cards and “call and response” exercises can be helpful here as well. Percussionists can include ratamacues during the rhythmic exercises.

Tips for Teaching Success

Just a reminder that, in *The Creative Director*, Lisk explains convincingly that it is important “to NOT have students count rhythm patterns in a monotone response with little voice inflections,” and that “my students had no problem with rhythmic comprehension when I emphasized the nuance, inflections, and rhythmic flow of words in a sentence.” The instructional process that he outlines on pages 51-54 could be helpful in addressing challenges of rhythm patterns included in this unit.



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

Have students clap-count-sing and play rhythms found in *Mercer’s March* simultaneously with three other rhythms from the same piece.

As students are working to master eighth-note chromatic scales, encourage them to try a variety of articulation patterns that might occur in $\frac{6}{8}$ meter including all tongued, two slurred-one tongued, one tongued-two slurred, etc.

Tips for Teaching Success

Thoughts from Ron MacKay re conducting the full ensemble include “You must spend time with the musical answers, not just the technical answers. Try to work more on the musical side of things. I know a lot of people do not like teaching by rote, but to get at the heart of the music, sometimes you have to use rote. I remember Dr. Harry Begian talking about this in a 1968 clinic at Waterloo Music. He stated that rehearsing a band based strictly on the technical points and sending it out as a musical number – it will not happen. He said that if you think you are going to conduct without using rote, you are a liar. You do it unconsciously. It is a matter again of using the ears. It is the head and the heart. And that is the part you miss when you just deal with what is on the page. The band could be playing well technically, but. . .”

“I can oversee a wrong note if the overall musical shape is there. A director with a good band can think it is a great performance but still have lots of wrong notes because they are not paying attention to what is on the page because they know it so well. They end up just listening to the piece as they know it. I call it fantasy. Fantasy. They get up on the podium and suddenly, it is no longer their band, but what they in their head.”

“You can compare wrong notes (like missed key signature notes) to a baseball field. With wrong throws there would be balls all over the place!” (Ron MacKay, March 13/08)

When working with *Mercer’s March* (MacKay), consider the following suggestions:

- As part of an introduction, ask students what they know about $\frac{6}{8}$ meter and march style. Ask them to recall $\frac{6}{8}$ marches that they have played previously (e.g., *Washington Post*, *French Canadian Suite*, Movement. 1). What are the challenges involved?

NOTE: See Active Listening below for suggestions for $\frac{6}{8}$ marches that might be part of introductory activities.

- Review with students the characteristics of march style (See Jagow pp. 128-129). Have them march, standing in place or march around the room (or down the hall!!) while a $\frac{6}{8}$ march is being played. Talk about how the music can energize and “lift,” whether for those actually marching or for those sitting and tapping their feet. Have students say rhythms from this work in a manner that provides that impetus and “lift,” understanding the importance of separation and accent!



Provide students with a few minutes to study their own parts. Have them identify particular “points of interest” such as key signature changes, repeat signs, 1st and 2nd endings, etc. and then sight read the work without stopping, if possible. Consider recording the effort and saving it for “reference.” Once students have worked with the piece for some time, have them listen to their first effort and compare it to a subsequent recording, asking them to identify which aspects they have made the most progress with, both individually and as a full ensemble.

Tips for Teaching Success

When students are scanning for sight-reading, encourage them to identify scale fragments from scales that they already know. This suggestion is provided as part of the rationale for the Grand Master Scale (Lisk, p.82).

- With students, analyse each section of the march in terms of melody, countermelody, harmonic/rhythmic foundation. Colour coding could be used to indicate melody and counter melody. Talk together about implications for balance within the group and encourage students to place dynamic numbers on their parts.

Tips for Teaching Success

“We have been having success with “mapping” our music. During one class we mapped out who had the melody throughout... in another class we mapped out all the dynamics.... another was all tempo changes.” (Dina Burt, 2011)

- Have students work in groups of 4-6 to rehearse sections of the march. Be sure to include in each group representative(s) of melody, countermelody, and harmonic and rhythmic foundation. Ask groups to focus especially on rhythmic “synchronicity” and effective balance of the individual lines. Once students have had 15-20 minutes to work in these groups, play the section(s) again as a full group and reflect together about what musical insights have been gained.
- See Ear Training/Improv below for a fanfare game that might assist trumpets with the fanfare figures found in the first sections of this march.
- Explore, with students, the dimensions of the contribution made by such Nova Scotian “pioneer” school music teachers/band directors as Ron MacKay, Wilf Harvey, Sr. Blanche Gillis, Chalmers Doane, and Sr. Rita Clare who are indeed monuments of our musical heritage. *Notes From a Musical Garden* (Porter, 2005), a Cape Breton University Press publication sponsored by NSMEA, could be a useful resource. Students might:
 - Put on a “detective’s hat” and talk with family and community members, including local musicians, about renowned teachers of the past
 - research via the Internet stories and photos that appeared in local newspapers
 - do research using the Nova Scotia Band Association website or Facebook page
 - create a “gallery” in the music room of old photos and stories
 - invite one of the students of these teachers to visit the class and talk about the contribution the teacher made to her/his life and music
 - invite one of Ron MacKay’s children who are musicians and teachers themselves (Ken, Karen, Jane, Doug) to visit the class and talk about their father and his music

Tips for Teaching Success

“I love the emphasis put on local composers (especially Ron). I have had all of my groups play and perform music by him this year. We talked about local composers (we have two songwriters in the grade 9 band group) and had a guest composer come in.

A huge highlight for my grade 9s was having Dinuk Wijeratne come in and work with my grade 9 class. He did an improvised graphic notation piece with them, and it was amazing. We spent some time doing follow up and talking about the importance of improvisation. I highly recommend having guest conductors/clinicians coming in to work with students. Dinuk was incredible and the students were completely engaged in what he had to say. I had them do some research on him and spent some time in class preparing them for his visit and this was very valuable as well.” (Gale Lohnes, 2011)



Together, visit the RonMac music website (www.ronmacmusic.ca) to find out more about Ron MacKay’s life and the rich body of music that he has written for young bands. Consider purchasing one or two of his Grade 1-1 ½ pieces for sight reading and future use with younger students. Some members of the class might like to conduct one of the pieces!

Consider having a Ron MacKay group in the next concert and have one of his children or former students conduct one of the pieces.

Tips for Teaching Success

Often it can be a challenge to “sparkle” during classes and rehearsals, to connect with students in an animated yet purposeful way. Rob Franzblau (*Music Director’s Cookbook*, pp. 43-44) provides three delightful tips for a “fresh-out-of-the-oven” feeling that is contagious.

WRITTEN THEORY COMPONENT

Written theory exercises for this unit should include:

- writing rhythmic patterns studied in $\frac{6}{8}$ and $\frac{9}{8}$ meter and adding counting syllables. Special attention will need to be paid to correct grouping.
- writing a “score” of the rhythmic patterns found in a 4-bar section of *Mercer’s March*
- writing chromatic scales, with and without key signatures

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, E-Flat, and F that begin on the tonic or dominant and that include only stepwise movement. Be sure to include both $\frac{3}{4}$ and $\frac{4}{4}$ meters.

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

Keeping in mind that this unit involves rhythmic concepts in compound time, march style, and rapid scale-based passages, the following games from *Improvisation Games for Classical Musicians* (Agrell) are suggested:

- Hand Drills and Skills- triplet pattern (p. 78)
- Afterbeats Only (p. 81)
- African Switchback (p. 88)
- Call-and-Response: Rhythms! (p. 91)
- Percussion Ostinato (p. 101)
- Fanfare (p. 226)
- Build a Band (p. 227)
- March Madness (p. 228)
- Zig Zag (p. 215)
- Double ZZ (p. 215)

In addition, the following games for *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.

- Scale Accents (p. 11)
- Glassy Arpeggios (p. 17)
- Transformation (p. 10) Suggestion: Use 6/8 meter

Tips for Teaching Success

“Let me tell you about one of those things that happened by chance. I intended to do the Agrell Serial Composition activity on Page 115 as a warmup. My grade 9 group loved it so much that we did it as intended, and then my bass and percussionists came up with a groove and the class went with it - all improvising. We actually spent two classes on this – a great activity.” (Gale Lohnes, 2011)



Creative and purposeful questions are key for journal responses that provide super insights about students’ connections with their learning. Not only can these responses help students to identify their successes, but they can also point to issues that need to be addressed by teachers and students. The following sample questions are adapted from *Shaping Sound Musicians* (O’Toole, pp. 144-151):

- What was your favourite part of class this week and why?
- If you had one wish for this class, what would it be?
- What is something that you have learned this week that is important to you?
- Classes have felt slow and tedious lately. Name one thing you could do to make them better. Name something you could do to make them more interesting.
- In your opinion, what makes an exciting musical experience?

Tips for Teaching Success

In the chapter “Do or Do Not, There is No Try” (Boonshaft, pp. 145-153), the author delves into the whole matter of projecting success or failure on our activities. He explores ideas re trying and failing, frustration, patience, belief in the possible, etc. and his thoughts could well provide motivational ‘nuggets’ for teachers AND their students.

COMPOSITION COMPONENT

Have students, working in groups of 3-4, write a simple 8- or 16-bar march melody in $\frac{6}{8}$ meter that centres on triads I and V and includes groups of three eighths, a quarter and an eighth, and dotted quarter notes. Once the melody is complete, ask students to write a countermelody and percussion part(s), paying close attention to note groupings as they notate their composition. Remind students that often a countermelody has moving notes while the melody sustains a note (e.g., the countermelody has three eighths while the melody has a dotted quarter). Have them perform their sparse marches for the full group.

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

Invite students to write a melody (inspired by “Flight of the Bumblebee”) that includes only chromatic passages. Have them find an appropriate title for their melody and challenge them to play it as quickly as possible.



ACTIVE LISTENING COMPONENT

Have students listen to one or two $\frac{6}{8}$ parade marches by Sousa (e.g., *Washington Post*, *Semper Fidelis*, *King Cotton*) and one or two $\frac{4}{4}$ marches by Alford (e.g., *The Thin Red Line*, *Colonel Bogey*). Fine renditions of these marches can be downloaded from YouTube. Talk together about what is particular to the “feel” of the marches in each category. Also talk about what they have learned about march style from these recordings that they can apply to their playing of *Mercer’s March*.



It would also be interesting to discuss whether there are fundamental differences in the march style of Sousa and that of Alford. If so, do these differences reflect the traditional national “character” of American and British people?



Challenge students to discover why the march is called *Col. Bogey March* (F. J. Ricketts, using the pseudonym Kenneth Alford) and to find out about its popularity. Together, listen to *Col. Bogey March* as it appeared in the classic film *Bridge on the River Kwai*. The video/audio clip is available on YouTube. Discuss why the creative team for the movie might have decided on this march for its theme song.

Tips for Teaching Success

“We have been working so much on dotted eighth sixteenth as well as compound time. Varied teaching has really helped with this. I do not think I really did much of this before.... for example, having the students write a rhythmic warm up on the board using new rhythms, using more body percussion for different timbres in playing rhythms, having students write and then play their rhythms at the same time – excellent!” (Dina Burt, 2011)

Teachers Notes

Unit 2: *Song of the Tides* and Responses, Mixed Meters


(6 Hours)

Introduction

This unit centres around *The Song of the Tides* by Derek Charke, a composer who lives in Kentville and is an Associate Professor at the Acadia University School of Music. It will provide students with opportunities to further explore musique concrete, extended techniques, aleatoric notation, and graphic notation. The power and beauty of the Bay of Fundy and the marine South Shore of Nova Scotia inspire the work – both of which can be considered “monuments” of our geographical heritage. Students will have opportunities to listen to other music inspired by water/sea and they will create their own solo/small ensemble responses to *The Song of the Tides*.

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

Key Concepts/Musical Building Blocks

- Consolidation of learning in Modules 1-8
- Circle of 4ths (cont.)
- Mixed meters: $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{5}{4}$, $\frac{7}{4}$
-  Extended techniques
- Aleatoric notation
- *Glissando*
- *Crescendo* and *decrescendo*
- Dynamic range *ppp* to *ff*
- Graphic notation
- Soundscape
- Musique concrete
- Full band repertoire: *Song of the Tides* (Derek Charke)

NOTE: *Band Technique Step-by-Step* references are selected rhythm studies including #27a, 30, 52, 60a, 82a and advanced rhythms #1-3, 11-12 on page 36.

Teaching, Learning, and Assessment Process

BASIC SKILLS COMPONENT

The following suggestions are provided for this component:

Use the daily warmup to reinforce confidence with previously learned scales and Lisk's Circle of Fourths. Since *Song of the Tides* involves sustained notes and long phrases, each warmup should also include one or two breathing exercises from *The Breathing Gym* as an effective prelude for several long tones in a comfortable range. Glissandi involving lowering the pitch a semi-tone and bringing it back to the original pitch might also be included in the daily warmup.

Tips for Teaching Success

The Creative Director (Lisk, pp. 18-23) contains relevant suggestions related to air flow, distribution of air, long tones, and using numbers beyond 4 for patterns of sustaining and resting. As meters such as $\frac{5}{4}$ and $\frac{7}{4}$ are included in this unit, the ideas found in Lisk's Lesson 2A might be especially useful for warm-ups

When doing rhythm pattern work, include a variety of strategies that involve clapping, counting, singing, and playing. Challenge students to play the rhythms using extended instrumental and vocal techniques.

Be sure to include rhythms found in *Song of the Tides* such as:

- Four 8ths-final 8th tied to a half note
- 8th rest-three 8th notes-final 8th note tied to a half note
- triplet quarter notes
- dotted quarter-three 8th notes-final 8th tied to dotted quarter

Include articulations such as *tenuto* and accent in these rhythm pattern learning activities.

Encourage students to locate these patterns and articulations in the *Song of the Tides* score and make the learning transfer.

As students work with rhythms in $\frac{5}{4}$, and $\frac{7}{4}$ meter (such as those found on page 36 of *Band Technique*), have all students execute the basic beat pattern for each of the meters and invite individual students to conduct the ensemble.

Tips for Teaching Success

"In past years I have used the method book as my teaching guide. Now I rarely use the method book. I use the curriculum as my guide and the method book as a supplement reference to the concepts we are covering. It seems simple but this has been such a positive change in my lessons - way more creative, more variety, and so many ideas to consider." (Dina Burt, 2011)

When working with *Song of the Tides* (Charke), consider the following suggestions:

As you read the program notes that are provided in the score, jot down ideas that you would like to share with the students as they dive into this work.

As you introduce this piece, consider the following strategies:

- Talk together about the moods and power of the sea. Ask students to close their eyes and imagine being alone beside the sea. What sounds do they hear? What moods do these sounds evoke?
- Brainstorm facts that students already know about the Bay of Fundy. Encourage them to do individual research and discover why the Bay of Fundy is being considered as one of the natural wonders of the world.
- Have students, working in small groups, experiment with extended techniques to reflect, in sound, the power and moods of the sea. Ask each group to present the sounds that they have discovered.



Arrange to have a science teacher or local marine scientist talk to the students about tides.



Organize a field trip to our marine coast and arrange for a marine biologist to give a guided talk. Have students listen closely to the sounds of the sea, finding ways to “notate” what they hear. When they have returned to class, ask them to find ways to realize the sounds that they have notated using a combination of vocal sounds and body percussion. Alternatively, or in addition, have them recreate the sounds on the computer.



When students have listened to the soundtrack for Movement 1, have them transfer the experimental work that they have done with imitating the sounds of the sea to improvising over the soundtrack. As they begin the process of creating a plan for their realization of Movement 1, teachers might find it helpful to review suggestions that were made for class composition projects found in previous modules (e.g., Module 1: Unit 4, Module 6: Unit 4).

Tips for Teaching Success

Regarding the improvisational Movement I, the composer has kindly provided these suggestions:

“As an alternative, or preferably an addition to the exploration of natural sounds (water, birds, wind etc.), I encourage improvisation based on the motives, gestures, and extended techniques taken directly from the notated score. This becomes a foreshadowing of the second movement. Using *glissandos*, the primary motive, breathy sounds, or really anything that is notated in their part, students can begin to improvise by playing what is already there. This lends an element of certainty to the improvisation that may be lacking when using imitations of environmental sounds alone.

From my experience, ensembles seem reluctant to use these pitches and melodic fragments in their improvisation – I suppose it is easier to make a mistake! In fact, one recording of the work includes very few references to the natural environment. Of course, this does not preclude using only environmental sounds for the improvisation. This only adds a second option that can be used alone, or in combination the original.” (Derek Charke, October 2010)



Have students note in their journal any new techniques with which they have experimented as they have worked to evoke the sounds of the sea. Ask them to include conclusions about what “ahas” they experienced and which techniques proved most successful and why. See *Shaping Sound Musicians* (O’Toole, p. 84) for a few journal entries ideas that could be used effectively for this unit.

A Learning Goal Survey such as the following could be handed out at the first rehearsal of *Song of the Tides* (or any full ensemble repertoire), completed after the first reading, collected, and passed out a few weeks later, providing students with a chance to evaluate their initial reactions and the progress they have made.

1. What might we do to play this piece even more authentically?
2. What passages went well?
3. What passages will need the most work?
4. What makes those passages difficult?
5. What is the style of the piece?
6. Describe the piece in one or two word phrases
7. How long will it take to learn this piece?
8. Is this a good piece? Why/Why not?

(Adapted from *Teaching Music Through Performance Vol. 1* (Miles, pp. 37-38))

The open-ended Student Self-Assessment (Farrell, p. 89) would be effective for gathering information about where students are in their understanding of this work. Teachers might consider having students complete the form more than once, comparing what they now know with their initial responses.



Consider inviting Derek Charke to visit the class, either in person or virtually, to share insights about this work and/or other works that he has composed.

Consider contacting other teachers/students who are working with *Song of the Tides* to share challenges, insights, etc. It might be fun to create a Facebook page or blog for this communication.

As students are preparing to present this work in concert, invite them to plan an introduction to the work and have individual students speak to the audience.

Consider planning a mini-concert that involves *Song of the Tides*, student small ensemble responses to the work, and other songs of the sea by student or guest vocalists. Work together with the students to choose a title for the event (e.g., New Music of the Sea, Connecting with the Tides), plan the programme and programme notes, and select date and time, venue, audience, etc.

NOTE: See *Shaping Sound Musicians* (O’Toole, pp. 194-196) for examples of programme notes that students have written in which they describe their response to the music and/or what they have learned from it.

When students have had an opportunity to engage with *Song of the Tides* for 2-3 hours, invite them to write a brief personal response, using evocative adjectives. Explain that they will now create their own small ensemble responses to the work. Talk together about what the parameters of this project will be. Criteria might include:

- Use exclusively extended techniques/recorded sounds
- Use list of evocative adjectives to inform their response
- Must be exactly 53 seconds in length (because Bay of Fundy highest tides in the world are 53 feet)
- Notate a score with notation key
- Keep all “evidence” of work in progress



Project rubrics that are based on criteria such as the ones listed above can be co-constructed in advance.

Have each group present its response to the full class and talk together about their creative work.

Students might also complete a Peer Evaluation Co-operative Group Work form that is adapted from the one found in Farrell, p. 96.



Consider including in the mini-concert responses to *Song of the Tides* using other arts disciplines. Students might:

- Create non-representational visual art works to display at the venue
- Prepare a slide show to project during the work
- Create movement sequences to be done with small ensembles
- Read non-rhyming poems that they have written



Structured reflection following rehearsals, or the performance can provide rich opportunities for assessment for learning. Any of the following sample questions, or others of your own formulation, could help students focus on their progress and look to the future.

- What did you like about your performance?
- Is there still room for improvement?
- Did you experience something in this performance that was new?
- Did you see anything you had not noticed?
- Did you use your imagination to create images?
- Were you moved by this experience?
- Do you think you moved/connected with the audience?
- Did you feel connected to the music?
- Did you feel connected to your fellow musicians?
- What do you think you will remember most about this experience 10 years from now?

(Adapted from *Teaching Music Through Performance*, Vol. 1 (Miles, p. 43))

WRITTEN THEORY COMPONENT

Written theory exercises for this unit might include:

- writing rhythmic patterns in $\frac{5}{4}$ and $\frac{7}{4}$ and patterns found in *Song of the Tides*
- Add to the students' dictionary of musical terms, including terms such as musique concrete, aleatoric notations, *glissando*, bell tones, soundscape, Aeolian sounds
- Making a reference list of graphic notation ideas

NOTE: Student preparation of a score for their small ensemble responses to *Song of the Tides* will involve development of notation skills.

EAR TRAINING/IMPROVISATION COMPONENT

Challenge individual students to create their own one- or two-bar rhythm patterns using combinations of whole, half, quarter, dotted quarter, triplet quarter, and eighth notes in $\frac{3}{4}$, $\frac{4}{4}$, $\frac{5}{4}$, or $\frac{7}{4}$ meter. In a call-and-response format, ask each student to play or sing the pattern that she/he has created and have the remaining students play or sing it back and notate the rhythmic pattern.

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

- Motorvation (p. 22)
- Play it Again, Sam (p. 18)
- Scale Accents (p. 11) (More ideas #1 – odd and even accent groups)

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

- Non-Traditional Score (p. 171)
- Adjective/Animal (p. 206)
- Conversation (p. 207)
- Emotional Symphony (p. 207)
- In The Mood (p. 207)
- Ooo Music (p. 207)
- Yea! Music (p. 208)
- Random Depictions (p. 208)
- Come To Your Senses (p. 209)
- Country Music (p. 211)

NOTE: Consider using extended techniques exclusively for some of these games.

Tips for Teaching Success

“When introducing an activity on melody/inspiration for composition I played short clips of random music and asked the students to just listen to the pitches. (e.g., ACDC Back in Black, Beethoven 5th, Miles Davis, Radetsky March, Belle Horses – from of a Kindermusik CD). They really liked this. I purposely stayed away from Programmatic music, and we discussed what inspires composing. (Dina Burt, 2011)

COMPOSITION COMPONENT

The composition component of this module is included in the small ensemble responses to *Song of the Tides*.



ACTIVE LISTENING COMPONENT

Listening for this unit should focus on music of the sea, musique concrete, and electronic music. Suggestions include:

Have students listen to excerpts from a variety of instrumental and electronic music inspired by water/the sea/nature such as:

- *La Mer* (Debussy)
- *Die Moldau* (Smetena)
- *Fingal's Cave Overture* (Mendelssohn)
- *Dripsody* (Hugh LeCaine) NOTE: Original version is available on YouTube
- Music for a Wilderness Lake (R. Murray Schafer)

When they have listened to each excerpt, reflect together about the moods that are evoked by the music and the techniques that the composer used.

With students, listen to one or two other works by Derek Charke (See his website www.charke.com). Note compositional devices used in these works and connect them to devices used in *Song of the Tides*.



Invite students, working in small groups, to discover more about “new” music by researching such topics as:

- Karlheinz Stockhausen
- Leon Theremin
- Edgar Varese
- Arthur Honegger
- World Soundscape Project
- R. Murray Schafer

Each group could report to the full class about the most bizarre/fascinating things they discovered.

Tips for Teaching Success

For an inspiring article on the importance of teaching music, read “Those Who CAN – Teach” (Boonshaft, pp. 157-163). Select your favourite bits and share them with your colleagues – including your principal!

Unit 3: *Prelude and Fugue in B-Flat*, Exploring the Baroque, Cut Time, C Major/a-minor (6 Hours)

Introduction

This unit centres around *Prelude and Fugue in B-Flat Major* (Bach/Moehlman). This monument in the concert band repertoire provides the impetus for exploration of the music of the Baroque and for active engagement with polyphonic texture, imitation, sequences, cut time, etc. It will provide students with opportunities to explore the architecture of the Baroque (especially German and Italian churches), the pipe organ, and small ensemble music of the period. Rhythms in cut time and C major, a-minor, and C chromatic scales are included in basic skills for the unit.

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

Key Concepts/Musical Building Blocks

- Consolidation of learning in Modules 1-8
- Circle of 4ths (cont.)
- $\frac{2}{2}$
- C major scale and arpeggio
- a-minor scale and arpeggio
- C chromatic scale
- Imitation
- Melodic sequence
- Polyphony
- Balance
- Fugue
- Four voice canon
- Full band repertoire: *Prelude and Fugue in B-Flat Major* (Bach/Moehlman)

NOTE: *Band Technique Step-by-Step* references are pages 22-25 (C major, a-minor), and selected rhythm studies including #137, #148 and advanced rhythm #8 on page 36.

Teaching, Learning, and Assessment Process

BASIC SKILLS COMPONENT

The following suggestions are provided for this component:

As students work with new scales/arpeggios include a variety of strategies such as:

- Leading call and response exercises based on the first or second tetrachord
- Singing the scale using solfege syllables
- Playing the scale without notation
- Having students try call and response fanfares that use tonic, mediant and dominant of the key

NOTE: Teachers are encouraged to use other strategies for introducing new scales and arpeggios that work well for their students.

Search old method books for exercises in C major and a-minor and for ones in cut time and include them in sight reading for the unit.

Have students clap, count, sing and play patterns in cut time that are found in *Band Technique* and in *Prelude and Fugue*. Refer to CBA Voluntary Standards (Rhythm, Grade 9, 1e) for patterns in cut time.

Tips for Teaching Success

Mark Hopkins, Associate Professor of Music at Acadia University, has done in depth study of this Prelude and Fugue. He provides the following insights that enlarge upon the brief historical context provided in *Teaching Music Through Performance, Vol. 1* (pp. 366-367).

“The greatest revelation is that the *Eight Little Preludes and Fugues* were not composed by Bach at all. I went searching for the original sources and found to my surprise that they were not in his complete works, the Neue Bach-Ausgabe. Most recent speculation is that they were composed by a talented former student of Bach's, Johannes Krebbs. The Barenreiter source edition is titled *8 Little Preludes and Fugues BWV 553-560 for Organ*, ascribed to JS Bach formerly.

The original key was C major, not B-flat, and they were in $\frac{4}{4}$, not $\frac{2}{2}$. They are written more in the Italian style, which was more popular in the time of Bach's sons, not in JS Bach's day. Structurally, they are simple to understand. They are excellent vehicles for lessons on fugue form, but the Prelude in particular is excellent for teaching about imitation, pendular passages, and melodic sequence. The arrangements are very effective and imaginative, a tribute to Moehlman's skill. There are actually 5 or so of these pieces that he transcribed - only the B-flat is in print.” (Mark Hopkins, October 2010)

When working with *Prelude and Fugue in B-Flat Major* (Bach/Moehlman), consider the following suggestions:

The introduction and contextual learning activities might well include the following:

- Refer to the fact that this 1955 arrangement of a work written approximately 300 years ago is a monument of the concert band literature and has been played by thousands of professional musicians and students the world over.
- Have a brainstorming session to find out what students already know about the Baroque, J.S. Bach, the pipe organ, the fugue, polyphony, etc. A record of this discussion could be made and referred to at the end of this unit, providing an excellent opportunity for students to identify how much they have learned.
- Play together and/or sing a Bach chorale that the students already know. Talk together about the musical characteristics of this chorale (and so many others) that form an important part of the Protestant church heritage.
- Students, working in small groups, could research several topics such as Baroque architecture (esp. church architecture), the pipe organ, famous music/musicians of the period, J.S. Bach and his children. They could share the most interesting facts/images that they discover.
- Alternatively, each group could research a famous church built in Europe during this period. (See www.greatbuildings.com/types/styles/baroque). Possibilities include St. Peter's Piazza in Rome; St. Paul's in London; Wies Pilgrimage Church, Peter's Kirche, and Theatinerkirche in Munich; St. Michaelis in Hamburg. Sketches/photos of these monuments of the Baroque (and others) could be posted in the music room and comparisons made between the musical architecture of the *Prelude and Fugue* and the architecture of these churches.
- Another rich topic for exploration is the pipe organ. Students could search for images, drawings, specs of the pipes, etc. The Young Person's Guide to the Pipe Organ (www.agohq.org/guide) and details re the installation of an organ in New Zealand (www.nzorgan.com) are two possible reference sources. There may well be parents/adults in the community who are organists who could talk with the students about this monumental musical instrument.



If possible, arrange a visit for students to a local pipe organ. The resident organist could demonstrate the various parts of the instrument and students might have an opportunity to step inside the organ and listen/watch as the pipes are sounding. Later they could talk about what they learned that helps them to sense how their *Prelude and Fugue* should sound.

The Technical and Stylistic Considerations, Musical Elements, and Form and Structure Units (*Teaching Music Through Performance Vol. 1*, pp. 368-370) contain valuable information for teachers as they plan and direct learning activities for this work.

Relate the music of the pipe organ to the harmonic foundation of the prelude. Ask students to imagine the sound of rich, resonant chords being played on the organ as they work to articulate together and play with a full, balanced sound, understanding that these chords provide the structure (as pillars and foundation provide the structure for cathedrals) upon which the rest is built. The full ensemble could sing the bass line and then play various sections of the prelude, not playing the eighth notes BUT playing or singing all

other notes, to assist them in hearing the harmonic structure. When the chords are balanced and resonant, the eighth notes can be added.

NOTE: It might be helpful for teachers to re-read Lisk’s suggestions regarding learning to play in tune (*The Creative Director*, pp. 85-88) as they guide students through the intonation and balance challenges that this work presents.

Consider having percussionists play baritone/bass lines on marimba or xylophone using soft mallets.

Teachers are encouraged to rescore as necessary to enable a balanced ensemble (e.g., in the prelude, some flutes playing the oboe line, some alto saxes playing horn parts between rehearsal #1 and #2, marimba doubling the tuba part in Bar 24).

Encourage students to listen across the ensemble for the various iterations of the imitative “call and response” slurred eight 8th notes figure, concentrating on rhythmic precision and matching articulation/style so that the figure sounds continuous. Students might, working in pairs, play the figure alternatively, aiming to match exactly what the other has played.

Challenge students to identify all the sequences in the prelude, noting especially whether each iteration is a step lower or a step higher than the one that preceded it. Consider together the dynamic levels that enhance these sequential passages.

Tips for Teaching Success

While they are learning this work, give students invitations to Bach’s Birthday Party. Ask them to bring a gift that would be appropriate for and appreciated by Bach (or one of his sons or students). This means that students will have to learn something about his life and career and then find or construct a suitable gift. On the day of his birthday (designated March 31), have a birthday cake, sing Happy Birthday, play recorded music by J.S.B. and share the historically informed gifts. (Adapted from *Shaping Sound Musicians*, p. 158)

Display the score for students and together analyse the fugue (see TMP Vol. 1, p. 370). For example, red markers could be used to indicate each statement of the subject, yellow for the answer, green for the countersubject, etc. Ask students to use pencils to mark their own parts accordingly.

As part of their study of the fugue, students could perform a four-voice movement canon. A simple 8-bar movement sequence could be created and students, arranged in four groups, could perform the sequence as a canon. The group could then reflect together about what the movement canon contributed to their understanding and playing of the fugue.



Students could effectively work in small ensemble groups that include at least one player of each of the four voices in the fugue. This strategy could reinforce understanding of the polyphonic texture and of rhythmic precision. The Music Class Critique (Farrell, p. 47) could be used for assessment of this small ensemble learning.

Careful attention to dynamic levels and to sustaining a given level throughout the phrase is critical for this piece. Teachers might find it helpful to remind students that the pipe organist would sustain a *ff* or a *mp* without any effort – simply by pulling certain stops or opening/closing the bellows. The challenge is for wind players to achieve this, even toward the end of a long phrase/section. Teachers may wish to refer again to *Band Instruments Module 8, Unit 4* for suggestions regarding a gradual *crescendo*.



Throughout the rehearsal process and following a performance, the Individual Performance Self-Assessment (Farrell, p. 41) could be used effectively. The Concert Band Rehearsal Critique (Farrell, p. 49-51) might also be appropriate.

When this piece is presented to an audience, ask individual students to explain its form/texture and the historical context. Individual comments about their response to this musical monument could be included in the program notes. In some cases, it might be possible to have students present this work, along with small ensemble and solo works from the Baroque, in a local church.

Tips for Teaching Success

One of the challenges for teachers is guiding in such a way that their students have a growing understanding of balance within the large ensemble. This Prelude and Fugue is an excellent vehicle for this learning. The chapter titled “Linear Balance” (*Music Director’s Cookbook*, pp. 29-31) gives suggestions for understanding and achieving balance that are highly relevant for this unit.

WRITTEN THEORY COMPONENT

Written theory exercises for this unit might include:

- writing rhythmic patterns in cut time
- writing, with and without key signatures, C major and a-minor (harmonic and melodic) scales
- notating a brief melody (e.g., 2 bars) in B-Flat concert, beginning on the tonic, and rewriting it a tone higher and two tones higher

EAR TRAINING/IMPROVISATION COMPONENT

Strategies used in previous modules for rhythmic ear training can be used for exercises in cut time. Be sure to include patterns found in *Prelude and Fugue*. Refer to CBA Rhythm 2e for cut time patterns that are required by the end of Grade 9.

Challenge students to play simple melodic patterns in B-Flat concert and then repeat them in C concert (or E-Flat and F). This will reinforce understanding of melodic sequence as well.

Review recognition of melodic intervals of a perfect 4th, 5th, and 8ths. Challenge students to listen for these intervals in *Prelude and Fugue*.

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

- Echo (p. 63)
- Round Robin (p. 64)
- Body Warm-Up (p. 73)
- Dancing Long Tones (p. 73)
- Hum-Up (p. 73)
- Bach Bass (p. 156)
- Heart and Soul (p. 156)
- Time It (p. 187)
- Hello/Goodbye (p. 189)
- House Music (p. 245) [to be done at home]
- Desk Music (p. 247) [to be done at home]

COMPOSITION COMPONENT

Suggestions for this unit include:

Have students, working in pairs, write a simple 4-bar bass line in C major or a-minor that centres on the tonic and dominant triads and then write a moving part in another voice that derives from the bass line they have written.

Invite students, working individually, to write an 8 bar, 4-voice canon in cut time, using no note values smaller than a quarter note. Suggest that their composition have a harmonic structure such as I-V-I-V, etc. Once these canons have been notated, group students in four and have them choose one of the canons to rehearse and refine for presentation to the full group.

NOTE: Preparation of a score for this four-part canon will address written theory targets.

Working in pairs, have students compose a short duet that includes at least one example of imitation and at least two melodic sequences.

NOTE: It is highly recommended that students have some opportunity to notate some of their compositions using a software program such as Student Sibelius.



As with previous composition tasks, it is effective (and efficient) to agree in advance on what the requirements of the composition are. Whether or not these requirements are fully or partially met can be recorded on a rubric such as the following that is adapted for various projects. The comments section can be used by students to talk about their own work and/or by teachers to provide feedback.

Title of Composition Assignment		
Requirements	Working on it	Fully Met
Comments:		



ACTIVE LISTENING COMPONENT

Listening for this unit should focus on instrumental music of the Baroque.

Have students listen to the *Tocatta in D Minor* (J.S. Bach) for pipe organ. They may well recognize this from any number of horror movies. Talk together about the structure and power of the music. Then show them the abbreviated version of this monumental work that is found on You Tube (played on a large keyboard with the feet). They might have great fun drawing a large keyboard on the floor (using chalk) and then “playing” the fugue theme while classmates sing it!

With students, listen to one or two four-voice fugues by Bach for keyboard or voices (e.g., Swingle Singers). Ask them to note the number of entries of the subject that they hear.

Many students will have played Bach pieces during piano or string lessons. Invite them to perform one of these for the full class. Ask audience members to identify characteristics of the pieces that are also found in the work that they are studying.

Invite students to bring to class recordings of well-known instrumental music of the Baroque. When listening to excerpts of these recordings, have students identify similarities with Prelude and Fugue and other pieces they have heard.



The possibilities for extending learning in this component and unit are unlimited (except for time constraints). Teachers and their students could plan a wide range of learning activities related to the Baroque. The following brief thoughts represent only a fraction of what might be possible.

- Have a Johann Sebastian Bach (JSB) Day in the school.
- With students, compile a large chart listing works by JSB that are still played today.
- Depending on the time of year, explore another giant of the Baroque – Handel. Students could listen to (and sing portions of) The Hallelujah Chorus.
- Have students research facts about Bach’s life and then hold an Oprah-type interview with JSB as her guest.
- Challenge students to find out what the instrument that they play looked like and how it was constructed during the Baroque period. If it did not exist, what might its Baroque predecessor have been?
- Visit a local art gallery (in person or online) and explore artwork of the Baroque. Ask students whether they can make connections with the music of this period.

Unit 4: *Balladair*, G and D Major, Portfolios

(6 Hours)

Introduction

This unit focuses on *Balladair* (Erickson), a monument in school concert band literature that is rich with opportunity for learning re *espressivo* style and beautiful melodic lines. The work also is the vehicle for active engagement with suspensions, inner melodies, and 32-bar song form. G and D major scales and arpeggios are included in basic skill. Finally, review and presentation of learning for the module is a key element of this unit.

Key Concepts/Musical Building Blocks

- Consolidation of learning in previous modules
- Circle of 4ths (cont.)
- G major scale and arpeggio
- D major scale and arpeggio
- E-Flat chromatic scale
- Simultaneous rhythms
- *Espressivo* style
- Suspension
- Inner melody
- 32-bar song form
- Percussion ensemble
- Portfolio presentation
- Full band repertoire: *Balladair* (Erickson)

NOTE: *Band Technique Step-by-Step* references are pages 26-27 and 30-31.

Teaching, Learning, and Assessment Process

BASIC SKILLS COMPONENT

The following suggestions are provided for this component:

As students work with new scales/arpeggios, include a variety of strategies such as those suggested in Unit 3. Search old method books for exercises in these keys that can be used for sight reading.

Have students clap, count, sing and play simultaneous rhythm patterns in *Band Technique* and in *Balladair*. When working from *Band Technique*, or any method book, use 2 or 3 exercises in the same

meter and with an equal number of bars (e.g., BT #30, #32, and #65). When using *Balladair*, choose any 8-bar phrase and have students work with the rhythm of their own part or that of another player.

As a mean of stimulating interest and providing a challenge for percussionists during this unit, consider having them work separately from the winds on a percussion ensemble piece during periods of time when *espressivo* style, breath control, shaping of melodic lines, etc. provide the focus for learning for wind players. Percussionists could prepare a piece from the percussion ensemble library or create their own work based on one of the Agrell improvisation games such as:

- Rhythm Machine, Variation 2 (p. 99)
- Pulse/No Pulse (p. 83)
- Drumalogue (p. 93)
- Quarters to Two (p. 91)

Have the percussionists record their creation and include it in their learning portfolios for presentation at the end of the unit.

When introducing *Balladair* (Erickson), consider the following suggestions:



Explain that *Balladair* was written in 1958 and has been a standard of the school band repertoire for 50 years. Have students listen to a recording of the work, and then talk together about why they think this piece might have become such a “monument” in concert band repertoire. Have students note their initial reactions. Later in the unit, when students have worked extensively with the piece, ask them to revisit their initial thoughts and identify any additions they would like to make.

Talk with students about the fact that this piece is quite simply a beautiful instrumental song, that it does not have a story line nor breathtaking fast passages. When they have had an opportunity to listen to a recording of the work, ask them to list 3-4 adjectives that they would use to describe the mood that it conveys.



Challenge students to try and locate individual books for the 1st Division Band Course (co-written by Frank Erickson). They might search in the band library or town band files, try to find retired band teachers/directors who still might have copies, etc. Any examples of the method book that are located could be placed on display and students could compare them to Standard of Excellence or other method books that they have used during previous modules.

- What are the similarities?
- What are the differences?
- What seems to have changed since the 1st Division method was published?



Shaping Sound Musicians (O’Toole, pp. 215-234) contains a unit lesson plan for *Balladair*. It is highly recommended that teachers refer to this resource as they plan. The unit plan includes:

- Background information
- Analysis of musical elements
- Suggestions for introducing the piece
- Strategies for expressive phrasing, staggered breathing, working with suspensions, shaping inner lines
- Ideas for understanding the ABA form
- Assessment possibilities

Not only does this unit plan provide practical and creative ideas for building understanding of the skills and concepts required for this work, but also for a range of other repertoire.

Tips for Teaching Success

Playing with a warm, *espressivo* style and shaping melodic phrases beautifully are key challenges of *Balladair*. We know that students often respond deeply to sensitive playing of pieces such as this one. In addition to the excellent suggestions found in the unit plan mentioned above, teachers might refer to the section on phrasing by melodic contour (Jagow, pp. 112-113), the notes re warm-ups related to arched phrases (O’Toole, p. 54) and student-centred strategies for arched phrases (O’Toole, p.52) for valuable ideas.

Careful attention needs to be paid to tuning/balance of chords such as those in bars 23-24, 29-32. Spend time with each chord progression, giving students opportunity to really hear the harmonies and blend into balanced sonorities. Remind students of the sonorities in the Bach Prelude (Unit 3) and ask them to “translate” that sound into this piece.

Obviously, excellent intonation skills and good breathing are key for this work. For excellent strategies for evaluating and improving individual ability to match pitches, refer to Shelley Jagow’s suggestions in “The Pitch Barometer - Measuring Intonation” (*The Music Director’s Cookbook*, pp. 64-65). Refer to the chapter “All Music Begins with a Good Breath (and Dies with a Lack Thereof)” in the same resource, pp. 3-4, for neat ideas re daily breathing exercises and metaphors for leading students to think of airflow and how it relates to timbre.



The Music Class Critique (Farrell, p. 47) could be adapted effectively for assessment during work with *Balladair*.

As a culminating assessment, talk together about what are the most important elements of playing the piece. Record the full ensemble’s performance of the work. Have students complete a rubric adapted from the one for Individual Performance Progress (Farrell, p. 40), focusing on the sections for dynamics, phrasing, and expression and style. Students could assess both their own individual playing and that of the full ensemble.

Provide students with a bit of time to write/sketch their individual responses to this beautiful song in their learning journals. What was special about it? Did they make connections with the music in a unique way? Excerpts from these responses could be included in the program notes when the work is presented in concert.

WRITTEN THEORY COMPONENT

Written theory exercises for this unit might include:

- Choosing one or two phrases from *Balladair* and having students write the rhythms played by the various instruments in score form
- Placing rhythms that create challenges on Lisk's Ruler of Time
- Notating phrases found in their own part in *Balladair*, indicating the rise and fall/tension and release of the melodic line with a curved line above the notes
- Writing, with and without signatures, G major and D major scales

EAR TRAINING/IMPROVISATION COMPONENT

Extending a strategy used in the previous unit, challenge students to play simple melodic patterns in B-Flat concert and then repeat them in C and D concert (or E-Flat, F, and G).

When doing melody playback examples, be sure to play or sing the "call" in a legato, *espressivo* style.

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

- Any of the Aural Games (pp. 159-170), especially those involving call and response
- Any of the Conducting Games (pp. 177-182)
- Scale Plus Delay (p. 213)
- Emotional Symphony (p. 68)
- Conversations in Motion (p. 250)
- Make 'Em Laugh (p. 251)
- Change of Mode (p. 140)
- One Chord-Minor (p. 144)

COMPOSITION COMPONENT

Suggestions for this unit include:

Invite students to compose a 16 bar melody in *espressivo* style for their own instrument. They might treat it as their personal response to *Balladair*. These melodies might be in B-Flat concert and $\frac{4}{4}$ meter, or students might decide to explore another tonal centre/meter that they feel will work well. They might choose to dedicate their melody to someone/something that is special to them and include this dedication with a title for their composition.



Individual students could perform their own melodies in a Songwriters' Circle format, prefacing their performances with brief comments about what they have written.



To assess whether students understand ABA structure, have students compose a melody of 9-12 measures in ABA form. Set other parameters of key, meter and note values. Refer to *Shaping Sound Musicians* (O'Toole, p. 227) for a suggested rubric for evaluating these compositions and assigning point values.



ACTIVE LISTENING COMPONENT

Listening for this unit should focus on beautiful songs, both instrumental and vocal. Suggestions include:

Together, listen to Erickson's *Air for Band* (TMP Vol. 1 CDs or YouTube). Discuss the similarities with *Balladair* and whether students gleaned ideas for their performance of it.

Listen to 2-3 examples of instrumental songs in an *espressivo* style (e.g., Brahms' "Lullaby", Ravel's "Pavane pour Une Infante Defunte", "Nimrod" from Elgar's *Enigma Variations*, a Celtic lament played on fiddle or pipes such as "Memories of Father Charles MacDonald" played by Buddy McMaster, Saint-Saens' "The Swan").

- Are there particular instruments that are most suited to the *espressivo* style?
- What similarities are there in all these melodies?
- Would they be more effective if they had lyrics? Why or why not?

Challenge students to talk with older members of the community who might have examples of slow popular ballads from the 1950s in their recording collection or who might remember songs (such as "Mona Lisa" by Nat "King" Cole or White Christmas) that were their favourites. Collect a few of these and consider *Balladair* in light of these ballads.



Culminating Activity for Module – Portfolio Review and Presentation

As a culminating learning/assessment activity for this module, student portfolios that contain samples of students' best work will be reviewed and presented. Prior to reviewing the requirements with their students, teachers may find it helpful to reread the thoughts about student portfolios that are included in

- Tools for Powerful Student Evaluation (Farrell, p. 23)
- Portfolio Management (O'Toole, pp. 88-89)
- Performance Portfolio (Jagow, pp.100-101)

Suggestions for this culminating activity include:

- In a brief full group setting, review the purposes for the portfolio (showing progress over time, evaluating and celebrating learning). Emphasize that students should choose their best work for inclusion.
- Suggest that each portfolio should contain at least one of each of: listening response, concert reflection, self-evaluation, composition, solo performance recording, group performance rubric, written theory assignment.
- Decide how many separate items should be included
- Have students complete a table of contents such as the one found in Farrell, p. 102.
- Ask students to complete a brief personal statement that explains why they chose each of the examples of learning that are in the portfolio. They might also indicate which one example of which they are most proud. This could be placed immediately following their table of contents.
- Plan a class during which students will put the final changes on their portfolios. It might be effective to have students work in pairs for this aspect of the process.
- Once the portfolios have been finalized, have parents/caregivers complete a Portfolio Review and Reflection such as the one found in Farrell, p. 103 and students do their responses to their caregivers' reflections (Farrell, p. 104).
- Encourage students to keep their portfolios as a record of their Module 9: Monuments learning journey.

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 1–8*

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]

Porter, B. (2005). *Notes from a musical garden*. Cape Breton University Press.

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

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

REPERTOIRE

Bach, J.S. arr. Moehlman. (1955). *Prelude and fugue in B-flat major*. Remick Music Corp. [NSSBB# 24486].

Charke, D. (2006). *Song of the tides*. Charke. [NSSBB# 2002333].

Erickson, F. (1958). *Balladair*. Bourne Co. [NSSBB# 24485].

MacKay, R. (2004). *Mercer's March*. RonMac Music. [NSSBB# 2000703].

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](#)

www.charke.com

<http://keepvid.com>

www.michaelcolgrass.com

www.wonderhowto.com

www.youtube.com

www.upstreammusic.org